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**The Repertoire of the New Zealand Symphony Orchestra
1951-2000**

Analysis and comparison with four leading overseas orchestras

A thesis meeting the requirements for the award of the degree of

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Errata

p. 1 - amend to read “to assemble, analyse and critique”

p. 50 - change Patrick to Michael

p. 24 - disregard implication that Finland is part of Scandinavia

Abstract

The publicly-performed repertoire of the New Zealand Symphony Orchestra is assembled and analysed for the period 1951-2000. The data is organised in spreadsheets, in a manner allowing analysis from numerous standpoints:- repertoire diversity; composition period; programme structure; regional origin; individual composer contributions; item categories; representation of New Zealand compositions; conductor and other influences on programme choice. These are displayed over 5- and 10-year performance periods, or as developing trends. To position the orchestra in the international context, and provide additional data for assessment of the adopted analysis methods, the equivalent data for four leading overseas orchestras (the New York, Berlin and Vienna Philharmonics, and the Manchester Hallé) were similarly assembled and combined with the New Zealand data; these provide both similarities and contrasts. In respect of composition period, the New Zealand orchestra provided a very stable distribution from the Classical period onwards, with steady incorporation of repertoire from the period 1951-2000. Although the size of the data set is smaller than those of the New York, Berlin and Manchester orchestras, the diversity with respect to composers is superior. But performances of New Zealand compositions were overall very infrequent.

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Book 1: Text and tables

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Introduction

The New Zealand Symphony Orchestra (its present title, hereinafter shortened to NZSO) was founded in 1946. It has functioned as the country's national orchestral body since then, performing in the main centres and many smaller towns. No analysis has yet been made of the content and evolution of its repertoire. This study seeks to rectify this. It has three main aims:-

- (a) to assemble and analyse the orchestra's repertoire over the period 1951-2000
- (b) to scrutinise previous methods of repertoire analysis and explore possible new procedures, in order to enable study from many possible angles and demonstrate developments with time
- (c) to incorporate the repertoires of four leading overseas orchestras:- New York Philharmonic (NYPO); the Hallé of Manchester; Berlin Philharmonic (BPO); Vienna Philharmonic (VPO); these were chosen to provide both similarities and contrasts to the NZSO, allowing to some extent its placing within an international framework, and providing additional data for general consideration of repertoire analysis methods.

The items presented by each orchestra at concerts in their home cities have been assembled for ten 5-year periods (1951-2000) in Excel spreadsheets, designed to allow analysis from a large number of angles:- repertoire development over time; repertoire from different composition periods; origin of items in respect of composers' countries or regions; programme structure in respect of item type (symphonies, piano concertos, etc.); individual composer preferences over time; contribution from living composers; contribution of national composers; artistic and non-artistic influences on repertoire choice.

The analysis generated many diagrams. These, together with the appendices, have been bound separately, allowing the reader to view text and diagrams simultaneously without interrupting the flow of the former.

Chapter 1: Relevant Historical Details of the Orchestras

New Zealand Symphony Orchestra

A very short-lived predecessor of the NZSO was the 55-strong New Zealand International Exhibition Orchestra, formed in 1906 for the Exhibition celebrating the country's new Dominion status; failure of the Government of the day to grant funding caused its demise already in 1907. A National Broadcasting Service (NBS) String Orchestra emerged in 1939, some six years after establishment of the NBS; it briefly merged with other players to form a 65-strong orchestra for Centennial celebrations in 1940. James Shelley, director of the NBS, urged the founding of a permanent orchestra in 1945, gaining the necessary support from the Labour Government of Prime Minister Peter Fraser. Under the name National Orchestra of the New Zealand Broadcasting Service, its first public concert was at the Wellington Town Hall on 6 March 1947. It has operated continuously since then, but underwent a number of name changes and management overhauls. Its history to the 50th anniversary is recounted in books published after 20, 40 and 50 years (Jensen, 1966; Tonks, 1986, 1996). The Broadcasting Service became the New Zealand Broadcasting Corporation (BCNZ) in 1962; two years later the orchestra was assigned the rather clumsy title New Zealand Broadcasting Corporation Symphony Orchestra. This was changed in 1975 to its present name - the New Zealand Symphony Orchestra - under the management of Radio New Zealand, a new entity within the BCNZ. In 1988, the BCNZ ceased to exist, and the orchestra became a Crown-owned entity as a limited liability company (New Zealand Symphony Orchestra Act, 1988), fully cut off from its Public Service ties and responsibilities. This status lasted until 2004, when the passing of the New Zealand Symphony Orchestra Act 2004 changed the orchestra's status to that of a government-owned Crown Entity. The orchestra's Statement of Intent to Government for the three years to June 2008 reveals that Government is the dominant contributor of funding (86%). Together with sponsorship, this comprises almost all income exclusive of concert activity, for which costs come close to balancing income.

Repertoire for the settling-in period 1947-50 under conductor Andersen Tyrer was not included. Few of the original players had previous orchestral experience. Some were hardly more than students, others formerly cinema musicians. Much of the wind section was drawn from the Royal New Zealand Air Force Band (Jensen, 1966), while the management team, appointed from the ranks and according to the grading system of the Public Service, had no previous experience of artistic management. Additional limiting factors influencing repertoire choice in these early years were the size of the orchestra, the unavailability of seldom-required instruments, and lack of ready access to scores. Although a considerable number of studio concerts were broadcast, Wellington concerts have always constituted the basis of the publicly-performed repertoire; items performed there generally comprised the programmes in other centres.

Subsequent chief conductors were:- Michael Bowles (Irish, 1950-53); Warwick Braithwaite (New Zealander, 1953-54); James Robertson (English, 1955-57); John Hopkins (English, 1958-63); Juan Matteucci (Italian/Chilean, 1964-69); Brian Priestman (English, 1973-75); Michiyoshi Inoue (Japanese, 1977-80); Franz-Paul Decker (German, 1984-88; 1990-94). Two appointees (Gyorgy Lehel, Hungarian, 1988-89; Eduardo Mata, Mexican) did not provide sufficient repertoire for assessment due to illness (Lehel) and accidental death (Mata). Fig.1.1 shows the periods served by the chief/principal conductors. Matteucci was the last resident chief conductor. Since then, they have come for only parts of the concert year. Interim years in the foregoing list, and those between 1994 and the appointment of James Judd (English) in 1999, were filled by guest conductors, predominantly from overseas.

New York Philharmonic Orchestra

The NYPO is the oldest professional orchestra in the United States (first concert on December 7, 1842). In time context, the Vienna Philharmonic gave their first concert in the same year; Beethoven had died 15 years earlier; Mendelssohn and Spohr were at the height of their influence in Europe; Mendelssohn had assumed the directorship of the Leipzig Gewandhaus Orchestra (founded 1743) in 1835; the *Symphonie Fantastique*, *Romeo and Juliet* and *Requiem* of Berlioz were already established in the European repertoire; Liszt and Paganini were idolised as

the titans of their instruments. The NYPO's early history is outlined in Shanet (1975), and its role in the social history of American orchestral performance in Mueller (1951). Their website (<http://newyorkphilharmonic.org>) provides general details. The original musicians were mostly immigrants from Europe. There is a parallel between the NYPO in the 1840s and the NZSO at its inception a century later; both were establishing themselves in communities largely ignorant of orchestral repertoire or concert practice, but in 1947 the available repertoire was vastly enlarged.

By 1950, the NYPO had already accumulated more than 100 unbroken years of concert series. It was presenting more than 60 programmes annually in New York (most repeated once or twice on successive nights), and undertaking extensive internal and international tours. More than 180 composers in its broad repertoire included about 20% of US nationality (Mueller, 1951), and it had achieved its high reputation under chief conductors who were household names in both Europe and America (Gustav Mahler, Wilhelm Mengelberg, Arturo Toscanini, Artur Rodzinski, Bruno Walter). Its financial security has never been seriously threatened during the period 1951-2000. Any operating deficits have been resolved by private contributions and business sponsorship, which have been readily forthcoming under the prevailing social conditions. High patronage of subscription series, broadcasting fees (radio and television) and recording royalties have constituted the main sources of earned income, reaching 80% of costs in some periods. The NYPO played its 13,500th concert in 2002, and by early 2005 had performed in 412 cities in 57 different countries. Over the period 1951-2000, the orchestra's chief conductors were Dmitri Mitropoulos, 1949-57; Leonard Bernstein, 1957-69; George Szell, 1969-70 (interim period); Pierre Boulez, 1971-77; Zubin Mehta, 1978-91; Kurt Masur, 1991-2002. Such long tenure periods imply stability, encouraging examination of the influence of chief conductors on repertoire choice.

Hallé Orchestra

It was originally thought that the Glasgow-based Scottish National Orchestra would be a British orchestra well suited to this study; like the NZSO it is a touring orchestra serving other centres. However, attempts to obtain the repertoire over

the required period proved unsuccessful. The choice switched to the Hallé, founded by Sir Charles Hallé in 1858, which proved ultimately to be suitable in the way of similarities and contrasts. The Hallé was Britain's first professional orchestra, performing the Hallé Concerts till the founder's death in 1895. Establishment of the Hallé Concerts Society in 1899 put the orchestra's organization and activities on a permanent footing. In 1900, the great good fortune to appoint Hans Richter, at that time arguably Europe's most eminent conductor, heralded the development of high orchestral capability and representative repertoire, which continued under Thomas Beecham (1914-19) and Hamilton Harty (1919-33), following Richter's departure in 1911. The Principal Conductor between Richter and Beecham was Michael Balling, who founded the Nelson School of Music (Australasia's first music conservatorium) in 1894 during a spell in New Zealand (Maurice, 2003), and was later a principal conductor at the Bayreuth Festivals (1904-25). Robert Beale's recent book (Beale, 2000) provides details of very awkward and persistently shifting financial worries between the two World Wars, despite which the orchestra stayed afloat. The involvement of several top class conductors (Pierre Monteux, Adrian Boult, Albert Coates, Nikolai Malko, Malcolm Sargent) maintained the high artistic standards until and after the outbreak of World War II. Intrusion of the BBC into the musical scene, an important aim of its mission being to bring classical music to the masses throughout the country, provided at first some help to the financial situation, but eventually led to a potentially fatal crisis for the Hallé in 1943. Many of the musicians, as well as some from the Liverpool Philharmonic, played with the part-time BBC Northern Orchestra, also based in Manchester. When the BBC decided to make their orchestra full-time, most Hallé players opted for the security and other advantages offered under the BBC umbrella at that very uncertain time. John Barbirolli, returning to England in June 1943 to take over the Hallé after his years as Chief Conductor of the NYPO, arrived in Manchester to discover his players reduced in number to a mere 23. Reid (1971) relates how Barbirolli, in a difficult wartime situation, raised his complement to 70 in time to present his first concert already on July 5, 1943; the new orchestra gave 194 concerts in Manchester and elsewhere during its first 9 months! This fascinating part of the Hallé's history is mentioned here because it has some parallels to the formation of the NZSO some 3-4 years later. The Hallé was essentially reborn, and included

many players with no previous experience in a symphony orchestra. However, in much the same situation, the NZSO had the luxury of several months' rehearsal time before its first public concert.

The Hallé has flourished artistically over the period 1951-2000 under successive chief conductors (Barbirolli to 1968; Maurice Handford, 1968-70 (essentially an interregnum); James Loughran, 1970-82; Stanislaw Skrowaczewski, 1983-91; Kent Nagano, 1991-2000; Mark Elder from September 2000). But financial worries continued to plague the orchestra, with the vagaries of Arts Council funding providing the biggest headache for management (Beale, 2000).

Berlin Philharmonic Orchestra

For this orchestra, founded in 1882, one can justifiably speak of eras under distinguished, influential conductors. Over the 113 years since the appointment of Hans von Bülow in 1887, only six chief conductors held sway:- Hans von Bülow, 1887-92; Arthur Nikisch, 1895-1922; Wilhelm Furtwängler, 1923-45 and 1952-54; Sergiu Celibidache, 1945-52; Herbert von Karajan, 1955-1989; Claudio Abbado, 1989-2000. Furtwängler, Karajan and Abbado had considerable influence on repertoire during 1951-2000.

By 1951, the start of the analysis period, the BPO had largely overcome the damage to its reputation associated with its role in the cultural activities of the Third Reich, and the demoralising effects of anti-Semitic policies on its players. Wilhelm Furtwängler, re-established following the Nuremberg trials, had maintained and enhanced the orchestra's standards throughout the difficult years. The destruction of scores and other property in 1945 had been largely overcome, but a satisfactory concert venue was not available until the new Philharmonie was completed in 1963. Furtwängler was able to attract a municipal subsidy from the city of Berlin, a continuing factor in the orchestra's financial stability. Though the musicians were since then employees of the city, the BPO's status has been essentially that of a self-governing body. The generous city support and high income from audio and video recordings have given the orchestra financial stability, in marked contrast to the shifting balance of income affecting the Hallé throughout the analysis period.

Vienna Philharmonic Orchestra

Because of its quite limited concert repertoire, in respect of both size and content, this orchestra stands out in the pack of five. Its first concert (1 March 1842, under Otto Nicolai) predated that of the NYPO by just 9 months. Its musicians were then, and still are, exclusively those of the Vienna State Opera orchestra; their duties there involve them 7 nights weekly, with a 2-month summer break. Its present complement is 149, entirely male; the occasional presence of women is tolerated reluctantly, but only in the buried anonymity of the Opera's orchestral pit, never on the concert platform of the Vienna Musikverein (established 1870), where the orchestra performs its limited series of subscription concerts (averaging 14 per year over the period of this study). The VPO was established as a co-operative body dedicated to artistic excellence, organisational and financial self-responsibility; all decisions are made democratically, with the administration conducted by an elected 12-member committee. Most of its musicians have studied at the Vienna Musikhochschule (since 1998 the University of Music and Performing Arts) many of whose teachers are drawn from the orchestra's ranks; this has undoubtedly been a major factor in maintaining its standards, unique style (particularly its renowned and very recognisable string tone) and tradition. The VPO is happily self-supporting. Tickets to the subscription series are renewable year by year, but new applications usually endure a very long wait. Like the BPO, the VPO has a huge recording legacy, and undergoes frequent tours and festival appearances.

The Philharmonic Concerts have been guest-conducted since 1933, though Wilhelm Fürtwangler was accorded the title Chief Conductor during 1933-45 and from 1947 until his death in 1954. Karl Böhm and Herbert von Karajan were honoured with the title Laureate Conductor, and Leonard Bernstein became Laureate Associate.

At the start of the study period, the VPO had largely shaken off the difficulties and some stigma associated with its pre-1939 and WWII years. Because it has performed many fewer concerts than the other orchestras, its repertoire is bound to be more limited in comparison; but it is nevertheless very unadventurous – adherence to the traditional Viennese symphonic repertoire still dominates.

Chapter 2: Definition and Discussion of Repertoire and associated Terms

The comprehensive reference source *Grove Music Online* (2005) ignores the word repertoire in favour of repertory, which is assigned a number of meanings for different situations. Three of these are relevant to the present study:- (a) the stock of works that a musical ensemble has in readiness to perform at a given time; (b) more loosely, the sum total of works that it has performed (i.e. had in readiness) throughout its history; (c) but also the totality of works known to have been written for an ensemble. This emergence of repertory as a now Grove-sanctioned, English-American equivalent of the French word repertoire is problematic; it introduces a *double entendre*, which could cause confusion in an analysis such as the present. For this reason, the word repertory is used here only in the sense of (c) above. Repertoire is defined according to (a) or (b).

Most full-sized professional orchestras are by now capable of performing any available work from a vast repertoire. Repertoire is a retrospective concept – it comprises composers and works already performed, but it grows year by year. Its balance therefore shifts with time as new works are incorporated, while many non-artistic factors can affect programming in the short term. Consequently the extent of the backward look assumes importance in determining repertoire composition at any point of time. Works of the Baroque and Early Classical Period were performed by symphony orchestras during the 1950s and 1960s, but are now largely the province of chamber orchestras and period instrument groups. At the other end of the time spectrum, many 20th century composers have been accepted into the symphonic mainstream. Repertoire will therefore be considered and analysed in this study as an evolving/devolving agglomeration of already-performed items selected from the repertory by artistic management.¹ The time-scale is incorporated by sorting repertoire into ten 5-year sets over 1951-2000.

Grove Music Online (2005) also discusses the concept of standard repertory, defined as “the collection of works commonly found in the programmes of

¹ The contrast between the terms work and item is also important in the following – works are available compositions; items are performed works.

Western-style orchestras, containing selected works of the period from Haydn to Richard Strauss and Debussy". This definition becomes progressively inaccurate in the latter half of the 20th century, and is clearly completely unacceptable by 2000. Nevertheless, it poses the question – how might one define standard orchestral repertoire at any time. Can a global standard repertoire be discerned, and how do national differences influence this possibility?

Canon is a term frequently used and argued over by musicologists. *Grove Music Online* (2005) defines this as describing a list of composers or works assigned value and greatness by consensus. Subjectivity is involved here - does a consensus exist; if so, who agreed to it? Is it a steadily evolving body of works, or does it shed some with time? In the first scenario, canon devolves into museum, a concept appearing often in musicological and critical assessments of orchestral concerts throughout the 20th century, stimulated to some extent by concerns over perceived diminution and ageing of audiences and the effect of this on present and future financial viability – see e.g. Burkholder (1983), Botstein (2004), Hatzis (2004). This view of musical compositions as museum artefacts is subject to much provocative debate. The similarity is perhaps valid in the sense that individual response to artefacts, paintings and musical compositions depends on the manner of presentation – venue, setting, lighting and acoustics, and many other factors. However, this study will not be concerned with such arguments. It concentrates exclusively on the changes in performed repertoire which are apparent over the chosen performance period, i.e. what can be classified as standard symphonic repertoire; this is an accessible concept via such analysis.

The orchestral repertory accumulated rapidly following Mendelssohn's initiation of the Leipzig Gewandhaus subscription concerts in 1835 (see Chapter 4). Performed repertoire has since accrued with heavy emphasis on accepted "great works" from dominant national cultures, particularly that of Germany-Austria. Less significant composers and works have been sidelined into obscurity over time, a situation only recently being addressed by archive researchers, chamber orchestras and some enterprising recording companies. In reference to the role of Joseph Haydn in the development of the symphony, Laki (2003) refers to "... that hard-to-define but easy-to-feel quality that is genius". This has always been a

major factor in selection of orchestral works for performance from a now very large orchestral repertory, and for the continuing dominance of a quite small number of composers within successive historical periods. Sustained quality of performance might now be considered the primary necessity for an orchestra's survival; but choice of repertoire is of equivalent importance, due to its influence on audience loyalty. The repertory would remain a museum if there were not "testing of the water" by interspersing the works of contemporary composers who may or may not survive the inevitable competition with tried-and-trusted repertoire. Radio and recordings now give new works a better chance of repeat hearings than was possible prior to the 1920s; the proactive role of Radio New Zealand's Concert FM in repeating performances of New Zealand orchestral compositions (see Chapter 9) may prove to be a factor enabling better chance of recognition and survival for the local corner of the repertory. Concert FM also plays a vital role in broadening the musical knowledge and tastes of the potential audience for live concerts.

It is remarkable that the most prolific period of orchestral composition is now the most neglected by symphony orchestras. A catalogue by LaRue (1988) lists 16,588 symphonies from the 18th century, and many more are likely to have come to light now. Yet the symphonies from that century played during 1951-2000 by the five orchestras of this study are almost entirely those of two composers, Haydn and Mozart; they contributed less than 1% of the 16,588, but were nevertheless those whose innovations to the form and content of the symphony laid the foundations for subsequent generations, initiating enlargement of the symphony orchestra towards its present size and combination of instruments. These composers, followed by Beethoven and his successors, strove to widen method, content and structure, a view looking to the future rather than the present.

Chapter 3: History and Purpose of Repertoire Analysis

The Gewandhausorchester of Leipzig was the first orchestra founded with the specific aim to provide symphonic music to the general public on a permanent professional basis. Their concerts took place in the new Gewandhaus building from 1781. Felix Mendelssohn (1809-47), appointed Gewandhauskapellmeister in 1835, became the first orchestral conductor/music director in the modern sense.

In an early edition of his *Neue Zeitschrift für Musik*, Robert Schumann provided a brief summary of the Gewandhaus repertoire presented during winter 1837-38 (Schumann, 1838). The meagre details (see Table 3.1) are worth quoting here, because they illustrate some features to be considered in repertoire analysis.

Of the named composers, 12 are German-Austrian, 6 Italian and 2 each French and Czech, a reflection of the available published repertoire of the time. All four national sources are still large contributors to the orchestral repertoire, but many other countries and regional sources now appear. Much of this expansion occurred prior to 1951, but since then Asian composers have become significant contributors to the orchestral repertory.

This brief period of Mendelssohn's concert series included works by at least 8 living composers. In later years, he championed the works of Berlioz and Schumann, and conducted the first performance of Schubert's C major Symphony in 1839. The absence of Schubert's name in the 1837-38 programmes is not of consequence, because first performances of the 9th and some earlier symphonies (4th, 5th, 8th) occurred only after the scores were rediscovered long after the composer's death. The 20th century saw the proliferation of living composers within the repertoire available to symphony orchestras, and is therefore a factor worthy of examination. How does the assimilation of recent works into the repertoire affect the contributions of earlier composers?

| Composer | Lifespan | Items performed |
|-----------------|-----------|-----------------|
| Mozart | 1756-1791 | 17 |
| Beethoven | 1770-1827 | 15 |
| Weber | 1786-1826 | 7 |
| Haydn | 1732-1809 | 5 |
| Cherubini | 1760-1842 | 3-5 |
| Mendelssohn | 1809-1847 | 3-5 |
| Rossini | 1792-1868 | 3-5 |
| Spohr | 1784-1859 | 3-5 |
| Bach | 1685-1750 | 2 |
| Cimarosa | 1749-1801 | 2 |
| Handel | 1685-1859 | 2 |
| Mehul | 1763-1817 | 2 |
| Moscheles | 1789-1870 | 2 |
| Onslow | 1784-1853 | 2 |
| Vogler | 1749-1815 | 2 |
| Fesca | 1789-1826 | 1 |
| Hummel | 1778-1837 | 1 |
| Marschner | 1795-1861 | 1 |
| Naumann | 1741-1801 | 1 |
| Righini | 1756-1813 | 1 |
| Salieri | 1750-1825 | 1 |
| Spontini | 1774-1851 | 1 |
| Others unquoted | | 1 each |

Table 3.1:- repertoire performed in the Leipzig Gewandhaus series 1837-38

Several of Mendelssohn's composers (Bach, Handel, Mozart, Beethoven, Weber, Haydn, Mendelssohn, Rossini) still dominate the repertoire from their periods.

The others appear only very rarely within the 5-orchestra data set (38 items within

a total 24063, only 0.16%, mainly Cherubini and Cimarosa), some not at all. Some names are so forgotten that they must be sought in reference books.

The American musicologist John Mueller, examined the history and repertoire preferences of American symphony orchestras (11 in number) to 1950 (Mueller 1951), introducing the concept of a life span (or life cycle)² for a composer's works; he believed this to have been determined by (a) the social circumstances into which they are inserted and attempt to survive, and (b) their perceived quality (vitality). Beethoven, Mozart and Brahms were then, and still are, amongst a small group of composers whose life spans continue with no signs of decline; but Bach (due mainly to the emergence of chamber orchestras and the vogue for period performance) and Wagner (perhaps a victim of the overall expansion of the repertory) are amongst those in decline since 1950. In Bach's case, this in no way indicates that his life span is over, with his compositions now largely the province of smaller ensembles. Mueller classified composers into four categories: those who have remained pre-eminent; those in ascending phases (mainly from the late 19th to early 20th century); those once very popular, but already long since in a descending phase; those still represented, but whose cycle seems essentially near completion; once prominent composers now forgotten. Mueller's work was continued after his death by his widow Kate (Mueller, 1976), who covered the repertoire of 27 American orchestras up to 1969-70.

Although Mueller's analysis method differs substantially from that adopted in the present study, major composers in the NZSO repertoire can be slotted into the first three of Mueller's categories. The repertoire was assessed over the first half (1951-75) and second half (1976-2000) of the analysis period, using the data in Appendix A. The overall percentages of performed items for the composers are of course very variable.

Composers contributing at more or less steady level (greater than 0.4%):- Barber (0.41%), Bartók (1.52%), Beethoven (7.53%), Brahms (3.44%), Britten (0.70%), Copland (0.41%), Debussy (1.20%), Dvorak (2.42%), Elgar (1.55%),

² A life cycle diagram illustrates how a composer's percentage contribution varies with time, usually assessed over successive 5-year intervals; these will be used in the following chapters.

Falla (0.93%), Gershwin (0.44%), Haydn (2.42%), Liszt (0.82%), Mendelssohn (1.58%), Mozart (8.06%), Mussorgsky (0.64%), Schubert (1.52%), Schumann (0.96%), Sibelius (1.87%), R. Strauss (2.10%), Stravinsky (2.01%), Tchaikovsky (4.87%), Vaughan Williams (1.02%), Second Viennese School = Berg + Schoenberg + Webern (0.85%)..

Composers in ascending phase:- Bruckner (0.58%), Mahler (1.46%), Prokofiev (1.55%), Rachmaninov (1.52%), Shostakovich (1.66%).

Composers in descending phase (due mainly to fewer overtures and/or operatic items):- Berlioz (1.72%), Puccini (0.70%), Rossini (1.28%), Verdi (1.84%), Wagner (2.16%), Weber (0.76%).

Composers in descending phase (Baroque repertoire becoming province of chamber orchestras or period instrument ensembles):- Bach (1.23%), Handel (0.90%).

Russian composers in descending phase due to increasing share of Rachmaninov, Prokofiev and Shostakovich (see Chapter 9):- Borodin (0.76%), Khachaturian (0.64%), Rimsky-Korsakov (1.14%), and others with lesser representation.

Other composers in descending phase (no apparent reason):- Delius (0.82%), Poulenc (0.32%), Respighi (0.50%), Saint-Saens (0.76%), Walton (0.88%).

Considering those composers in ascending phase, Bruckner, Mahler, Prokofiev and Shostakovich reflect the orchestra's capability to perform longer and more complex works; but the increase for Prokofiev and Shostakovich is mainly due to their progressive assimilation into the standard repertoire. That for Rachmaninov is due largely to his purely orchestral works coming into fashion.

Some earlier analysis is available for the four orchestras chosen for comparison with the NZSO. For the American orchestras Mueller (1951) assessed composer importance by weighting works according to their "average" playing time. Thus a lengthy Mahler symphony would be equivalent to about ten Rossini overtures.

Mueller judged his approach to be the fairest measure of composer representation, but it has been rejected in the present study. There was firstly the immense practical difficulty of determining playing time for the myriad items considered, particularly many still relatively unknown recent works. But, and more important, there is also the strong feeling that Mueller's approach offers no demonstrated advantage over one which assesses a composer's role via frequency of appearance in the repertoire.

The Viennese musicologist Desmond Mark applied Mueller's method to the repertoire of the VPO (more than 1000 concerts) and the Vienna Symphony Orchestra (more than 700 concerts) up to the year 1974 (Mark, 1976). Both these analysts illustrated their findings with "popularity pyramids", and X-Y graphs tracing the varying percentage contributions of individual composers to the total repertoire through successive 5-year periods. A popularity pyramid lines up composers' surnames horizontally at levels corresponding to their percentage contributions over a stated period; less-performed composers' surnames occupy space more tightly near the broader base, giving the diagram its pyramidal appearance (more correctly triangular). The present study will present such information in a more linear manner (see Figs.7.1, 7.5-8).

The item duration approach was rejected by Vogt (2002) in her thesis on the BPO repertoire over the period 1945-2000, and by Beale (2000) in considering five 10-year periods within the Hallé's repertoire since 1903. Hall (1997) criticised it on the grounds that it "short-changes composers of smaller forms", but claimed, on the basis of her analysis of 26 American orchestras over the period 1982-83 to 1993-94, that the two methods yield "remarkably similar figures overall". The overlap of the VPO data between the present study and that of Mark (Mark, 1976) for the years 1951-74 enables assessment of the general validity of Hall's claim. Table 3.2. shows significant differences between the two approaches; it compares the contributions of five major composers in the VPO repertoire using data of the this study (item totals) and that of Mark (1976) (item duration) for successive 5-year periods during 1951-75. Although this study divides into calendar years, and Mark into northern winter-summer concert seasons, this cannot account for the observed disparities, which are particularly marked in the case of Bruckner, and in

the other direction Mozart. Other composers checked in the same manner showed similar conflicts between the results of the two methods.

Vogt's study of the BPO repertoire (Vogt, 2002) was carried out in parallel with the development of a computer database by the orchestra's management. She also chose the approach of performance frequency rather than time-weighting, suggesting that the former is more suited to analysis of programme structure; she gives no assessment of the claimed value of the latter approach to assessment of musical taste. She employs popularity pyramids and X-Y composer graphs, but presents also some regional composer distributions, divisions according to composers' years of birth (in 50-year intervals), numbers of programmes, and composers represented over successive 5-year intervals.

| Approach | Composer | 1951-55 | 1956-60 | 1961-65 | 1966-70 | 1971-75 |
|------------|------------|---------|---------|---------|---------|---------|
| % items | Beethoven | 15 | 14 | 14 | 17 | 6 |
| % duration | Beethoven | 17 | 15 | 14 | 18 | 9 |
| % items | Mozart | 8 | 11 | 8 | 11 | 25 |
| % duration | Mozart | 4 | 6 | 9 | 8 | 10 |
| % items | Brahms | 8 | 9 | 7 | 10 | 8 |
| % duration | Brahms | 13 | 10 | 13 | 13 | 8 |
| % items | Bruckner | 4 | 6 | 8 | 8 | 7 |
| % duration | Bruckner | 13 | 13 | 16 | 18 | 16 |
| % items | R. Strauss | 7 | 5 | 6 | 7 | 3 |
| % duration | R. Strauss | 10 | 6 | 4 | 6 | 4 |

Table 3.2: comparison between two approaches to weighting items; five composers from the VPO repertoire 1951-75.

Beale (2000) covered historical, artistic, management and financial aspects of the entire lifespan of the Hallé Orchestra to the end of the 20th century. A concluding section provides repertoire analysis for Manchester concerts over chosen periods (1903-13, 1925-35, 1945-55, 1965-75 and 1985-75). It targets separate concert series, aimed by management at different audiences (midweek, weekend, Sunday, Industrial (later Opus One), Proms). The concepts Variety Index, Enterprise Rating and Herfindahl Index are introduced, evaluated and listed, together with estimated percent audience attendances for the various series; these three concepts are approaches to assessment of repertoire diversity, considered here in Chapter 5.

Chapter 4: Data Selection and Assembly of Spreadsheets

Some subjective decisions had to be made regarding data selection and item categorisation before deciding on the format and content of the spreadsheets. After studying the structures of concert series presented by all five orchestras, it was decided that the best inter-comparison could be achieved by including nearly all home-base concerts involving more or less serious repertoire. Accordingly, weeding out removed the following from consideration:- complete programmes or individual items repeated within the space of a few days; less serious concerts, such as outdoor serenades or collaborations with popular music groups; children's and family concerts; annual concerts considered obligatory at the time, presenting essentially the same repertoire repeatedly, e.g. Handel's *Messiah* (NZSO and Hallé) or New Year concerts (VPO, their only concession to frivolity in repertoire heavily weighted in favour of the Viennese classics); sections of programmes devoted to less serious music. The overall NZSO repertoire may be marginally smaller than that which would have transpired if studio broadcasts from Wellington during the early years were included, but these have been ignored.

The NZSO data was assembled from programme leaflets and series brochures held at the NZSO offices. A comprehensive card index there allows examination of the performances of individual items within any composer's *oeuvre*. Data for the other orchestras were kindly provided by their management personnel, in either paper or electronic format, while some were already available in published form.

It must be stressed that items are categorised, not specified; e.g. it is impossible from the spreadsheets to know which Beethoven symphony is indicated. Concertos were assigned to two separate groups:- (a), those for piano(s) only; (b) those for other instruments. Symphonies are those expressly titled as such, but one item of symphonic length and character – Mahler's *Lied von der Erde* – was considered to be in that category. Overtures are divided into two categories, operatic and concert. Some subjective decisions were made as to whether operatic preludes are genuine overtures or should be placed in the category "general orchestral"; e.g., the Prelude to Wagner's "*Die Meistersinger*", with its review of

the opera's themes, was considered to be an overture, but not that to his "*Tristan und Isolde*" or those to the acts of *Lohengrin*. The category "general orchestral" is very broad, from items as short as Barber's *Adagio for Strings* to substantial compositions of symphonic length such as Bartok's *Concerto for Orchestra*. Operatic items are in two categories:- (a) arias or ensembles (considered as single items if more than one from the same opera is within a single programme); (b) concert performances of whole operas or acts thereof. Items in a choral category are those in which the chorus is the major vocal component; Walton's *Belshazzar's Feast* would be in this category, but not Vaughan Williams' *Sinfonia Antartica*, in which the chorus supplies only a colouring role in the final movement.

Minor items of one genre by a single composer within a single programme were considered as one item, e.g. a group of Johann Strauss waltzes and polkas, or of Dvorak's *Slavonic Dances*; in a few cases, this policy extended to more substantial sets, such as the six related symphonic poems of Smetana's *Ma Vlast*, occasionally performed together.

Assignment of composer nationality involved decision between alternatives in some cases. The guiding principle was to choose the country where the composer was educated musically, in the majority of cases being that also of birth and childhood. A few composers were problematic. For example, Alfred Hill (1870-1960), a central figure in both Australian and New Zealand music, was born in Australia, lived in New Zealand for most of his childhood, received his musical training in Leipzig, and subsequently divided the rest of his life between the two countries of his early years; in this case the country of birth was assigned precedence. Analysis of composers' country has been extended to regional areas (as indicated below); an example is Central Europe, by far the largest repertoire source, comprising Germany, Austria, Poland, Czechoslovakia and Switzerland.

National boundaries have not remained constant within the Soviet Bloc over the 50 years covered by this study. National origin was considered to be that pertaining to boundaries existing in 1951; thus Estonia and Ukraine appear as Russia, and the recent changes to Czechoslovakia are also ignored. That decision also has retrospective implications, but to only a very small extent.

For analysis of composition periods, 25- and 50-year blocks were chosen, the earliest period being 1526-1550 (one item only, performed by the NYPO). With the total number of items ranging between 1703 (VPO) and 6515 (NYPO), it was believed to be an impossible task to determine a precise year of origin for all works; in part this is due to long gestation periods or later revision of many pieces. The following scheme was adopted:- a composer's works were first assigned to the midpoint between age 20 and year of death (or year 2000 if still alive then), i.e. roughly to the midpoint of the productive career; this allowed placement within the 25- and 50-year blocks. Obviously this can be an incorrect approximation for some composers, the extremes being perhaps Rossini, whose productive life virtually ceased from his 38th year, if one excludes his *Stabat Mater*, and Ives, who abandoned composition following a heart attack (1918) at age 44, but lived for another 36 years. However, this will not impair the value of the broad pictures emerging from the analysis.

The choice of 25-year periods for the repertoire analysis is a satisfactory match to the separate periods of symphonic music development. The Baroque, which begins with Monteverdi and ends with Bach and Handel, spans the period between 1600 and 1750. In the scheme adopted here, Bach and Handel fit into the 25-year time slot 1726-50. 1751-75 (the Classical predecessors of Mozart and Haydn) is a lean period in the symphonic repertoire, while 1776-1800 is the period of these two Austrian masters. Beethoven and the early Romantics Schubert and Weber slot into 1801-25, while the next four periods cover the time until the very diverse developments of the 20th century after 1918.

The data are assembled in the spreadsheets vertically in ten 5-year blocks. Extracts shown here are from the VPO file. Entries in the columns in the following two examples (for the years 1965-70) are as follows:-

Column A:- is used to distinguish whether a composer in the same line of column B appears for the first time in the entire spreadsheet (enter N), or (if in blocks 1956-60, 1966-70, 1976-80, 1986-90, 1996-90) has appeared in the overlying 5-year time block, enabling analysis of 10-year time blocks if necessary (enter \$).

Column B:- composer surnames; where 2 or more composers have the same surname they are distinguished by additions to the surname (e.g. R. Schumann = Schumann1, C. Schumann = Schumann 2)

Column C:- initial of composer's first name

Column D:- composer's country; as previously mentioned, in nearly all cases this is the country in which the composer was born and was musically educated.

Column E:- enter L if the composer was alive at the start of the 5-year time block; this is the chosen definition of a living composer for analysis purposes.

Column F:- composer's year of birth.

Column G:- composer's year of death, or 2000 if the composer still alive then.

Column H:- assigns a year for a composition; all are assigned to a point midway between age 20 and the year of death (or 2000 if still alive then).

Column I:- to enable analysis of the distribution of composition periods in 25-year intervals, the value in column H is altered to the mid-point of a 25-year interval (e.g. 1907.5 would be altered to 1912.5): in just a few cases, this value is later than the 5-year block in which the item appears; the entry in column I is then set back by 25 years (e.g. if the value in column H is 1976 and the item was performed in 1974, column I entry would be 1962.5, not 1987.5).

Column J:- assigns the date in column H to a 50-year interval (e.g. 1901-50), to enable analysis on that time scale.

| A | B | C | D | E | F | G | H | I | J |
|----|-----------|-------|---------|---------|-------|-------|------------------|-------------------|-------------------|
| | Composer | | Country | Living? | Birth | Death | Assigned year | 25-year period | 50-year period |
| \$ | Bach1 | JS | Germany | | 1685 | 1750 | 1727.5 | 1737.5 | 1725 |
| | | | | | 1685 | 1750 | 1727.5 | 1737.5 | 1725 |
| \$ | Bartok | B | Hungary | | 1881 | 1945 | 1923 | 1912.5 | 1925 |
| \$ | Beethoven | L | Germany | | 1770 | 1827 | 1808.5 | 1812.5 | 1825 |
| | | | | | 1770 | 1827 | 1808.5 | 1812.5 | 1825 |
| | | | | | 1770 | 1827 | 1808.5 | 1812.5 | 1825 |
| | | | | | 1770 | 1827 | 1808.5 | 1812.5 | 1825 |
| | | | | | 1770 | 1827 | 1808.5 | 1812.5 | 1825 |
| N | Berg | A | Austria | | 1885 | 1935 | 1920 | 1912.5 | 1925 |
| \$ | Berger | T | Austria | L | 1905 | 1992 | 1958.5 | 1937.5 | 1925 |
| | | | | | 1905 | 1992 | 1958.5 | 1937.5 | 1925 |
| \$ | Berlioz | H | France | | 1803 | 1869 | 1846 | 1837.5 | 1825 |
| N | Bernstein | L | US | L | 1918 | 1990 | 1964 | 1962.5 | 1975 |
| \$ | Blacher | B | Germany | L | 1903 | 1975 | 1949 | 1937.5 | 1925 |
| \$ | Brahms | J | Germany | | 1833 | 1897 | 1875 | 1862.5 | 1875 |
| | | | | | 1833 | 1897 | 1875 | 1862.5 | 1875 |
| | | | | | 1833 | 1897 | 1875 | 1862.5 | 1875 |
| | | | | | 1833 | 1897 | 1875 | 1862.5 | 1875 |
| \$ | Bruckner | A | Austria | | 1824 | 1896 | 1870 | 1862.5 | 1875 |
| | | | | | 1824 | 1896 | 1870 | 1862.5 | 1875 |
| \$ | Debussy | C | France | | 1862 | 1918 | 1900 | 1887.5 | 1875 |
| \$ | Dvorak | A | Czech | | 1841 | 1904 | 1882.5 | 1887.5 | 1875 |
| \$ | Einem | G von | Austria | L | 1918 | 1996 | 1967 | 1962.5 | 1975 |
| | | | | | 1918 | 1996 | 1967 | 1962.5 | 1975 |
| N | Fortner | W | Germany | L | 1907 | 1987 | 1957 | 1962.5 | 1975 |
| | | | | | 1907 | 1987 | 1957 | 1962.5 | 1975 |
| \$ | Handel | G | Germany | | 1685 | 1759 | 1732 | 1737.5 | 1725 |
| | | | | | 1685 | 1759 | 1732 | 1737.5 | 1725 |
| \$ | Haydn1 | J | Austria | | 1732 | 1809 | 1780.5 | 1787.5 | 1775 |
| | | | | | 1732 | 1809 | 1780.5 | 1787.5 | 1775 |
| N | Heiller | A | Austria | L | 1923 | 1979 | 1961 | 1962.5 | 1975 |
| \$ | Hindemith | P | Germany | | 1895 | 1963 | 1939 | 1937.5 | 1925 |
| N | Ligeti | G | Hungary | L | 1923 | 2000 | 1971.5 | 1962.5 | 1975 |
| | Mahler | G | Czech | | 1860 | 1911 | 1895.5 | 1887.5 | 1875 |
| | | | | | 1860 | 1911 | 1895.5 | 1887.5 | 1875 |

Column K:- repeats the composer surname from column B for as many lines as are required to accommodate the composer's works in all categories performed within the 5-year period. Note that the composer details appear only once in columns B through E, but are duplicated in columns F through L.

Column L:- repeats the composer's country from column E, for the same number of lines as in column K.

Column M:- item category, coded as follows:- symphony S; piano concerto P; concerto for other instruments C; operatic overture X; concert overture Y; other orchestral items (covering a broad range from brief items to those of symphonic length) A; choral works Z; arias from operas OP; concert performance of complete operas or whole acts thereof TOP; vocal items or whole performances of musicals M (only a few in the case of the NYPO); other items with vocal soloist(s) V. If the composer comes into the living category (L in column E), the letter L is included after the item code (e.g. SL, PL).

Columns N to AJ show the number of items performed under a specific conductor in category indicated in the corresponding line for column M; the total of these is shown in column AK. The number of columns from N required to accommodate all the conductors is different in the case of the other orchestras.

| K | L | M | N | O |
|-----------|---------|----------|-------------|-------------|
| Composer | Country | Category | Conductor 1 | Conductor 2 |
| BachJS | Germany | A | | |
| BachJS | Germany | Z | | |
| Bartok | Hungary | A | | |
| Beethoven | Germany | S | 1 | 9 |
| Beethoven | Germany | P | | 2 |
| Beethoven | Germany | C | | |
| Beethoven | Germany | Y | | 2 |
| Beethoven | Germany | V | | |
| Beethoven | Germany | Z | | |
| Berg | Austria | A | | 1 |
| Berger | Austria | AL | | |
| Berger | Austria | ZL | | |
| Berlioz | France | Y | | |
| Bernstein | US | ZL | | |
| Blacher | Germany | AL | | |
| Brahms | Germany | S | 1 | 3 |
| Brahms | Germany | A | | |
| Brahms | Germany | Y | | |
| Brahms | Germany | Z | | |
| Bruckner | Austria | S | 1 | 4 |
| Bruckner | Austria | Z | | |
| Debussy | France | A | 1 | |

Columns after AK contain initial summaries and statistical analysis for data in each of the 5-year time blocks, but also some analysis for 10-year periods.

| AL | AM | AN | AO | AP |
|--------------------|--------|------------|-------------|----|
| Number of | | | | |
| Conductor | Column | programmes | | |
| Bohm | N | 11 | | |
| Cluytens | O | 4 | | |
| Walter | P | 2 | | |
| Schuricht | Q | 7 | | |
| Kubelik | R | 6 | | |
| Mitropoulos | S | 7 | | |
| Ormandy | T | 2 | | |
| Woess | U | 1 | | |
| Karajan | V | 14 | | |
| Knappertsbusch | W | 4 | | |
| Moralt | X | 1 | | |
| Rossi | Y | 4 | | |
| Sawallisch | Z | 1 | | |
| Klemperer | AA | 1 | | |
| Swarowsky | AB | 1 | | |
| Sedlak | AC | 1 | | |
| Andreae | AD | 1 | | |
| Monteux | AE | 2 | | |
| Caridis | AF | 1 | | |
| Wallberg | AG | 1 | | |
| Loibner | AH | 1 | | |
| No. concerts > | | 73 | | |
| No. composers > | 46 | | Conductors: | 21 |
| Living composers > | 7 | 15.22 | <% | |
| Total items | 176 | | | |

Conductors' surnames appear in column AL; their item column is identified in column AM, and the number of their programmes in AN. Underneath these details, items in the 5-year block are numbers of conductors, programmes, composers, living composers and total. This and following examples from the VPO spreadsheet are all for the period 1956-60.

Below the above, columns AL to AO assign data according to country (AL = country, AM = number of composers from that country, AN = number of items; AO = percent of items). Columns AP through AS provide the information on a regional basis (United Kingdom; France; Low Countries = Holland + Belgium + Luxembourg; Scandinavia = Norway + Sweden + Denmark + Finland + Iceland; Iberia = Spain + Portugal; Central Europe = Germany + Austria + Poland + Switzerland + Czechoslovakia; Italy; Balkans = Hungary + Rumania + Greece + Yugoslavia + Bulgaria + Turkey; Russia; Israel; India; Far East = Japan + China +

Cambodia; N. America = Canada + USA; Central America = Mexico + Cuba; S. America = Brazil + Argentina; Australasia = Australia + New Zealand).

| AL | AM | AN | AO | AP | AQ | AR | AS |
|------------------|--------|-------|---------|-----------------|--------|-------|---------|
| Composers origin | number | items | % items | Region | number | items | % items |
| UK | 0 | 0 | 0.00 | UK | 0 | 0 | 0.00 |
| France | 6 | 12 | 6.82 | France | 6 | 12 | 6.82 |
| Holland | 0 | 0 | 0.00 | Low Countries | 0 | 0 | 0.00 |
| Belgium | 0 | 0 | 0.00 | | | | |
| Luxembourg | 0 | 0 | 0.00 | | | | |
| Norway | 0 | 0 | 0.00 | Scandinavia | 0 | 0 | 0.00 |
| Sweden | 0 | 0 | 0.00 | | | | |
| Denmark | 0 | 0 | 0.00 | | | | |
| Finland | 0 | 0 | 0.00 | | | | |
| Iceland | 0 | 0 | 0.00 | | | | |
| Spain | 0 | 0 | 0.00 | Iberia | 0 | 0 | 0.00 |
| Portugal | 0 | 0 | 0.00 | | | | |
| Germany | 13 | 71 | 40.34 | Central Europe | 27 | 147 | 83.52 |
| Austria | 9 | 61 | 34.66 | | | | |
| Poland | 0 | 0 | 0.00 | | | | |
| Switzerland | 1 | 1 | 0.57 | | | | |
| Czech | 4 | 14 | 7.95 | | | | |
| Italy | 6 | 7 | 3.98 | Italy | 6 | 7 | 3.98 |
| Hungary | 1 | 2 | 1.14 | Balkans | 1 | 2 | 1.14 |
| Rumania | 0 | 0 | 0.00 | | | | |
| Yugoslavia | 0 | 0 | 0.00 | | | | |
| Bulgaria | 0 | 0 | 0.00 | | | | |
| Greece | 0 | 0 | 0.00 | | | | |
| Turkey | 0 | 0 | 0.00 | | | | |
| Russia | 6 | 8 | 4.55 | Russia | 6 | 8 | 4.55 |
| Israel | 0 | 0 | 0.00 | Israel | 0 | 0 | 0.00 |
| Japan | 0 | 0 | 0.00 | Far East | 0 | 0 | 0.00 |
| China | 0 | 0 | 0.00 | | | | |
| Cambodia | 0 | 0 | 0.00 | | | | |
| Canada | 0 | 0 | 0.00 | North America | 0 | 0 | 0.00 |
| US | 0 | 0 | 0.00 | | | | |
| Mexico | 0 | 0 | 0.00 | Central America | 0 | 0 | 0.00 |
| Cuba | 0 | 0 | 0.00 | | | | |
| Brazil | 0 | 0 | 0.00 | South America | 0 | 0 | 0.00 |
| Argentina | 0 | 0 | 0.00 | | | | |
| Australia | 0 | 0 | 0.00 | Australasia | 0 | 0 | 0.00 |
| New Zealand | 0 | 0 | 0.00 | | | | |
| Composers 56-60 | 46 | 176 | 100.00 | | 46 | 176 | 100.00 |

The equivalent analysis for 10-year blocks appears in columns AT through BA, alongside that described in the previous paragraph, e.g. that for 1951-60 appears alongside that for 1951-55.

The initial analysis for period of composition appears lower down in columns AL through AN. First the number and percent of total items by living composers; then the numbers and percentage of items in 50-year intervals (1951-2000, 1901-50 etc.); then the same for 25-year intervals (1976-2000, 1951-75 etc.).

| AL | AM | AN |
|------------------|--------|------------|
| Works by | Number | % of total |
| living composers | 14 | 7.95 |
| 1951-2000 | 4 | 2.27 |
| 1901-1950 | 40 | 22.73 |
| 1851-1900 | 49 | 27.84 |
| 1801-1850 | 43 | 24.43 |
| 1751-1800 | 32 | 18.18 |
| 1701-1750 | 8 | 4.55 |
| 1651-1700 | 0 | 0.00 |
| 1601-1650 | 0 | 0.00 |
| 1551-1600 | 0 | 0.00 |
| Check total | 176 | 100.00 |
| 1951-1975 | 4 | 2.27 |
| 1926-1950 | 12 | 6.82 |
| 1901-1925 | 28 | 15.91 |
| 1876-1900 | 16 | 9.09 |
| 1851-1875 | 33 | 18.75 |
| 1826-1850 | 8 | 4.55 |
| 1801-1825 | 35 | 19.89 |
| 1776-1800 | 32 | 18.18 |
| 1751-1775 | 0 | 0.00 |
| 1726-1750 | 6 | 3.41 |
| 1701-1725 | 2 | 1.14 |
| 1676-1700 | 0 | 0.00 |
| 1651-1675 | 0 | 0.00 |
| 1626-1650 | 0 | 0.00 |
| 1601-1625 | 0 | 0.00 |
| 1575-1600 | 0 | 0.00 |
| Check total | 176 | 100.00 |

Subsequent analysis (particularly inter-orchestra comparisons) is performed after copying details from the orchestra-specific spreadsheets to other Excel files.

Chapter 5: Preliminary Comparisons between the Repertoires

This chapter provides some initial observations on the NZSO repertoire and describes basic differences and similarities between the data sets, to set the stage for later interpretation.

Fig.5.1 shows how the numbers of programmes (in 5-year blocks) accumulated. The BPO, NYPO and Hallé played many more programmes throughout than did the NZSO and VPO. The higher number of NYPO programmes during 1951-60 is mainly due to inclusion of programmes repeated on successive nights, but counted as separate because of a change of concerto (only the concerto being included in the item count).

Fig.5.2 shows the accumulation of performed items. It is convenient for the subsequent analysis that the NYPO, BPO and Hallé provide databases of comparable size throughout, while the other two orchestras may provide contrasts because of much smaller overall quantity of repertoire.

The number of conductors involved varies greatly between the orchestras and over time. Fig.5.3 shows the year-by-year conductor numbers for the NZSO, while the inter-orchestra comparisons over 5-year periods are in Fig.5.4. The NZSO used few conductors until 1960; in 1955, all 15 concerts were under resident conductor James Robertson. While international soloists could be engaged during extended tours of Australasia, the unknown overseas reputation of the orchestra combined with the then unavailability of fast international air travel to allow only occasional involvement of guest conductors from USA and Europe. During 1951-55, 90% of concerts were conducted by the resident conductors; 1956-60, 79.5%; 1961-65, 68.6%. That downwards trend continued as the engagement of more conductors became a realistic possibility, with chief conductors being no longer resident; during 1991-95, only 21.8% of programmes were under chief conductor Franz Paul Decker.

Fig.5.4 demonstrates that numbers of conductors engaged by the orchestras vary greatly. The most conspicuous aspect is the extremely large number appearing with the BPO, a situation persisting throughout Herbert von Karajan's more than

30-year tenure as Chief Conductor. The years 1991-2000 saw a reduction in the number of programmes, but an increase in the load undertaken by Karajan's successor, Claudio Abbado.

When the contributions of most frequent conductors over 5-year periods are examined (Fig.5.5), influences of chief conductors on repertoire choice can be suspected. Periods of apparent high influence include:- NZSO 1951-1970 (successively under Bowles, Braithwaite, Robertson, Hopkins, Matteucci); Hallé 1951-60 (Barbirolli); NYPO 1951-55 (Mitropoulos) and 1981-85 (Mehta); BPO 1991-2000 (Abbado). Periods of lesser conductor influence may include:- NZSO 1971-2000 (many guest conductors); BPO 1951-55 (final years of Furtwängler, first of Karajan) and 1956-90 (Karajan); VPO throughout (guest conductors only); but the influence of chief conductors on the overall repertoire is not necessarily always low in these cases.

Fig.5.6 compares average numbers of items per programme over the ten 5-year periods. The early years for the NZSO and Hallé stand out, due to shorter items on average, and frequent inclusion of operatic arias in the former case. The BPO and VPO records exhibit a more stable situation throughout, 2 or 3 items per concert being the norm.

Fig.5.7 compares composer/programme ratios. The NZSO's high average number of items per programme during 1951-70 (Fig.5.6) delivered a comparatively broad composer representation, but this was not the case for the Hallé over the same period. The broader composer representation of the NZSO persists throughout, although the number of programmes and overall number of composers is low relative to the NYPO, Hallé and BPO.

Fig.5.8 shows the percentages of items in various categories over the entire analysis period. The NSZO shows a comparatively high component of vocal operatic items and complete operas or acts, but the lowest symphony component. The Hallé has a high component of overtures. The BPO has a large proportion of symphonies and choral items. The VPO's symphony component is twice as large as the NZSO's, but its concerto component is low.

From Figs.5.7-8, the repertoire diversity of the NZSO appears superior to those of the other orchestras; this will be assessed more closely in the following chapters. Programme structure will be addressed in more detail in Chapter 11.

In summary, this preliminary analysis indicates that the repertoires of the five orchestras are quite dissimilar in many respects, having developed under differing circumstances of location, conductor control, artistic management, concert activity and tradition.

Chapter 6: Measures of Repertoire Diversity

Diversity is to be understood here as the measure of repertoire breadth. It can be assessed in terms of composers represented; composition periods; national or regional origin; categories of performed items (symphonies, piano concertos, etc.). Greater diversity is obviously attainable within a given performance period if the concert schedule is comparatively busy; any parameters or formulae devised to illustrate, quantify, or compare diversity must take this into account. Analysis must consider blocks of repertoire large enough to be of statistical significance. The ten 5-year intervals over 1951-2000 were initially considered appropriate, despite differences in items performed (NZSO, average of 342 items per 5-year period; NYPO 651; Hallé 631; BPO 647; VPO 170). But these 5-year data sets will be found to be too short for all the possible diversity parameters considered.

Composer/item distributions

The NZSO repertoire over 1951-2000 is heavily concentrated towards a small group of favoured composers (Fig.6.1). 10% of a total 344 composers provide 68.5% of 3422 performed items; at 20% of composers, 82.8% of items.

Differences appear when the distributions for the 5 orchestras are compared; Fig.6.2 shows this for the cumulative composer range to 50%. For example, the BPO concentrated as much as 80% of its repertoire (total 6475 items) amongst just 10% of 411 composers. Intersections and convergences of the distributions occur as composer percentage increases. However, the differences cannot be used to reach valid conclusions about relative repertoire diversity. The position of the VPO line relative to the others might suggest that its diversity is better than the orchestras above it, and similar to that of the NZSO. But the following paragraphs demonstrate that its diversity is by far the poorest.

Variety Index

Beale (2000) proposed and compiled “composer variety indices” for blocks of Hallé repertoire. His variety index is the ratio (number of composers)/(items

performed); a larger index represents more diversity and vice versa. Fig.6.3 compares the 5-year variety indices for the five orchestras. One might expect that higher indices should be apparent for the 3 orchestras (NYPO, Hallé, BPO) with most items, but both the NZSO and VPO lie generally higher than these. To explain this apparent anomaly, Beale's index can be assessed in a different way, by examining how it accumulates throughout the entire 50 years (Fig.6.4). The VPO is clearly less diverse than the others in this representation. This diagram reveals that high and poorly inter-comparable variety indices can generally be expected if item populations are less than about 2000. Hence within- and between-orchestra comparisons using this index are not valid for item populations as small as those represented for 5-year periods in Fig.6.3.

Herfindahl Index

Beale (2000) also applied the Herfindahl Index to selected 10-year sections of the various subscription series performed by the Hallé in Manchester. That index was devised and applied since 1982 by the U.S. Justice Department, to evaluate company mergers in the commercial sector; it is compiled by summing the squares of all percentage contributions from manufacturers of particular product categories. High indices indicate market dominance by a few manufacturers. Beale's analysis considered composition periods as "manufacturers", revealing some moderate differences over time and between concert series. The data of the present study were used to calculate Herfindahl indices for all five orchestras, considering both composition periods and composers as 'manufacturers'. But the results are not presented here, because it became quickly obvious that the index variability was always dominantly due to variations in the high contributions of Mozart and Beethoven, and to a lesser extent Brahms. Hence the Herfindahl Index fulfils its conceived function of revealing market dominance, but it gives no reliable indication of repertoire diversity.

Enterprise Rating

Beale (2000) proposed another parameter, the Enterprise Rating, evaluating it from the same data used to calculate Herfindahl Indices for the Hallé's concerts; it is defined as the product of the Variety Index multiplied by the number of

concerts in a series, and is claimed “to give a weighting to the variety figures according to the length of the series....”. However, a careful look at the definition reveals that this proposed parameter is actually the ratio

$$(\text{no. of composers represented in set} / \text{average items per programme})$$

A simple example demonstrates that this cannot be a satisfactory indicator of diversity. A series of 20 concerts is performed, comprising an average 2.5 items per programme, and 10 composers are represented, yielding an Enterprise Rating 4; another series of just 10 concerts, offers 4 items per programme with 16 composers represented. It is obvious that the second series offers much more diversity within its shorter length, yet it yields the same Enterprise Rating as the first.

Examination of a Possible Alternative Quantitative Representation

Any proposed quantitative index must reliably reflect the breadth of the overall distribution, allowing comparisons to be made between data sets. The failure of the Herfindahl Index to make a useful contribution to assessment of repertoire diversity with respect to composers is due to its emphasis of the very narrow, dominant part of the data population. The nature and extent of the population's tail is much more important. Greater weighting might therefore be assigned to those composers who contribute fewer items. This reasoning encouraged the trial of an approach whereby composers are weighted by the reciprocal of their percentage contribution to the item population. For example, composers A, B, C contributing equally would combine to create an average reciprocal index $(3/100 + 3/100 + 3/100)/3 = 0.030$; this situation of lowest diversity for three composers creates a minimum value. The index increases if the distribution is broadened to emphasise just one of these composers, i.e. providing it with a tail; for example A = 50%, B = 25%, C = 25% leads to index $(1/50 + 2/25)/3 = 0.033$. Expressed as a formula

$$R = (1/n) \times \sum_{i=1}^n (1/x)$$

where R is the index, n is the number of composers represented, and x is the percentage item contribution from a composer.

The above formula was applied to the 5-year data sets to investigate R as a function of T , the total number of items in the set. Fig.6.5 exhibits a uniform linear relationship between these two parameters; its statistical robustness is demonstrated by Fig.6.6, which shows that the gradients and intercepts of linear regressions for the individual orchestras all lie within 2 standard deviations of those of the overall data set.

However, this tight linear relationship between the reciprocal index and the number of items presented is also unusable as an indicator of repertoire diversity, because it shows little difference between the orchestras, in contrast to the differences revealed by the longer-term variety indices (Fig.6.4). Moreover, it holds also for the shorter 5-year data blocks. The underlying reason lies in the high and uniform proportions of composers with just 1 or 2 items in the overall repertoire (NZSO 58.1%; NYPO 58.0%; Hallé 55.3%; BPO 59.0%; VPO 58.2%). The 5-year period data also shows similarly high proportions with low variability (NZSO average over the ten 5-year periods = 66.7%, standard deviation 3.5%; NYPO 61.8%, 2.0%; Hallé 55.9%, 3.1%; BPO 61.8%, 4.9%; VPO 59.6%, 5.4%). This trial procedure, while seeking to take account of the wider composer representation, has created an extreme opposite to that of the Herfindahl index; the sparsely represented composers are now those too highly represented in the index value, with the result that the reciprocal index does not provide a usable quantitative indication of relative diversity, neither between orchestras nor between the 5-year periods for a single orchestra.

Summary

In summary, of the various diversity parameters/indices examined, the variety index is the only one which gives a comparative measure, but only when applied to item populations of sufficient size, i.e. much greater than those from 5-year performance periods.

Chapter 7: Distribution of Repertoire according to Composition Period

NZSO Distributions

Fig.7.1 shows contributions of major composers to the NZSO repertoire from successive 25-year composition periods, evaluated over the entire performance period 1951-2000; 25-year periods contributing less than 1.5% of the entire repertoire were not included.³ The listed composers in the legend provide more than 5% of items in their period; their contributions are represented from bottom to top in vertical columns adding up to 100%. The uppermost section of each column is the combined residue from all composers contributing less than 5%. The favoured composers in the earlier periods (Late Baroque and Classical) occupy almost the entire height of the column, while the total contribution by less favoured composers increases to the right, becoming the dominant component by 1926-50.

Cumulative performance trends reveal whether the balance of repertoire has changed with respect to composition period, in particular due to incorporation of works composed during the latter half of the 20th century. Fig.7.2 demonstrates how the overall contributions from the various composition periods developed as the NZSO repertoire accumulated from 1951. The pre-1725 and 1751-75 periods contribute very small amounts. The Late Baroque repertoire (1726-50) declines as it is gradually taken over by chamber and Early Music ensembles. The periods through 1801-1950 tend to reach steady state quite quickly. The contemporary contribution grows very strongly throughout performance period 1951-75. The parallel situation during 1976-2000 shows a much-reduced response; much of this increasing trend involves New Zealand works (see composers listed in Table 7.1).

Comparison with the other Orchestras

Fig.7.3 demonstrates how the various 25-year composition periods contributed to the overall repertoire of the five orchestras in terms of average number of items

³ The columns for the 25-year periods in Fig.7.1 are an alternative mode of representation to the popularity pyramids described in Chapter 3.

performed per programme. The small contributions prior to 1725 were lumped into a single period. Some substantial differences between the orchestras are apparent. Fig.7.4 is a modification; it shows the distributions in terms of the composers/programmes ratio. The columns for the NZSO are consistently much higher than the others for the major contributing periods; this reflects broader composer populations, confirming the indications from the Variety Index (Fig.6.4). But this is to some extent due to the higher items/programme ratio.

For the other orchestras, Figs.7.5-8 are the diagrams equivalent to Fig.7.1. Broadly speaking, the most-favoured composers for the various periods are very similar to those of the NZSO. Table 7.1 summarises this. For periods until 1951-75, names standing apart for the NZSO are Telemann, Borodin and Lilburn.

Figs. 7.9-12 are the diagrams equivalent to Fig.7.2. The NYPO record (Fig.7.9) reveals steady growth for 1901-25, without reaching the levels attained by the NZSO and Hallé. 1826-50 shows a steady slow decline. The 1851-75 level is lowest among the five orchestras, with 1951-75 the highest. For the Hallé (Fig.7.10), the 1851-75 component diminishes steadily, but the overall balance is quite similar to that of the NZSO.

The BPO record (Fig.7.11) shows quick stabilisation of the 1801-25 and 1851-75 periods following Furtwängler's death in 1954. However, compared to the NZSO, NYPO and Hallé, there is a shift towards the period 1876-1900; the 1926-50 component is higher than the other orchestras, reflecting strong presence of Hindemith, Blacher and Honegger during the early years of the performance period, but drops off later.

Table 7.1: Summary of composer preferences (those contributing more than 5% of items within indicated 25-year periods) for the five orchestras over 1951-2000

| Period | NZSO | NYPO | Hallé | BPO | VPO |
|-----------|--|---|--|---|--|
| 1726-50 | BachJS Handel Telemann | BachJS Handel | BachJS Handel | BachJS Handel | BachJS Handel |
| Others % | 3.75 | 8.65 | 5.88 | 1.32 | 2.56 |
| 1776-1800 | 1776-1800 | Mozart HaydnJ | Mozart HaydnJ | Mozart HaydnJ | Mozart HaydnJ |
| Others % | Others % | 3.08 | 1.28 | 2.04 | 0.68 |
| 1801-25 | Beethoven Schubert Weber | Beethoven Schubert Weber | Beethoven Schubert Weber | Beethoven Schubert Weber | Beethoven Schubert Weber |
| Others % | 4.00 | 3.19 | 1.40 | 5.39 | 11.26 |
| 1826-50 | Berlioz Mendelssohn Rossini Schumann | Mendelssohn Schumann Berlioz Rossini Chopin | Berlioz Mendelssohn Rossini Schumann | Schumann Mendelssohn Berlioz Chopin | Schumann Mendelssohn Berlioz Rossini |
| Others % | 21.16 | 5.70 | 11.75 | 2.71 | 4.08 |
| 1851-75 | Brahms Wagner Verdi StraussJ II Liszt Borodin | Brahms Wagner Bruckner Liszt StraussJ II Verdi | Brahms Wagner StraussJ II Verdi Bruckner | Brahms Bruckner Wagner Verdi Liszt | Brahms Bruckner Wagner |
| Others % | 29.94 | 17.63 | 28.03 | 19.04 | 12.28 |
| 1876-1900 | Tchaikovsky Dvorak Mahler Debussy R. Korsakov Saint-Saens | Tchaikovsky Mahler Dvorak Debussy Saint-Saens | Tchaikovsky Dvorak Mahler Debussy Grieg R. Korsakov | Tchaikovsky Dvorak Mahler Debussy | Mahler Dvorak Tchaikovsky Debussy |
| Others % | 18.64 | 20.00 | 14.98 | 11.76 | 5.91 |
| 1901-25 | StraussR Sibelius Ravel Elgar Bartok Rachmaninov V. Williams | StraussR Ravel Bartok Rachmaninov Sibelius | Elgar Sibelius StraussR Ravel V. Williams Rachmaninov Delius | StraussR Ravel Bartok Schoenberg Sibelius Berg Webern | StraussR Bartok Ravel Schoenberg Webern Schmidt |
| Others % | 39.97 | 42.87 | 28.61 | 28.39 | 20.43 |
| 1926-50 | Stravinsky Prokofiev Gershwin | Stravinsky Prokofiev Hindemith Gershwin | Stravinsky Prokofiev Hindemith | Stravinsky Hindemith Prokofiev Blacher | Stravinsky Hindemith Prokofiev Berger Honegger |
| Others % | 55.22 | 41.70 | 45.93 | 39.49 | 31.09 |
| 1951-75 | Shostakovich Lilburn Walton Britten | Copland Shostakovich Bernstein Barber | Shostakovich Walton Britten | Shostakovich Henze | Shostakovich Einem Bernstein |
| Others % | 58.26 | 63.52 | 67.07 | 76.98 | 67.07 |
| 1976-2000 | Cresswell Farr Schnittke Southgate | Penderecki | | | |
| Others % | 75.38 | 93.28 | | | |

The shift to early components becomes extreme in the case of the VPO (Fig.7.12); the balance is weighted strongly in favour of 1776-1825 (Mozart, Haydn, Beethoven, Schubert) and 1851-75 (Brahms, Bruckner, Wagner). Both 1801-25 and 1851-75 showed steady decline; this was offset by strong growth in the Mozart + Haydn component.

These diagrams demonstrate quite similar distributions for the overall NZSO, Hallé and NYPO repertoires, with marked weighting towards earlier periods for the BPO and VPO. Subsequent diagrams of this chapter examine individual periods in more detail.

Items from the entire period prior to 1725 (Fig.7.13) are so few in number that downward trends are not significant in terms of total repertoire. Italian Baroque composers, notably Vivaldi, are the main contributors. The NZSO played just 16 items by 8 composers. The NYPO repertoire included 89 items by 15 composers, with the VPO represented by just 13 items by 4 composers.

Figs.7.1 and 7.5-8 revealed that 1726-50 is represented almost exclusively by Bach and Handel. The strong downwards trend apparent for the NZSO in Fig.7.14 is explained in more detail by Fig.7.15. Handel dominates over Bach until 1961-65, while Telemann is absent after 1971-75. The steep decline of Handel in the early years may be viewed as indicating a gradual period of introduction to New Zealand audiences to later, more complex symphonic repertoire. But the continuing fall of this period's overall contribution reflects its more recent placement within the repertoire of chamber orchestras. These trends show steady erosion of the period from the repertoire played by large symphony orchestras, but they are not quantitatively important overall.

The period 1751-75 (Fig.7.16) contributes very small amounts to the repertoires of all five orchestras, the main contributors being Gluck and the sons of J.S. Bach.

Mozart and Haydn are the only major contributors from period 1776-1800 for all five orchestras. There is strong quantitative contrast between the VPO and Hallé (Fig.7.17). The detailed picture for the NZSO (Fig.7.18) might suggest neglect of

Haydn throughout, except for 1981-85, a period covered mainly by guest conductors; however, his overall 2.42% is comparable to the Hallé (1.92%), NYPO (2.39%) and BPO (3.17%), though only half that of the VPO (4.76%). There is no sign that the trend for the NZSO from this period has contributed to overall repertoire change.

Period 1801-25 (Fig.7.19) shows strong decline in the BPO's Beethoven component after Furtwängler's death in 1954, and slow decline throughout for the VPO. The NZSO's Beethoven component (Fig.7.20) is low in the early years 1951-55, and during 1966-70 under Matteucci. Weber's decline is part of a general trend for operatic overtures; the overall 0.76% is the lowest for the five orchestras, but the other orchestras show strong decline, except for the VPO, which is variable, with the highest overall value of 1.59%.

Composition period 1826-50 (Fig.7.21) reveals steady growth in the case of the VPO, and decline for the NYPO. The NZSO shows small growth until 1970, and remains reasonably steady thereafter at about 7%. For this period, the diagram equivalent to Fig.7.20 is too cluttered to show here. The four most important contributions to the overall NZSO repertoire (see Fig.7.1) are Berlioz (1.72%), Mendelssohn (1.58%), Rossini (1.29%) and Schumann (0.96%).

All the orchestras provided their strongest 1851-75 representation during 1951-55 (Fig.7.22), followed by sharp decline for all except the VPO, which declined more steadily over the whole period. For the NZSO, the most important composers in this group are Brahms (overall 3.45%), Wagner (2.16%) and Verdi (1.84%), whose 5-year components are shown in Fig.7.23; the strong decline apparent at 1956-60 is due mainly to Wagner + Verdi, reflecting fewer overtures and operatic items. The early favouring of Wagner was partially revived during and after the tenure of Franz Paul Decker. The NYPO, Hallé and BPO trends (Fig.7.22) are very similar to that of the NZSO. The steady VPO decline indicates less Brahms, Bruckner and particularly Wagner over the later years (few German-Austrian conductors?), but is also caused to some degree by diminishing contributions from other composers of the period. This is the third successive period in which the VPO stands out with marked shifts of emphasis.

The period 1876-1900 shows considerable differences between the orchestras throughout (Fig.7.24). The NZSO is steady, its levels being slightly less than the Hallé, with both substantially higher than the others. The dip apparent in the VPO trend is due to unusually small representation of Dvorak and Tchaikovsky over 1956-70. For the NZSO, the Tchaikovsky contribution is quite variable, and Dvorak is steady till 1995-2000, with Mahler showing a slow rise (Fig.7.25).

The comparison for 1901-25 (Fig.7.26) again shows inter-orchestra differences in both trends and percentage contributions to the overall repertoires; the period is the largest contributor for the NZSO, NYPO, Hallé and BPO, and not far short of that for the VPO. But the balance of individual composers is variable. The Hallé repertoire is heavy on the side of the English composers Elgar, Vaughan Williams, Delius and Holst. Of the other orchestras, the NZSO struck the most even balance between these and other greats of the period such as Sibelius, Richard Strauss, Ravel, Bartok, and Rachmaninov.

Stravinsky and Prokofiev dominate the period 1926-50 (Fig.7.27), although Hindemith is slightly greater than Prokofiev for the BPO. Once again the overall contributions vary considerably between the orchestras. The NZSO played no Prokofiev during 1951-55, and Gershwin is absent for 20 years (Fig.7.28).

With the period 1951-75, composition and performance periods begin to overlap. Steady growth is therefore to be expected until 1975 (Fig.7.29); quite stable levels are maintained thereafter. The item percentages again vary between the orchestras, and the VPO's is very low. Nevertheless, for all the orchestras, this period provided the highest proportions of their overall composer populations:- NZSO 23.3%; NYPO 33.6%; Hallé 29.6%; BPO 37.7%; VPO 26.4%. For the NZSO, the Shostakovich record (Fig.7.30) is rather similar to that of Prokofiev (Fig.7.28), with a peak during the Decker years. The peak for Walton is explained by the composer's visit to conduct the NZSO in 1964. Britten's presence is quite irregular. Lilburn is discussed in Chapter 9.

The final period (1976-2000) again shows variations between the orchestras (Fig.7.31). The VPO played only 2 items (Rihm and Schnittke). The BPO is

heavily weighted towards Rihm, but includes 41 composers from this period, of whom 21 are German; the Hallé included 36 composers, 20 British; the NZSO 44 composers, 18 New Zealanders; the NYPO 79 composers, 45 from USA. These four orchestras provided a wide composer representation from this period, but most are represented by only 1 or 2 items.

Performances of compositions by living composers

According to the definition assigned in Chapter 4, a composer is considered to be “living” if alive at the start of a 5-year analysis period. While this sometimes is not a strict definition, some of the composers labelled “living” after death would still have been alive if programmes were planned in advance.

Fig.7.32 shows the numbers of living composers performed by the NZSO in each 5-year period, together with the percentage of these who appeared in the repertoire for the first time. Altogether 165 (48%) of the total 344 composers represented over 1951-2000 fall into the living category; but they contributed only 628 (18.3%) of all items played. 94 of these 165 composers (57%) appear with just 1 item; as would be expected, these congregate more in the later years. The peak in the upper line at 1996-2000 is due to the presence of a higher component of NZ composers.

Fig.7.33 shows the number of living composers appearing for the first time in each 5-year period, together with their item contributions to the overall repertoire; the high item contributions in the decade 1951-60 are due mainly to Stravinsky, Lilburn, Vaughan Williams and Britten (1951-55), with Shostakovich appearing first during 1956-60. In the following 40 years the maximum item contribution by any new living composer is 11 (Bernstein). The items/composer ratio reaches very low values already by 1971-75, with many of the most significant composers of the performance period having died.

For the five orchestras, Fig.7.34 shows percentages of performed composers in the living category during the 5-year analysis periods. The BPO record stands out

with about 50% until 1970, declining to a sharp minimum during the first five years of Abbado's tenure; while the German component is the highest during 1951-70, the spread of nationalities is very broad. All the orchestras decline towards 2000.

When the representation is changed to living composers per programme (Fig.7.35), the NZSO is markedly superior to the other orchestras until 1975; the higher items/programme ratio allows inclusion of more contemporary works. The VPO exhibits the lowest ratios, as would be expected from the findings of earlier chapters;

Summary

In summary, the balance of the NZSO's repertoire with respect to composition period stabilised quite quickly, as did that of the Hallé, but growth and decline are apparent for some periods in the case of the other three orchestras. Contributions for particular periods to the overall repertoires vary considerably between the orchestras. Because the population size of repertoire for a 5-year performance block is quite small, it is not surprising that the percentage contributions of individual major composers vary over that time-scale. Nevertheless, some phases of growth, decline, temporary favouring or neglect are revealed by the diagrams. These are often explainable as preferences of chief conductors.

Chapter 8: Diversity according to Regional Origin

When regional origin is investigated, diversity assumes a largely qualitative nature. The NYPO and Hallé orchestras, not unexpectedly, represent their globally less important national composers more strongly, while Australasian composers are represented almost exclusively by the NZSO (1 Australian composition only in the BPO record). Variations of regional contributions between 5-year performance periods are often clearly due to conductor influence.

The NZSO's regional record is assembled in Fig.8.1, covering five 10-year periods. Central Europe, Russia and France remain quite steady. The Italian component shows a small peak for 1961-70 (under Matteucci), but drops away over 1971-2000. North America peaks strongly during 1961-70 and 1991-2000. Scandinavia is strongest during 1951-60, with a marked minimum over 1971-80. After strong representation during 1951-60, the British component remains steady at about half that level. The Low Countries, Central America, Far East and Israel components are very weak and intermittent; some of these small columns represent just one item. Iberian (actually only Spanish) contribution varies at around 1%, with the Balkans similar at about 3-5%. The Australasian component shows a dip during 1961-70, but then rises steadily to over 5% during 1991-2000. Some of these changes reflect changes in programme structure, an aspect to be examined in Chapter 11.

Fig.8.2-3 show the overall NZSO record in terms of country of origin, arranged from left to right according to numbers of composers represented. From Fig.8.2, it can be seen that the composer numbers often do not vary very much (Italy through Austria), but the item numbers are very variable, with Italy, New Zealand France and the USA very low compared to Germany, Russia and Austria. Finland stands out in Fig.8.3, due dominantly to Sibelius (other composers contribute less than 10% for all five orchestras). Greig is the sole Norwegian composer, and Enescu the only Rumanian. Appendix A assists in identifying which composers are represented in the columns of Figs.8.2-3.

For the five orchestras, Fig.8.4 shows the 5-year contributions of the dominant regional contributor Central Europe (Germany, Austria, Czechoslovakia, Poland, Switzerland), and also of Russia. Central European dominance is extremely marked in the case of the VPO and BPO; however, whereas the BPO's contribution is considerably enhanced by strong allegiance to contemporary German/Austrian composers, the VPO has drawn dominantly from earlier repertory. This Central European dominance has left less room for the Russian and other regional contributions in the case of these two orchestras. On average, the NZSO's Central European component is slightly less than those of the NYPO and Hallé.

As would be expected, British compositions (Fig.8.5) are most strongly represented in the Hallé repertoire. The small peak in 1981-85 coincides with James Loughran's term, with the following dip in 1986-90 occurring while the Polish conductor Stanislaw Skrowakzeski was at the helm. The strong NZSO representation from 1951-60 coincides with the tenures of the resident conductors Bowles, Braithwaite and Robertson; it fell away as the next resident conductor, John Hopkins, oversaw an overall broadening of the repertoire, and a marked minimum followed under the Italian, Juan Matteucci. The peak during 1981-85 derives mainly from concerts under British guest conductors. British compositions are essentially absent from the VPO repertoire until 1996-2000, where the increase is one of a number of such regional trends (also with the BPO) as guest conductors from outside Central Europe appear with greater frequency.

The North American components (USA, but including also Canada in the NYPO repertoire) show evidence of conductor influence (Fig.8.6). NYPO concerts during 1951-55 were mainly led by conductors of European origin (Dmitri Mitropoulos, Georg Szell, Guido Cantelli). Over the next 15 years Leonard Bernstein increased the national share, but it declines sharply during the tenure of Pierre Boulez (1971-75). Thereafter it increases steeply, becoming the second largest regional component of the repertoire during 1991-2000. The low presence of this component in the VPO record reveals some attempt at stimulation by American guest conductors during 1976-1990 and 1996-2000. For the NZSO, the peak during 1966-70 is largely due to items performed under American

conductors in the Proms series. The sharp increase during 1996-2000 is divided fairly uniformly amongst conductors of both American and non-American origin, and seems, from the other records (BPO excepted), to reflect a general increase of interest in American music towards the end of the century. The American repertory will be considered in more detail in Chapter 9.

The NZSO's Scandinavian component (Fig.8.7) was strongest (4-5%) during 1951-65; it declined sharply during Matteucci's tenure (1966-70), and even more during 1971-75, before recovering to levels of around 2-3%. The Hallé's component is consistently high throughout; the strong peak during 1976-80 (Sibelius, Nielsen, Grieg) occurred during James Loughran's tenure, but was contributed mainly by guest conductors; this is an instance where a substantial change is apparently not ascribable to the influence of the chief conductor. As was the case with the North American repertoire, the NYPO's Scandinavian component increased during the Bernstein years, with a marked decline following under Boulez. The BPO's Scandinavian component increased steadily during the years of the Karajan/Stresemann chief conductor/artistic manager partnership (1959-78). This was not entirely due to Karajan's high regard for the music of Sibelius (his notable DGG recordings of the symphonies are evidence of this). Stresemann also ensured that the Scandinavian component was not neglected by guest conductors; the marked dip during 1981-85 occurred during his absence for several years. This corner of the repertoire was a casualty of the marked structural changes imposed by Claudio Abbado following his appointment as chief conductor (from 1990-91, see Vogt, (2002)). He conducted just one Scandinavian work (the Sibelius Violin Concerto in 1990) during all the years before and during his tenure as chief conductor (1991-2000). Furthermore, Abbado quickly assumed a more dominant role than his predecessor Karajan in terms of his proportion of concerts undertaken; hence the strong dip apparent during 1996-2000. The only small bulge in the VPO record occurs in 1986-90, thanks to Leonard Bernstein; this minute overall VPO Scandinavian component is provided by Sibelius; Nielsen appears just once (an overture), and Greig is entirely absent. In a Vienna radio programme during the mid-70s (personal recollection), Karl Löbl, the doyen of Viennese critics at that time, disparagingly labelled a Sibelius symphony as "nordisches Geschwätz" (northern prattle).

The Italian repertoire (Fig.8.8) shows influence of Italian conductors for the NZSO (the peak under Matteucci) and BPO (under Abbado after 1990). The NYPO peak for 1976-80 reflects a strong component of operatic arias and vocal items. The VPO record is curious; during the period 1951-65, 12 composers are represented, but in the following 15 years just 3.

French repertoire contributions show quite marked variability in the case of all five orchestras (Fig.8.9). The marked trough in the Hallé record occurred under James Loughran, and that for the NZSO during the early Decker years.

Spanish composers provide a very small repertoire portion (Fig.8.10) for all five orchestras. The VPO played no works of Spanish origin after 1955, with just 3 during 1951-55, 2 of these under the Brazilian conductor Eleazar de Carvalho. The marked peak towards the end of the NZSO record occurs during the simultaneous tenures of Franz Paul Decker in Wellington and Barcelona. No works originating in Portugal appear in any of the five repertoires.

The generally very small contributions of South American repertoire are shown in Fig.8.11. The NZSO record is quite variable. The VPO contribute nothing since a concert under de Carvalho in 1954. The Hallé played compositions by Ginastera during 1966-70, but nothing after that. The BPO's record shows a low stretch between 1971 and 1990, and again during 1996-2000. The 1956-60 NYPO peak includes a concert conducted by Hektor Villa-Lobos.

For the sake of completeness, the Balkans record (dominantly Hungarian) is shown as Fig.8.12. All five orchestras show variability. Liszt does not appear in the VPO record until 1981. The NYPO peak during 1951-75 was conducted mainly by Pierre Boulez.

In attempting to understand the VPO record, one is confronted by the extreme change in conductor populations between the early and late years of the performance period. During 1951-55, 85% of concerts were led by conductors of Central European origin, with Wilhelm Furtwängler, Clemens Krauss, Hans Knappertsbusch and Karl Böhm the major contributors. In complete contrast, German-Austrian conductors led only 3 of 70 concerts during 1996-2000. In the

absence of a resident conductor for the concert series, the orchestra's daily duties at the State Opera may limit rehearsal time with similarly busy guest conductors, which could be a major factor explaining the low presence of repertoire not originating in Central Europe or Russia.

Chapter 9: Representation of National Composers

The NZSO's New Zealand Component

The New Zealand Symphony Orchestra Act 2004 changed the NZSO's status from that of a private limited liability Crown company (established under the NZSO Act of 1988) to that of a Crown entity. It includes for the first time a stated obligation for the Orchestra to foster New Zealand composers and compositions:- under Principal Objectives section (d), it is enjoined "to promote and encourage musical composition and composers"; also, under Functions of Orchestra section (a), "to ensure that the orchestra presents a broad repertoire of orchestral performances including New Zealand works and recent works".

At about the time of formation of the NZSO, New Zealand's best-known composer, Douglas Lilburn, expressed his high ideals for the emergence of music specifically redolent of New Zealand. In an address to the first Cambridge School of Music (1946), he spoke of "the necessity of having a music of our own, a living tradition of music created in this country, a music that will satisfy those parts of our being that cannot be satisfied by other nations", and music which should embody "qualities of line and distance and the clarity of the light that plays over us" (Lilburn, 1984). These decidedly romantic exhortations came at a time when Romanticism had long since become unfashionable with most composers, and was nigh inexpressible in the new idioms. Moreover, there was no earlier material which could be developed and exploited towards this end. This contrasts with countries such as the USA, Mexico and Spain, with rich sources of folk music in a variety of styles. An example of national style developed in this way is apparent in the compositions of Aaron Copland during the middle years of the century (Walter, 2004).

The second half of the century has seen the emergence of an astonishingly large number of registered New Zealand composers, many associated with the university music schools; the Music 2000 Prize for orchestral compositions attracted 43 entries. But it is probably valid to conclude that Lilburn's idealistic aims have not come to fruition. In general, the number of orchestral compositions

following Lilburn's hopes has not been significant, being contrary to the trend of composers to develop their own modes of expression, such as for example the extrovert and increasingly popular styles of Gareth Farr and John Psathas. The NZSO recorded a CD titled *New Zealand Landscapes* in 2001 (Trust Records). It comprises 7 items by New Zealand composers; the appended catalogue notes (<http://www.trustedcs.com>) claim "diversity of expression and mood, but united in that they all reflect to some degree the artist's consciousness of the New Zealand landscape". Another Trust CD, released in 2004, is entitled *Wild Music*. The catalogue notes state that it "pays homage to the natural beauty of New Zealand"; but New Zealand compositions are just two in number within a curious mishmash of other items. The evidence suggests that one cannot speak of development of a national style, such as was readily apparent in English or Finnish music of the first half of the 20th century – the two styles most apparent in Lilburn's early music. As in other countries, composers now tend to go their own way, though in most cases binding themselves in some degree to some aspects of past rules and traditions.

Lilburn essentially abandoned traditional modes of composition when turning to experimental electronic music in 1962, but he still remains, by a very long stretch, New Zealand's most frequently performed and admired orchestral composer. A quota of New Zealand broadcasting time on Concert FM is allotted to New Zealand composers, but so far this has seems not to have greatly increased public appreciation of their works or styles; this could well account for the extremely small share of New Zealand compositions which the NZSO have ventured to include in their concert series over the review period. Apart from Lyell Cresswell (based in Edinburgh), Lilburn is the only New Zealand composer at all recognised in Britain. No New Zealand compositions were performed by any of the overseas orchestras considered in this study.

Fig.9.1 shows the numbers of NZ items performed by the NZSO during the ten 5-year periods. These never exceeded 5 items per year, and were less than 1 item per year during 1951-55 and 1966-70.

Fig.9.2 depicts the share of New Zealand compositions (as percentage of composers, performed items, average items per composer and most items by a single composer) in the 5-year NZSO repertoire blocks. Lilburn is the most

frequently represented in nine, with Gareth Farr ahead for 1996-2000. The composer representation rose to about 12% during 1996-2000, and the item percentage to almost 5%, but the items/composer ratio rose above 2 only during 1956-60.

Fig.9.3 shows item contributions from the 33 New Zealand composers represented. Lilburn's total of 38 items (less than 1 per year) is almost four times greater than the 10 of Edwin Carr and Larry Pruden, while 16 of the 33 composers appear with just 1 item.

In comparing the respective national contributions of the NZSO, NYPO and Hallé, it must be borne in mind that all 33 New Zealand composers fall into the time slots 1951-75 and 1976-2000. Both the NYPO and Hallé play many works by their earlier national composers. Accordingly, the comparison shown in Fig.9.4 shows post-1950 composers and repertoire contributions for the NYPO and Hallé, but compares also their overall national components.

Columns 1 and 2 in Fig.9.4 show that the NZSO has lagged well behind the NYPO in exposure of national composers, in terms of both percentage of composers and of repertoire. The comparison with the Hallé (column 4) shows marked disparity in the composer %, but much less in repertoire %. Columns 4 and 5 emphasise the extent to which the Hallé's national repertoire includes the established earlier British composers (mainly from 1901-50), whereas columns 2 and 3 show that earlier American composers were less important in the NYPO's overall repertoire.

The four columns at the right in Fig.9.4 compare the NZSO performances of American and British works, the NYPO of British, and Hallé of American. British composers are the largest component of the NZSO composer population (53 of 344 total), while the orchestra's American components are only marginally less than its New Zealand involvement. The NZSO and Hallé show quite similar extent in US repertoire, with the NYPO performing fewer works of British origin.

The contributions of chief and other conductors to performances of New Zealand compositions are illustrated in Figs.9.5-6. Fig.9.5 shows the percentage

contributions of the nine chief conductors and their overall number of performed items, in order of increasing New Zealand contribution from left to right. Items performed outside their periods of tenure (Fig.1.1) are included: John Hopkins was present to varying degree in all periods except 1951-55. Patrick Bowles conducted just 1 New Zealand composition, and Warwick Braithwaite (a New Zealander!) none at all. Fig.9.6 indicates that chief conductors were the main contributors to the small population of NZ items during 1951-65, whereas the situation reversed later.

The American Repertoire

The United States represents to some extent a parallel to New Zealand in that its concert environment developed within a society largely ignorant of classical music. But the Americans had a century start – NYPO first concert in 1842, NZSO in 1947. These intervening years saw the emergence of American composers of orchestral music. The *Harvard Dictionary of Music* (Apel, 1969) distinguishes between two periods. The first, 1865-1929 (i.e. between the end of the Civil War and the Great Depression) emerged under the influence of German immigrant musicians who dominated the musical scene in the larger cities; but by the 1920s the influences were more widespread, and a distinctly American style was beginning to emerge. This trend accelerated after 1930, when composers began to experiment by integrating modern stylistic elements with native idioms, in particular from jazz, Negro and other popular music. The end result has been a counter-current of American orchestral music and its idioms to the rest of the world, with a number of composers now very much part of the symphonic mainstream.

The NYPO performed works by 174 US composers during 1951-2000 (11.7% of all items). Composers contributing more than 0.5% of the overall repertoire were Aaron Copland (1900-90, 1.67%), Leonard Bernstein (1918-90, 0.91%), Samuel Barber (1910-81, 0.86%), George Gershwin (1898-1937, 0.68%), William Schuman (1910-92, 0.55%) and Charles Ives (1874-1954, 0.54%). Some idea of the extent to which the American repertoire has penetrated beyond the US can be

gauged by comparing the response of the NZSO, Hallé and BPO to these composers in Table 9.1; the VPO response was negligible.

All three orchestras played a few composers not represented in the NYPO repertoire. The response of the NZSO to Copland, Bernstein, Gershwin and Barber is noticeably higher than the Hallé and BPO. The NZSO is also ahead in repertoire percentage devoted to other US composers, but they performed no works by Schuman and very little by Ives (just 3 items).

| Orchestra → | NYPO | NZSO | Hallé | BPO |
|-------------------------|-------|------|-------|------|
| No. US composers | 174 | 29 | 27 | 33 |
| No. in common with NYPO | | 25 | 23 | 25 |
| % US items overall | 11.67 | 2.57 | 1.73 | 1.27 |
| % Copland items | 1.67 | 0.41 | 0.21 | 0.05 |
| % Bernstein items | 0.91 | 0.32 | 0.14 | 0.14 |
| % Barber items | 0.86 | 0.41 | 0.22 | 0.14 |
| % Gershwin items | 0.68 | 0.44 | 0.38 | 0.12 |
| % Schuman items | 0.55 | 0.00 | 0.02 | 0.02 |
| % Ives items | 0.54 | 0.09 | 0.16 | 0.23 |
| % other US composers | 6.46 | 0.90 | 0.54 | 0.57 |

Table 9.1: US components in NYPO, NZSO, Hallé and BPO repertoires

The Russian Repertoire

This repertoire is considered briefly because it is a case where the emergence of major composers crowds out those who appeared frequently in the first half of the 20th century. At the end of the analysis period, the five most favoured Russian

composers were Tchaikovsky and Rachmaninov, who have retained their popularity; Stravinsky was already favoured pre-1950; Prokofiev and Shostakovich have gained steadily since. Fig.9.7 shows for the NZSO how this was at the expense of other Russian composers of the late 19th and early 20th centuries. During 1951-55 these contributed about equally, but they lagged progressively behind after that.

Chapter 10:- Performances of Symphonies by the NZSO

In assessing the NZSO's repertoire, it is important to examine the role of symphonies. The symphony evolved as the most advanced category of orchestral composition following Haydn, Mozart and Beethoven, and is more often than not the major item in a concert programme. Until the early 20th century, it remained the most significant orchestral contribution of the major European and Russian composers. Mid- and late-20th century composers were faced by formidable audience and orchestral management preference for earlier symphonic masterpieces; many, with some notable exceptions (for example German composers such as Hartmann and Henze), chose to neglect the form. Notable symphonic composers have emerged since the 1970s, but they have been generally neglected in the NZSO's repertoire.

Fig.10.1 shows, for 5-year performance periods, the numbers of symphonies, composers represented, all items (divided by 10), and percentage of all items which are symphonies. The number of composers represented, and the number of symphonies performed in any 5-year period, are generally related to the total items performed. 1966-70 is an exception; the number of symphonies drops, but more composers are represented than was the case in 1961-65.

Table 10.1 lists the total symphony performances for altogether 69 composers. The three giants of the Classical Period (Beethoven, Mozart, Haydn) dominate in simple number terms. However, the view could be taken that account must be taken of the number of symphonies by each composer. In this way Brahms becomes the equal of Beethoven, with an average of 12.8 performances per symphony, while composers of few symphonies (e.g. Elgar or Cesar Franck) also rate highly; but both Mozart (41 symphonies, 15 performed) and Haydn (104, 28 performed) slip below the radar, which is clearly unsatisfactory.

Table 10.1: performances of symphonies by the NZSO over the period 1951-2000; New Zealand composers are marked with *.

| Composer | Total. | Composer | Total. | Composer | Total. |
|--------------|--------|-------------|--------|-------------|--------|
| Beethoven | 115 | Walton | 5 | Gillis | 1 |
| MozartWA | 80 | Barber | 3 | Glazunov | 1 |
| HaydnJ | 62 | Carr* | 3 | Gorecki | 1 |
| Tchaikovsky | 53 | StraussR | 2 | Hill | 1 |
| Brahms | 51 | Bizet | 2 | Hindemith | 1 |
| Mahler | 40 | Britten | 2 | Honegger | 1 |
| Sibelius | 36 | Dukas | 2 | Hovhaness | 1 |
| Dvorak | 35 | Farquhar* | 2 | Ikebe | 1 |
| Schubert | 35 | Harris* | 2 | Liszt | 1 |
| Shostakovich | 35 | Hartmann | 2 | Lutoslawski | 1 |
| Bruckner | 19 | Ives | 2 | Martinu | 1 |
| Mendelssohn | 17 | Messiaen | 2 | MozartL | 1 |
| Schumann | 14 | Saint-Saens | 2 | Roussel | 1 |
| Prokofiev | 13 | Southgate* | 2 | Sallinen | 1 |
| V. Williams | 13 | Alwyn | 1 | Scriabin | 1 |
| Berlioz | 12 | BachJC | 1 | Simpson | 1 |
| Elgar | 10 | Barati | 1 | Suk | 1 |
| Lilburn* | 10 | Benjamin | 1 | Taneyev | 1 |
| Rachmaninov | 9 | BlakeC* | 1 | Tippett | 1 |
| Borodin | 8 | Buchanan* | 1 | Turina | 1 |
| Franck | 7 | Chausson | 1 | Webern | 1 |
| Stravinsky | 7 | Copland | 1 | Wren | 1 |
| Nielsen | 6 | Gardner | 1 | Young* | 1 |

Notable 20th-century composers of symphonies deserving of a hearing are missing – e.g. Henze, Maxwell Davies, Kancheli, Pärt, Penderecki, Rautavaara, Rochberg,

Schnittke – while others such as Gorecki, Hindemith, Honegger, Hovhaness, Lutoslawski appear just once. However, some of these are represented by works in other categories.

For the 5-year periods, Figs.10.2-3 show the number of symphonies from the 12 leading composers in Table 10.1. Beethoven dominates in 7 of the 10 periods (Fig.10.2), with Mozart ahead during 1951-55 and 1991-95 (bicentenary of death). During 1996-2000, their contributions fall noticeably, with Mahler surprisingly producing the largest share. A similar surprise appears in Fig.10.3 where Bruckner, who does not appear until 1966-70, leads this group in 1996-2000. Shostakovich is consistently represented since 1956-60. Sibelius is sparsely represented (only once) during 1966-70 (Matteucci) and 1971-75 (mainly guest conductors). But the maximum number represented in Fig.10.2 is just 7, with most contributions being equal to or less than 1 item per year during any 5-year period.

Chapter 11: Programme Structure

Quite substantial differences in programme structure exist between the five orchestras, and there are marked changes over 1951-2000. Structure can be examined as percentages of items overall in each item category; these were compared in Fig.5.8. However, it is perhaps more relevant to view the categories in relation to the items/programme ratio, which varied markedly between the orchestras (Fig.5.6). The NZSO programmes during 1951-60 included more than 5 items on average, dropping to 4.0-4.4 over during 1961-70, and then to a quite steady range 3.2-3.5 over the next 30 years. The decline is matched, but more steadily, by the Hallé, which starts off with average 4.25 items/programme during 1951-55 under Barbirolli, but is steady at 3.1-3.2 after 1976. The NYPO start off with a low average 2.6 over 1951-55, which rises and drops three times with maximum 3.44 during 1971-75. The BPO and VPO have averages consistently below 3 items/programme.

Fig.11.1 shows the symphony/programme ratios for 5-year periods. This exhibits features common to all item categories:- each orchestra shows marked variability over time, with substantial differences between them. The reasons are hard to discern. While chief conductors may often influence the variability, other conductors usually feature more often (Fig.5.5). The VPO stands out in Fig.11.1 with ratios greater than 1, though marginally lower than that during 1996-2000. The NZSO ratio was already close to 1 during 1951-55, declining to 0.7 during 1966-80 (Matteucci, Priestman and Inoue), and rising again during the Decker years, before a drop to 0.75 during 1996-2000. The NYPO averaged only about 1 symphony per 2 programmes during 1951-60 (Mitropoulos and the early Bernstein years).

Fig.11.2 is the equivalent diagram for piano concertos. Here the VPO provided a very lean diet for its audiences. For the NZSO, the decline from 1981 is largely balanced by an increase in concertos for other instruments (Fig.11.3); their contribution is highest during 1951-55. Fig.11.4 shows the overall concerto

records, with the NZSO, NYPO, Hallé and BPO showing much less variability than was apparent in Fig.11.2 and 11.3; the VPO offered on average just 1 concerto per 4 programmes.

Fig.11.5 shows general orchestral items. In line with the high items/programme ratios during 1951-60, the NZSO included more in this category (many shorter items) than the other orchestras.

The overall overture contributions (Fig.11.6) reveal that it is no longer so usual to open concerts with an overture, a habit which was very marked for both the NZSO and the Hallé in the early years; Figs.11.7-8 show that both operatic and concert overtures show similar trends.

The NZSO shows a marked maximum (relative to the other orchestras) of vocal operatic items until 1970 (Fig.11.9); these are very common during 1951-55 and 1966-70 (under Matteucci). The other orchestras show near-zero or zero contributions, although the NYPO increases after 1975, and the BPO from 1991 (undoubtedly the influence of Claudio Abbado).

The equivalent diagram for non-operatic vocal items (Fig.11.10) shows high variability for all the orchestras. The NZSO record is similar to the operatic items (Fig.11.9), except for 1951-55, where the latter were given more emphasis. The influence of Claudio Abbado is again apparent in the BPO record after 1990.

Complete operas (or acts thereof) are very seldom (Fig.11.11), but the NZSO stands out, not only in numbers but also in diversity; composers represented are Wagner (5 times), with Bartok, Britten, Gluck, Honegger, Leoncavallo, Mozart, Mussorgsky, Puccini, Stravinsky, Sullivan and Verdi (all once).

The BPO stands out in the record for choral items (Fig.11.12). Berlin is well endowed with choirs of type and sufficient ability to tackle the entire choral/orchestral repertory (including the Philharmonic Choir, Choir of St Hedwig's Cathedral, Berlin Radio Choir, Sing-Akademie), and often features choirs from other German cities. During 1951-85, a number of choral conductors

featured regularly (e.g. Chemin-Petit, Lange, Weise, Forster, Rosbaud), but choral items have been conducted mainly by distinguished guest orchestral conductors since then. The NZSO relied for many years on the Orpheus Choir, but its male component is now quite small, limiting the repertoire they can confront. Larger and more complex items require the assembly of *ad hoc* choirs from skilled smaller and youth choirs in various centres. The peak apparent during 1956-60 reflects a diverse range of composers - Bach, Beethoven, Delius, Handel, Honegger, Purcell, Stravinsky and Tippett.

Chapter 12: Concluding Observations

Mueller's contention (Mueller, 1951) that performed repertoire is determined by prevailing social circumstances is supported to some degree by the differences between the five orchestras apparent in the foregoing analysis. When one removes national components, the differences become less significant. Each repertoire has been chosen by artistic managements affected by different budgetary circumstances. The NZSO has always had the backing of government or government department funding, with increases usually provided when necessary. The NYPO exists in a comfort zone of generous corporate or private sponsorship together with other earned income from broadcasting and recording activities. The BPO is supported by the city authority and earned income. Only the Hallé has suffered unstable funding pressures as detailed by Beale (2000) and discussed in earlier chapters. In the case of the VPO, there has been clearly a conscious decision to provide limited repertoire based heavily on the Viennese classics, with perhaps some broadening within the last years, stimulated by the prevailing presence of non-German/Austrian guest conductors. Thus its repertoire appears in no way to be a response to social circumstances; rather it seems to have been presented to its faithful subscribers on a take it or leave it basis, with no adverse consequences in terms of audience support. Such a backward-looking policy would have had adverse consequences if practised by the other orchestras.

As the 20th century progressed, the processes initiated by developing atonality, most dramatically by Schoenberg's 12-tone system in 1908, caused the abandonment of previous rules of musical composition. A plethora of compositional approaches developed, and still flourish, with crosscurrents from many regional cultures, musical styles and technical developments. For example, the influence of Asian composers and extremely skilled soloists is a growing trend in both America and Europe; some of these composers (e.g. Tan Dun and Takemitsu) are likely to form a new niche of the standard repertoire.

Many composers popular during the early years of the 20th century now appear with less frequency. As discussed by Morgan (1992), some of the century's most significant composers did not throw away the rulebook, but composed in styles

drawing on already available material or procedures. Significant examples are Stravinsky's switch to a neo-classical approach, and Bartok's tonality derived from his intensive study of folk-music. These composers, together with Prokofiev and Shostakovich, now contribute very significantly to performed repertoire in the present global context. However, their share is however by no means exclusive of other composers as in the times of Haydn, Mozart and Beethoven. In the case of the NZSO, a good balance has been struck between composers from different periods.

Influence of Artistic Management on Repertoire

While the analysis has yielded some insight into the influence of chief conductors on choice of repertoire, much less is apparent about the role of artistic management, whose role is to ensure that repertoire balance is shifted gradually to accommodate changing tastes and audience expectations. The Hallé, in response to the afore-mentioned financial pressures, reacted (from 1952) by offering concert series targeted at different audience populations, but the overall repertoire was not much affected by this. Like the NYPO and NZSO, a sizeable portion of its repertoire encompasses works by national composers. Many British and American compositions are undoubtedly assignable to the present global standard repertoire; but others, including the entire New Zealand contribution, constitute separate blocks peculiar to individual orchestras. Early performances of New Zealand works were to some degree influenced by chief conductors; but, in the era of non-resident chief conductors, a major stimulus must have been due to pressure on artistic management to include New Zealand compositions.

Within the chosen group of five orchestras, the only example of stable, beneficial artistic management over a prolonged period (1959-78, 1984-86) is provided by Wolfgang Stresemann during the Karajan years with the BPO. He was both a lawyer and musician (piano, composition and conducting), and was thus ideally suited, provided these skills could be deployed effectively, to perform the tasks stipulated for him by the Senate of Berlin. He was responsible, amongst other duties, for the planning of the concert programmes; the organization and technical details of the concerts and tours; engagement of guest conductors and soloists. As

detailed by Vogt (2000), he accomplished all this with extraordinary success. He was able to forge a relationship of mutual respect with Karajan, attracted the most eminent conductors and soloists to the encircled city, and drew in contemporary German music. Karajan's programmes were first agreed, guest conductors were then approached, and concerto soloists engaged; applying his broad knowledge of the repertoire, Stresemann then constructed the rest of each programme to balance the choice of concerto. Mutually respectful long-term collaboration of this nature between a good artistic manager, orchestra, conductors and management boards is the ideal model for artistic management.

Global Standard Repertoire

The analysis has showed that a global standard repertoire is not identifiable from the data of just a few orchestras. Many more orchestras from different regions would have to be included. However, such an exercise would not be convincing unless some precise definition of global standard repertoire could be formulated and agreed. While this might be feasible for composition periods up to the end of the 19th century (see Figs. 7.1 and 7.5-8), it seems to be impossible beyond that, given the ensuing complex mixture of styles, each of which can provide at most very small input to management-selected repertoire.

Individual orchestras present repertoire blocks with varying degrees of commonality with others. But each possesses an appendage, the local repertoire. British and American composers have contributed significantly to the repertoires in other countries during the entire 20th century; but New Zealand compositions provide almost no contribution to the global picture.

A mature Orchestra in excellent Health

At the time of writing, the NZSO has made further progress in terms of artistic excellence; it has been commended by conductors, commentators and critics as maintaining a consistently high performance standard comparable to many of the better orchestras in UK or throughout Europe.

The orchestra has, throughout the analysis period and beyond, been able to engage solo pianists, violinists and cellists of the first rank, both established artists and those emerging as major talents. A notable capability, developed since chief conductors became non-resident in the mid-1970s, has been adaptability to a unfamiliar conductors. The difficulty and expense of enticing already very eminent conductors for more than very short periods has placed heavy reliance on those lesser known here; they come often for 2- or just 1-programme assignments, but some very eminent conductors have become champions of the orchestra. Janos Furst and Mathias Bamert have drawn consistently fine playing. For sheer excitement and virtuosity, works from the late Romantic repertoire performed by Franz Paul Decker during his years as chief conductor were especially memorable, and, more recently, the Russian repertoire under Alexander Lazarev stand out. Overseas visits to Spain, Japan, and (in 2005) the London Proms and the Concertgebouw in Amsterdam have gone some way to establish the NZSO's overseas profile.

As shown in the earlier chapters the orchestra has achieved a consistent approach to the symphonic repertoire in respect of many of the factors explored in the course of this study. The difficulties of meeting audience expectations, and knowing which works to offer from the many diverse compositional avenues of the later 20th century, are no different to those faced by all orchestral management teams; but the remit to perform New Zealand repertoire undoubtedly limits the extent to which recent overseas compositions can be programmed.

The present capability and status of the NZSO could not have been forecast with any confidence at the time of its formation as a tentative, inexperienced ensemble. New Zealand has now every reason to be proud of its national orchestra.

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Book 2

Diagrams and appendices

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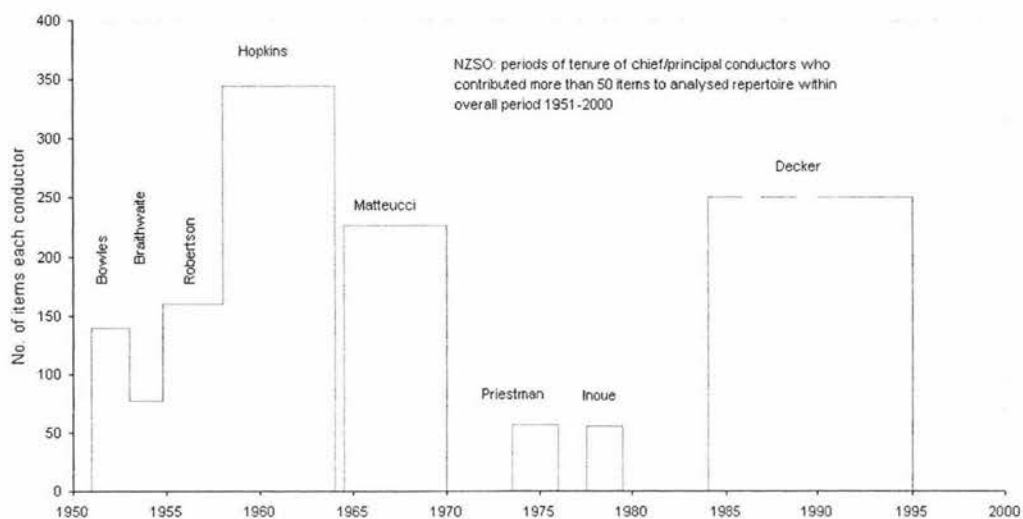


Fig.1.1: tenures of NZSO chief/principal conductors

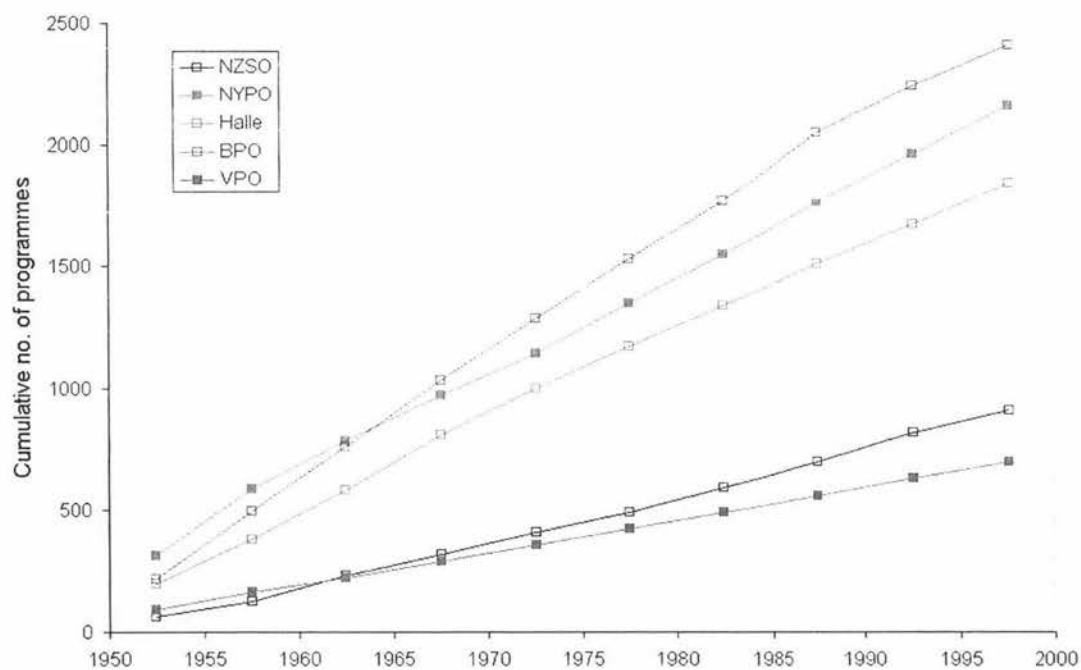


Fig.5.1:- the cumulative numbers of programmes for the five orchestras

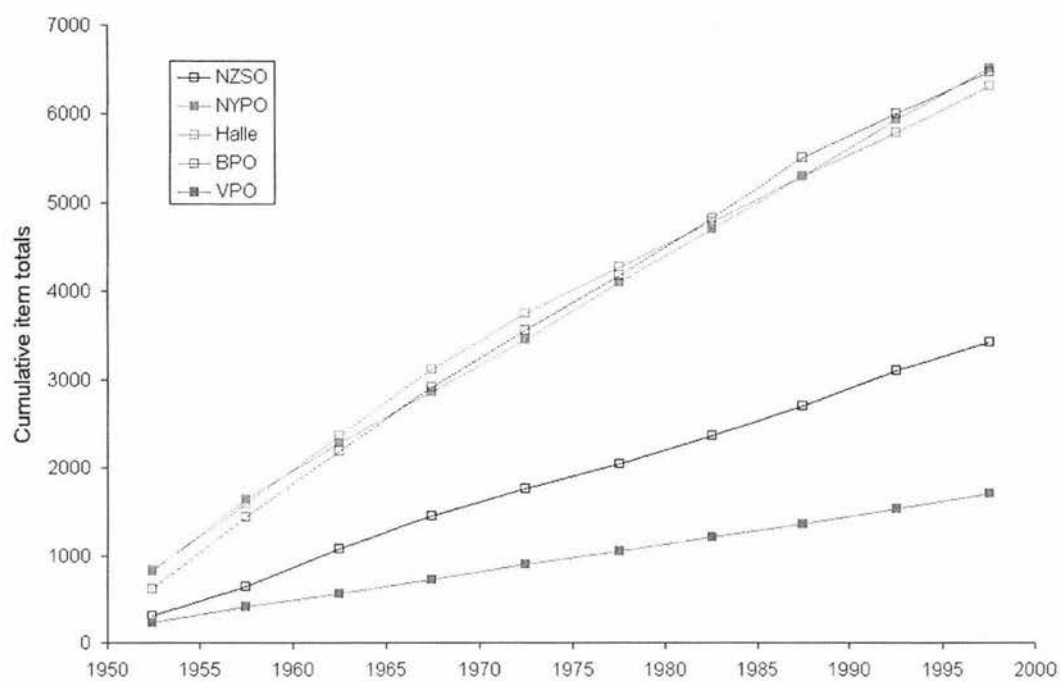


Fig.5.2:- accumulation of performed items over period 1951-2000

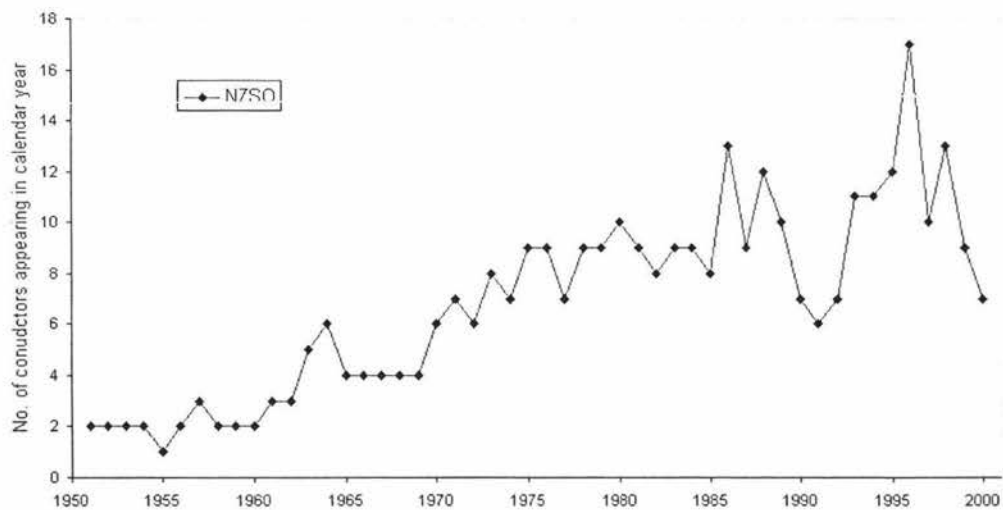


Fig.5.3:- numbers of conductors appearing with the NZSO in each year

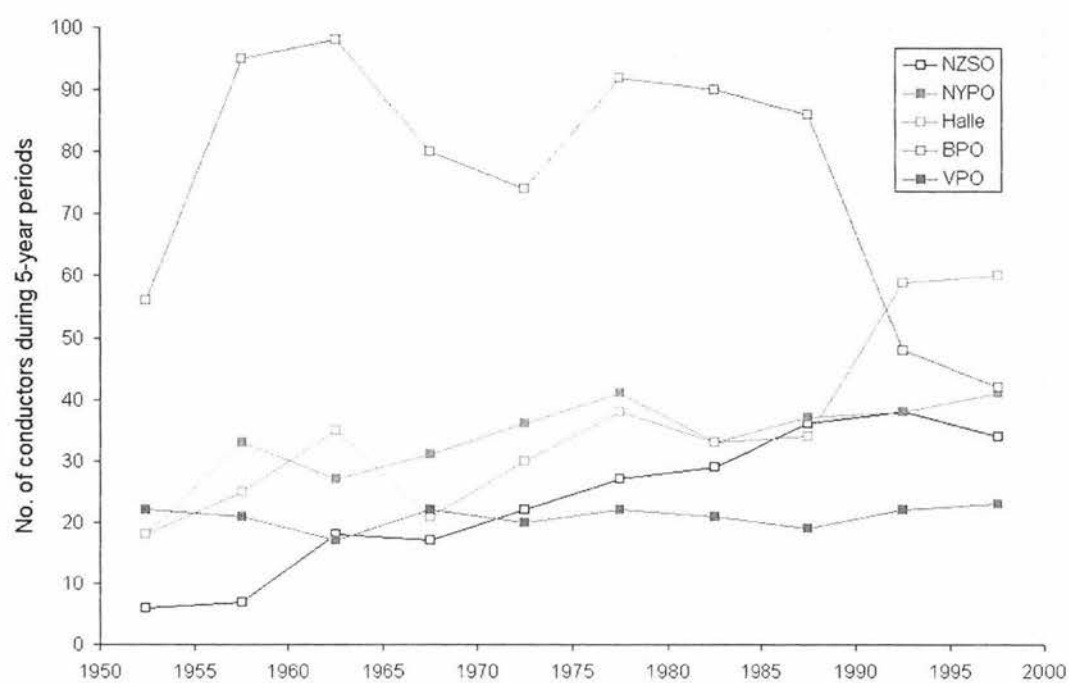


Fig.5.4:- numbers of conductors appearing with the orchestras in 5-year periods

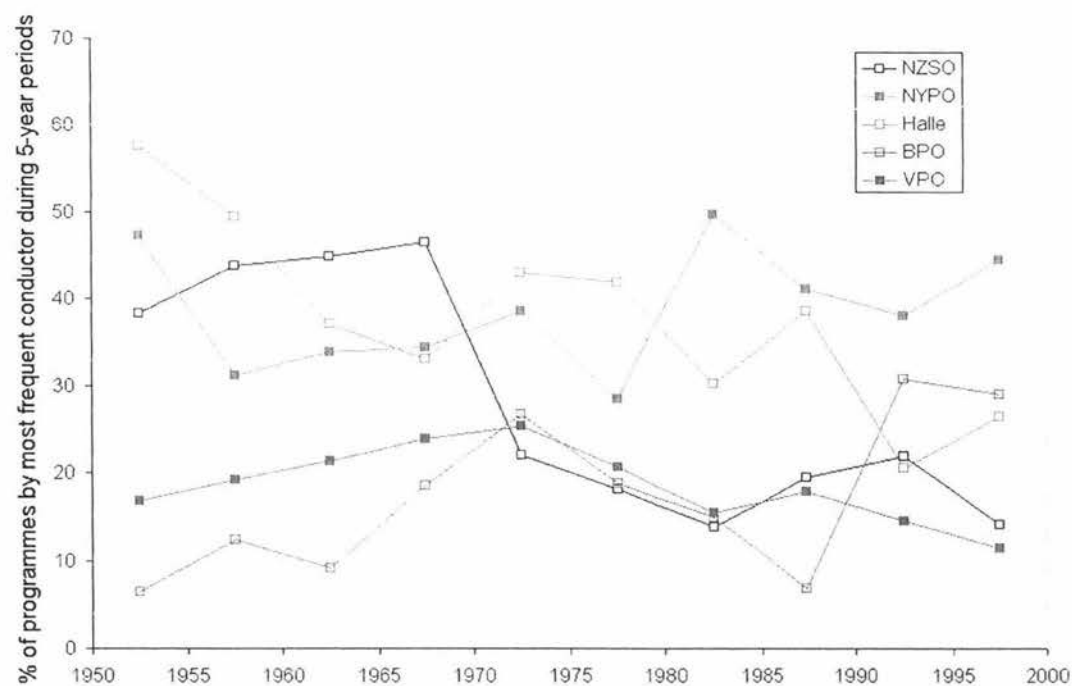


Fig.5.5:- most frequent conductors over 5-year periods (as % of programmes)

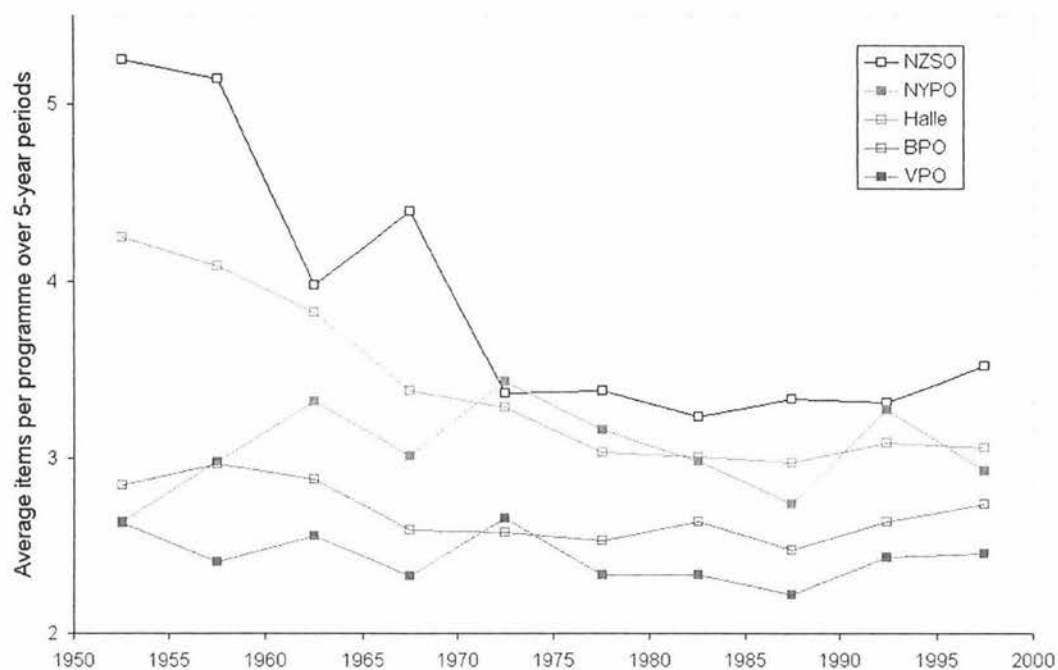


Fig.5.6: comparison of average number of items/programme over 5-year periods

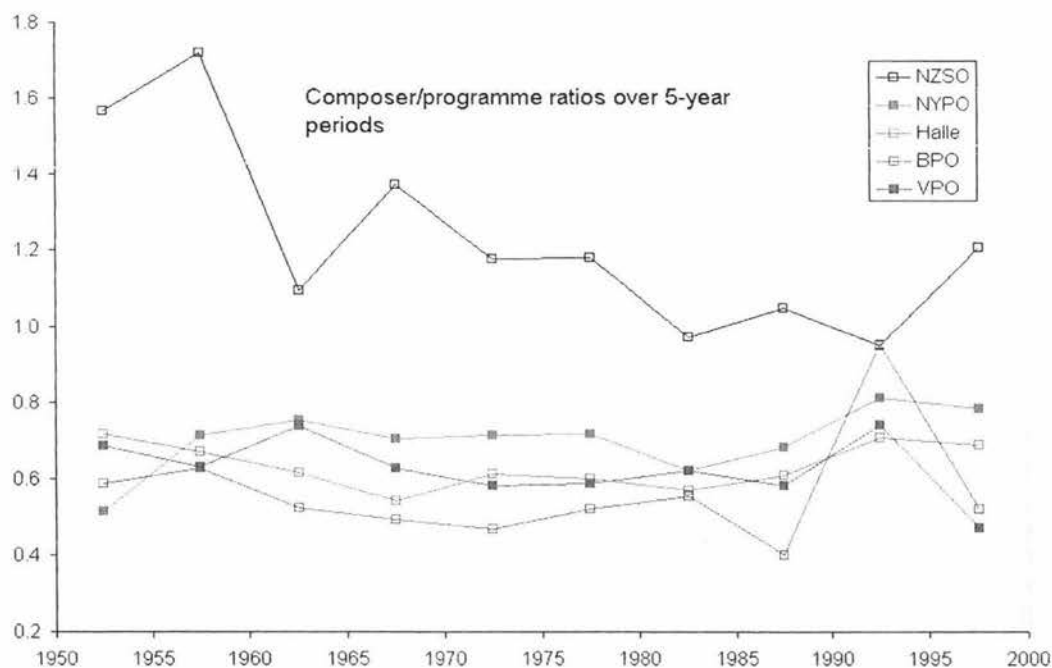


Fig.5.7: comparison of composer/programme ratios between the orchestras

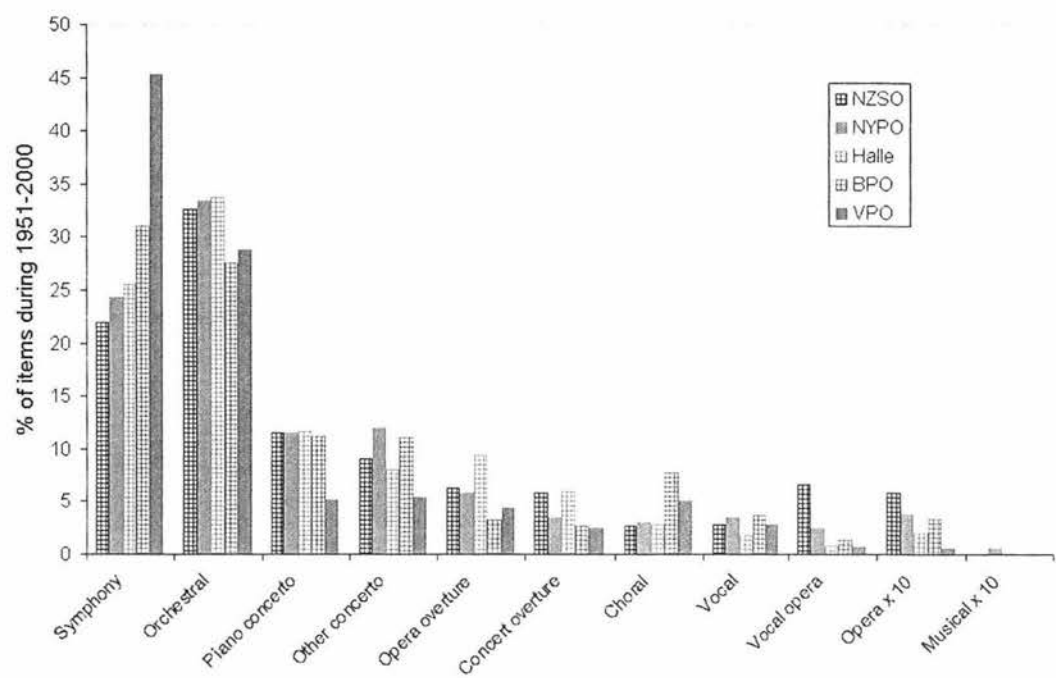


Fig.5.8: percentages of items in various categories over the period 1951-2000

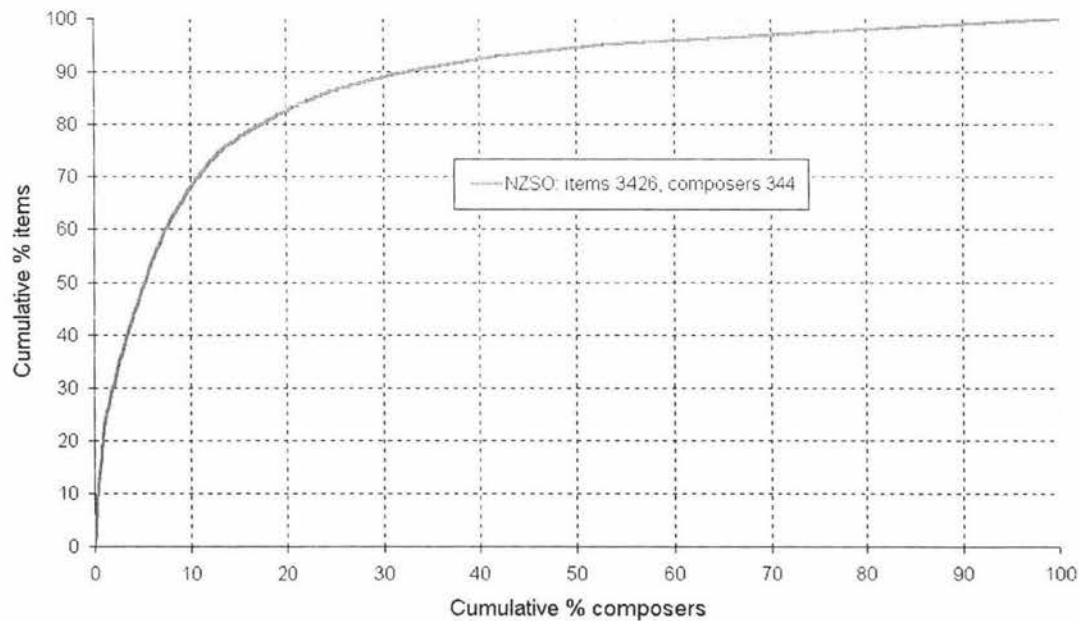


Fig.6.1: this distribution for the complete 1951-2000 NZSO repertoire reveals that a small fraction of 344 composers are the dominant contributors

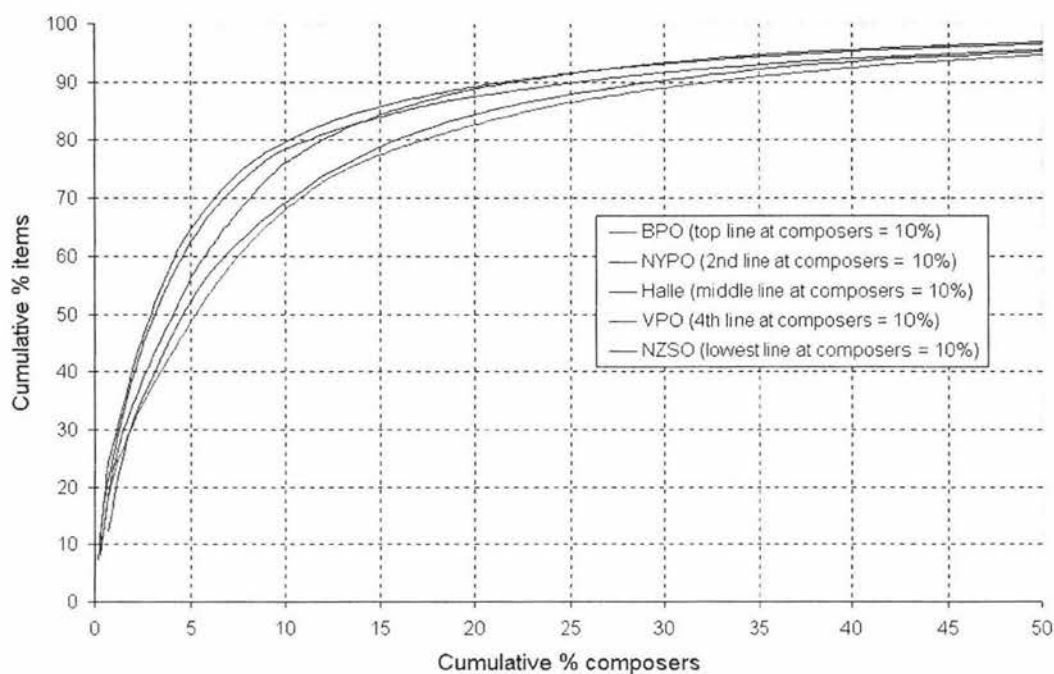


Fig.6.2: when Fig.6.1 is expanded to include data of all five orchestras, differences are apparent at the lower end, but the curves intersect and converge as the many composers with small contributions are incorporated

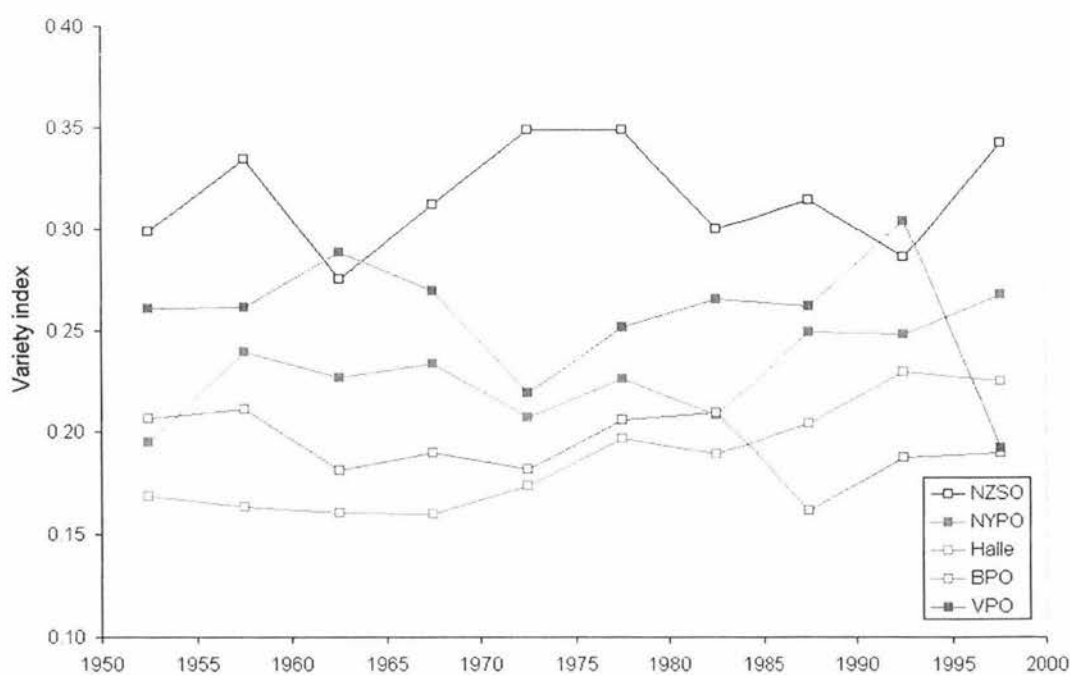


Fig.6.3: comparison of composer variety indices for 5-yr data sets

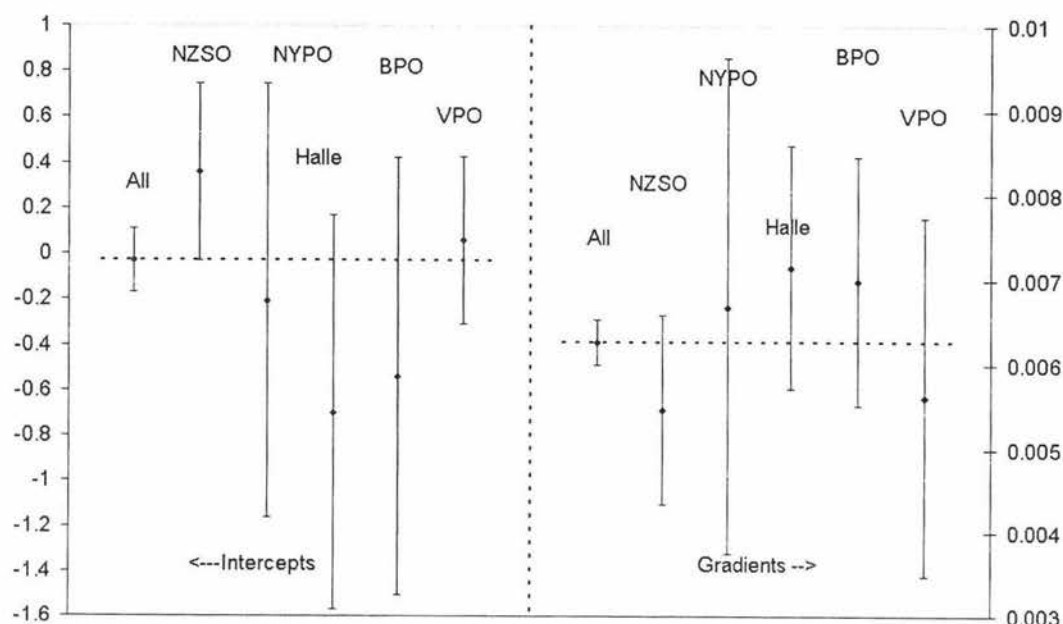


Fig.6.6: the robustness of the linear relationship between R and T is demonstrated by this depiction of gradients and intercepts of the linear regressions for the individual orchestras; all lie within two standard errors (indicated by the error bars) of the overall values

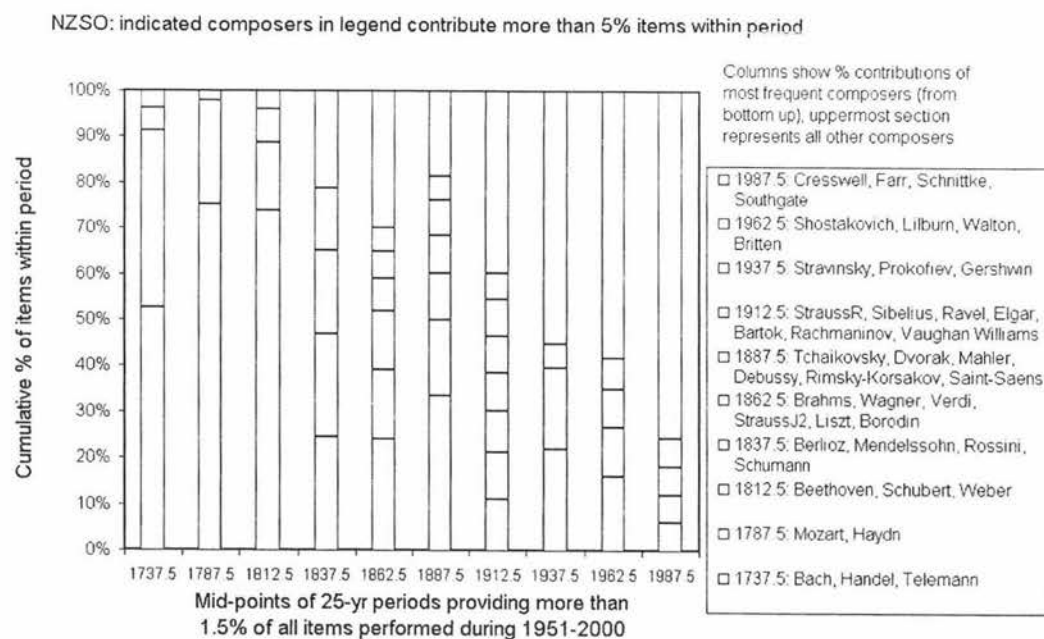


Fig.7.1; contributions to the overall NZSO repertoire from 25-yr composition periods; the proportion of composers making small contributions to each column increases from left to right

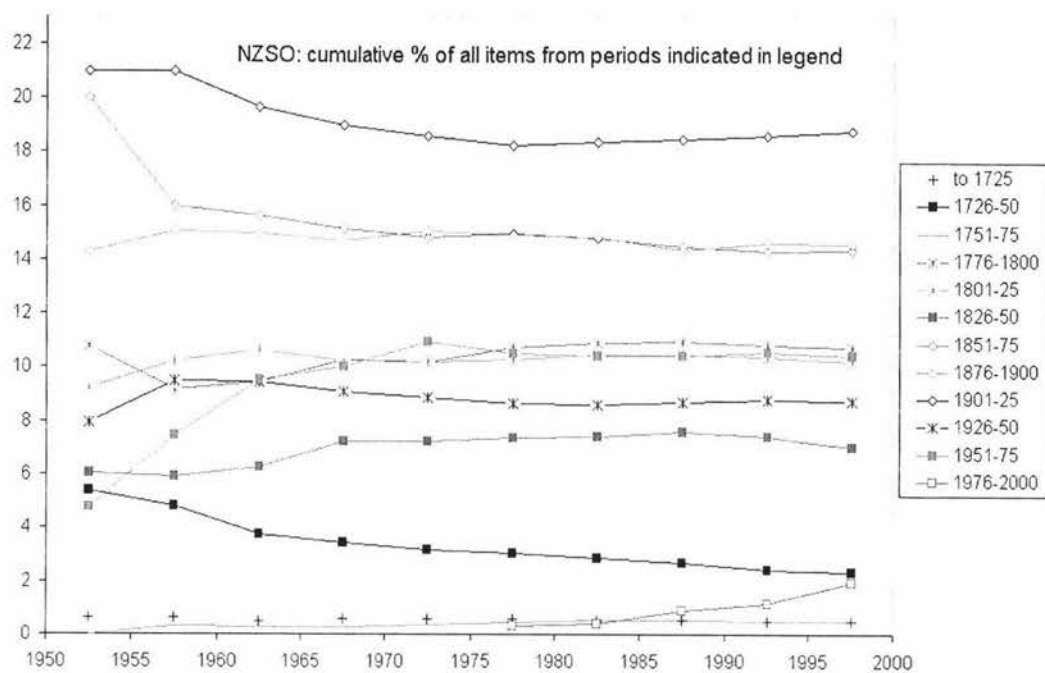


Fig.7.2: development with time of % contributions from different composition periods to overall NZSO repertoire

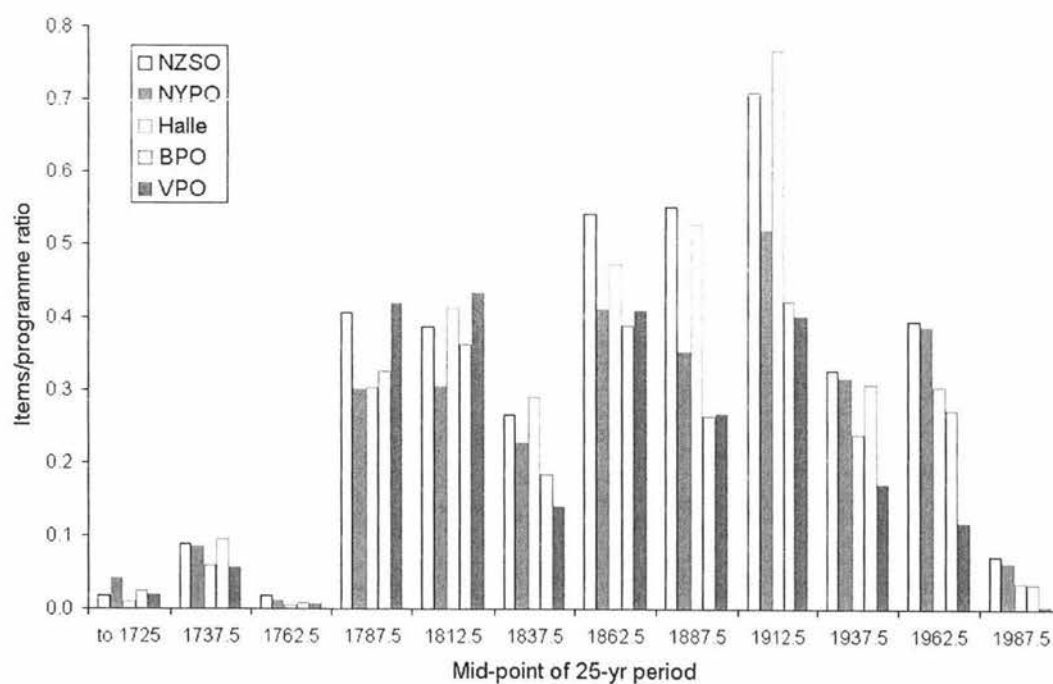


Fig.7.3: distribution of items for the five orchestras according to composition period, expressed as average items/programme over period 1951-2000

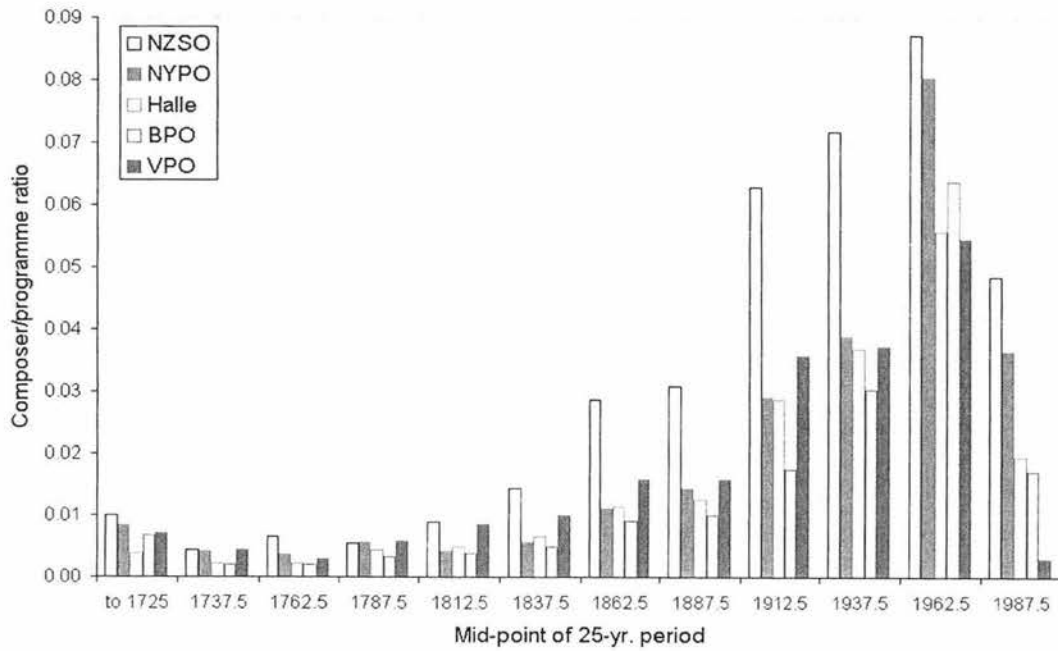


Fig.7.4: modification of Fig.7.3 to reflect composer/programme ratios indicates that the NZSO offered a broader composer distribution for all major contributing periods; this is to a considerable extent due to the higher items/programme ratio

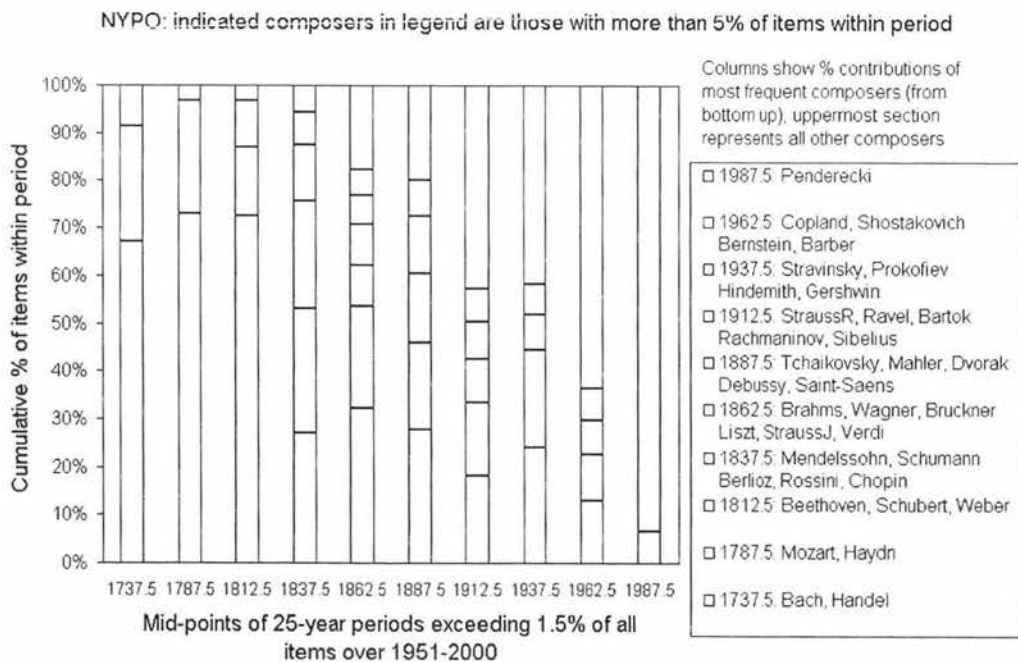


Fig.7.5: favoured composers in the NYPO repertoire, for composition periods contributing more than 1.5% of the entire repertoire

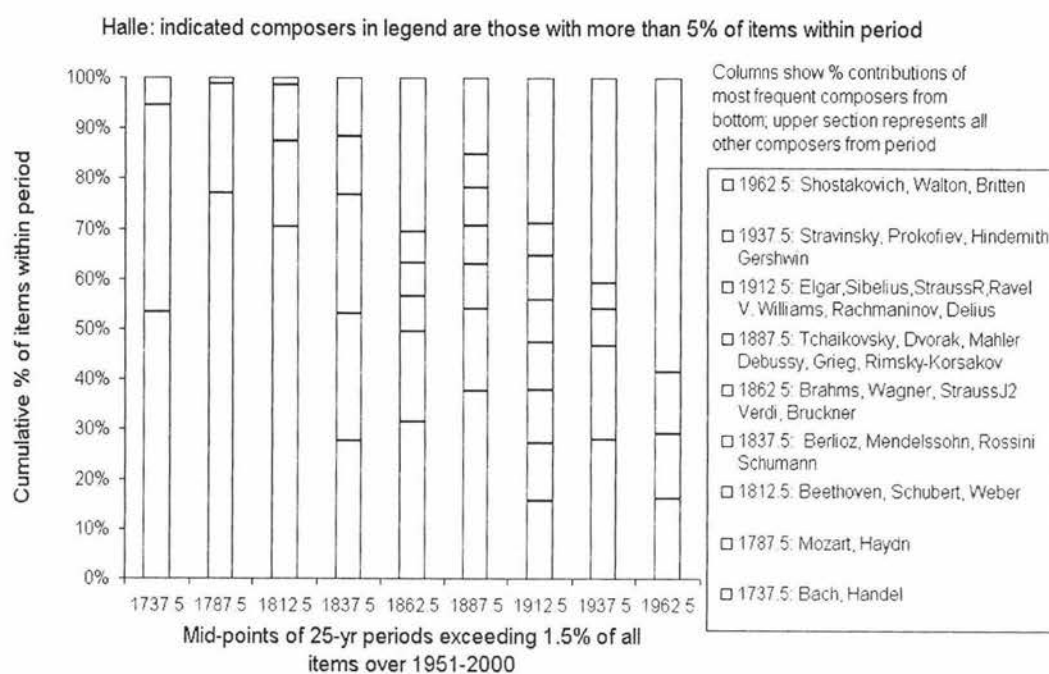


Fig.7.6: favoured composers in the Hallé repertoire, for composition periods contributing more than 1.5% of the entire repertoire

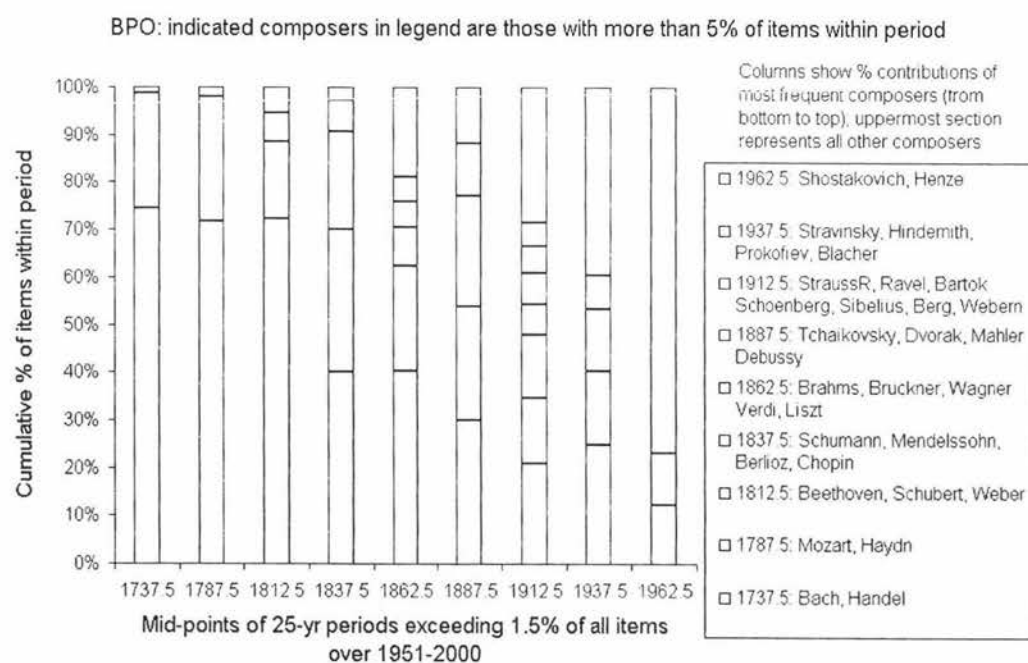


Fig.7.7: favoured composers in the BPO repertoire, for composition periods contributing more than 1.5% of the entire repertoire

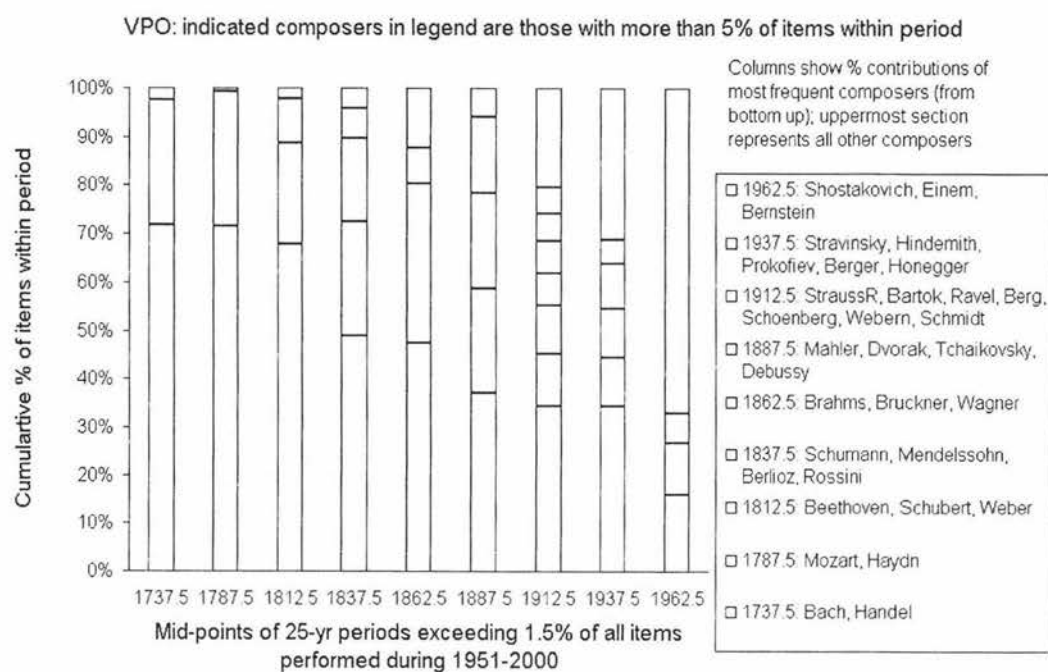


Fig.7.8: favoured composers in the VPO repertoire, for composition periods contributing more than 1.5% of the entire repertoire

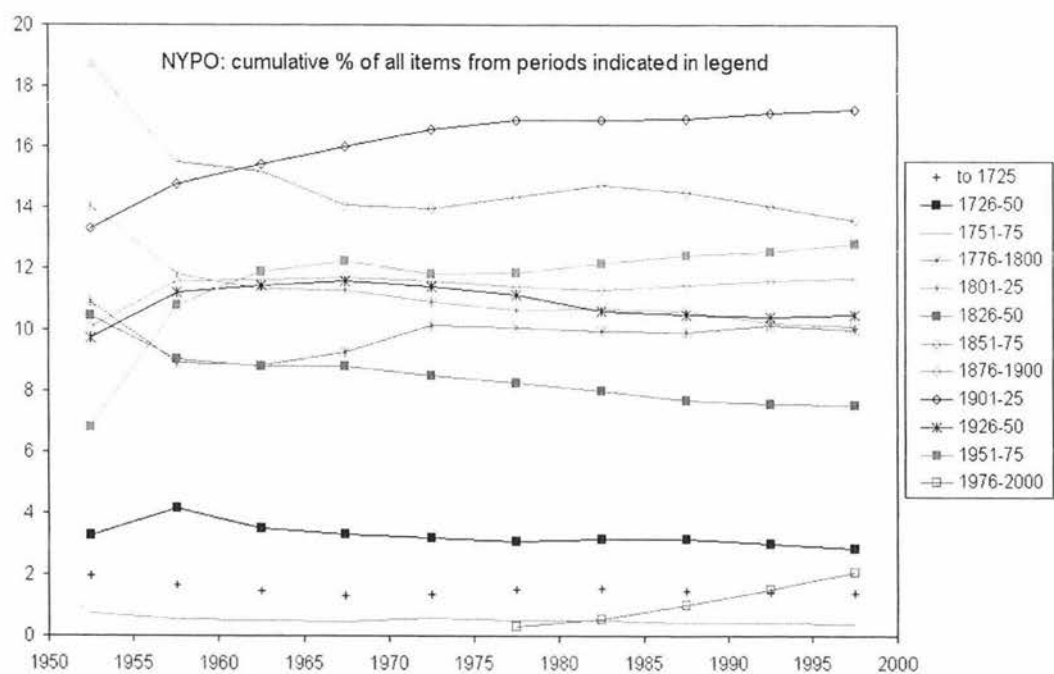


Fig.7.9: cumulative growth of items from 25-year composition periods (NYPO)

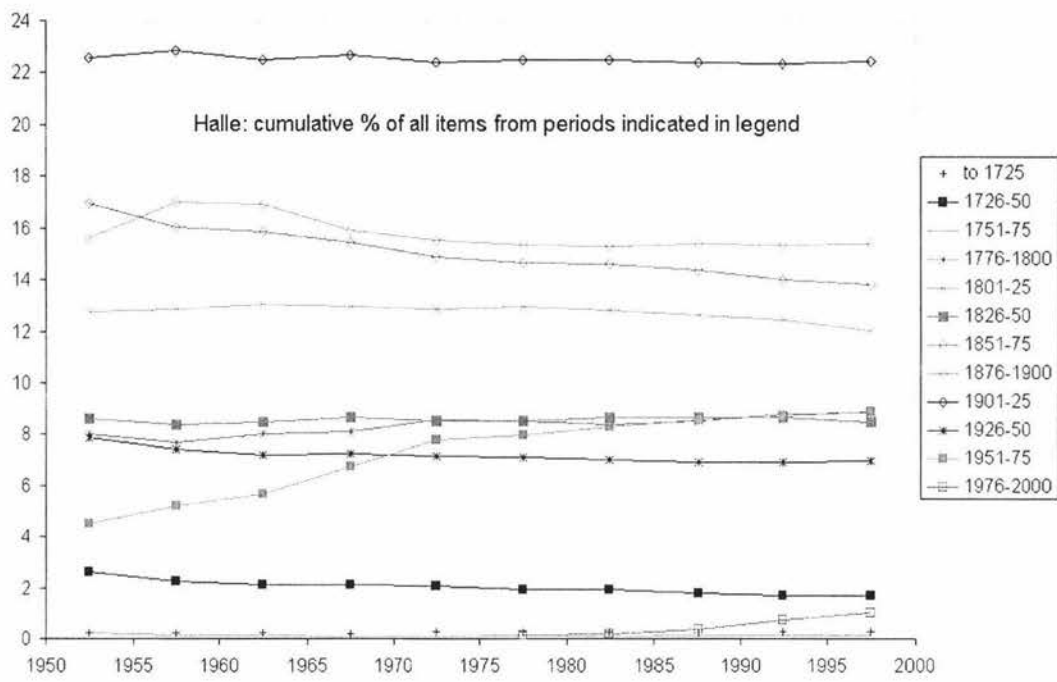


Fig.7.10: cumulative growth of items from 25-year composition periods (Hallé)

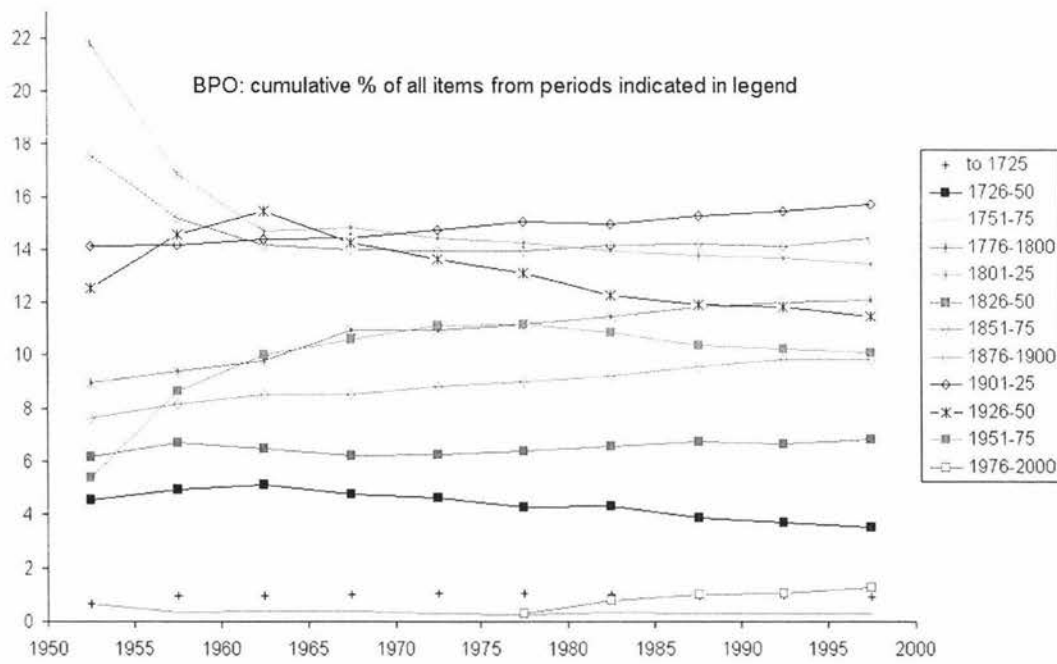


Fig.7.11: cumulative growth of items from 25-year composition periods (BPO)

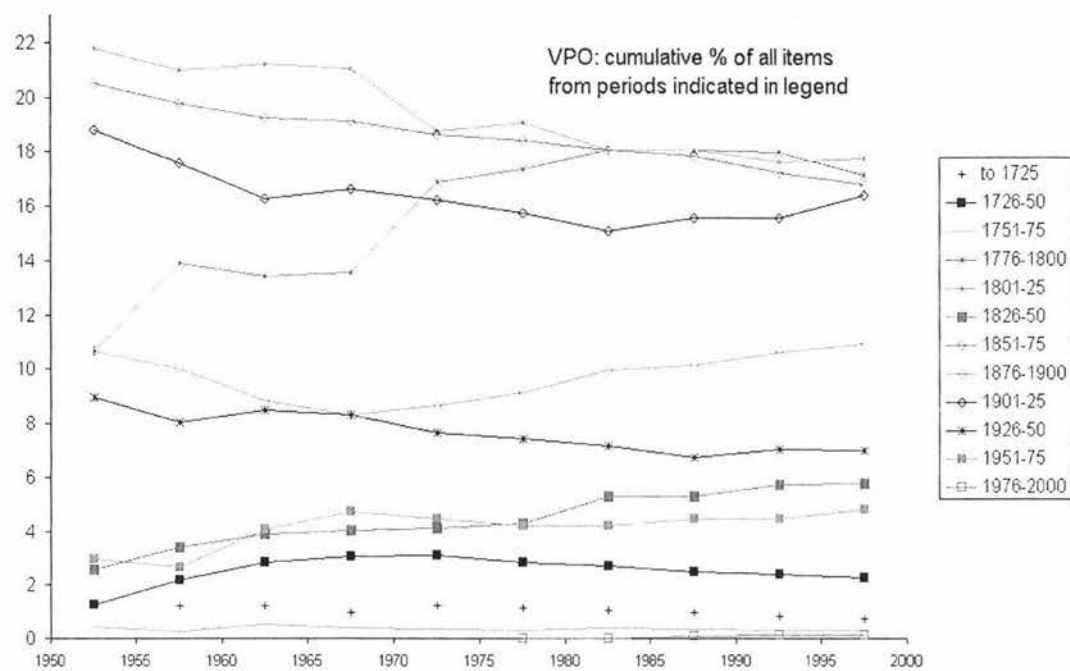


Fig.7.12: cumulative growth of items from 25-year composition periods (VPO)

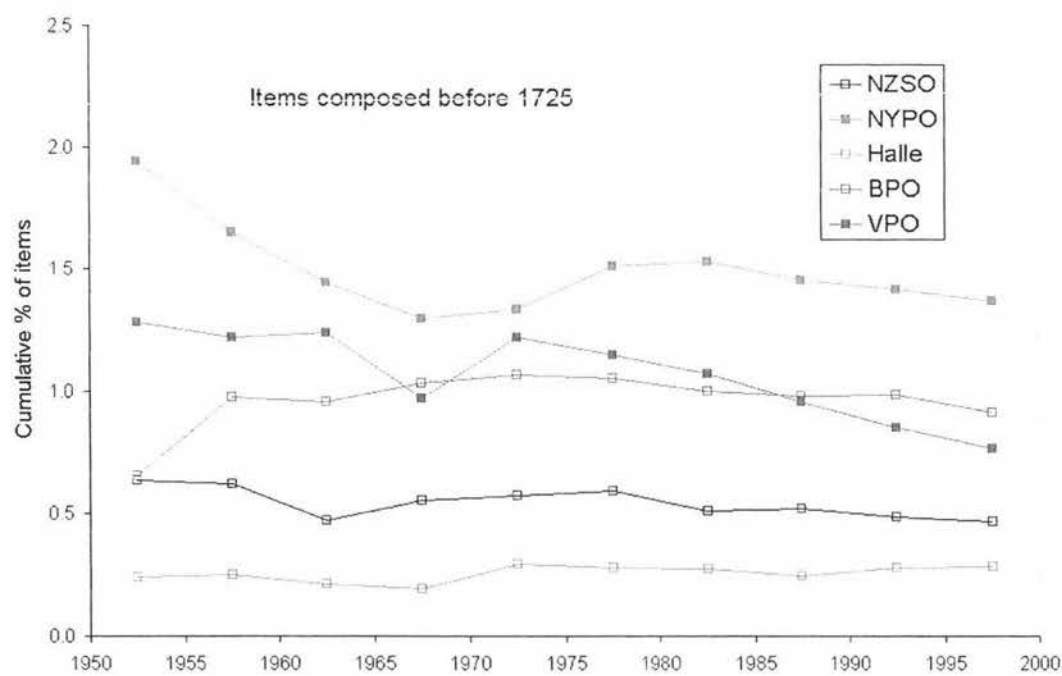


Fig.7.13: cumulative comparison of repertoires for compositions prior to 1725

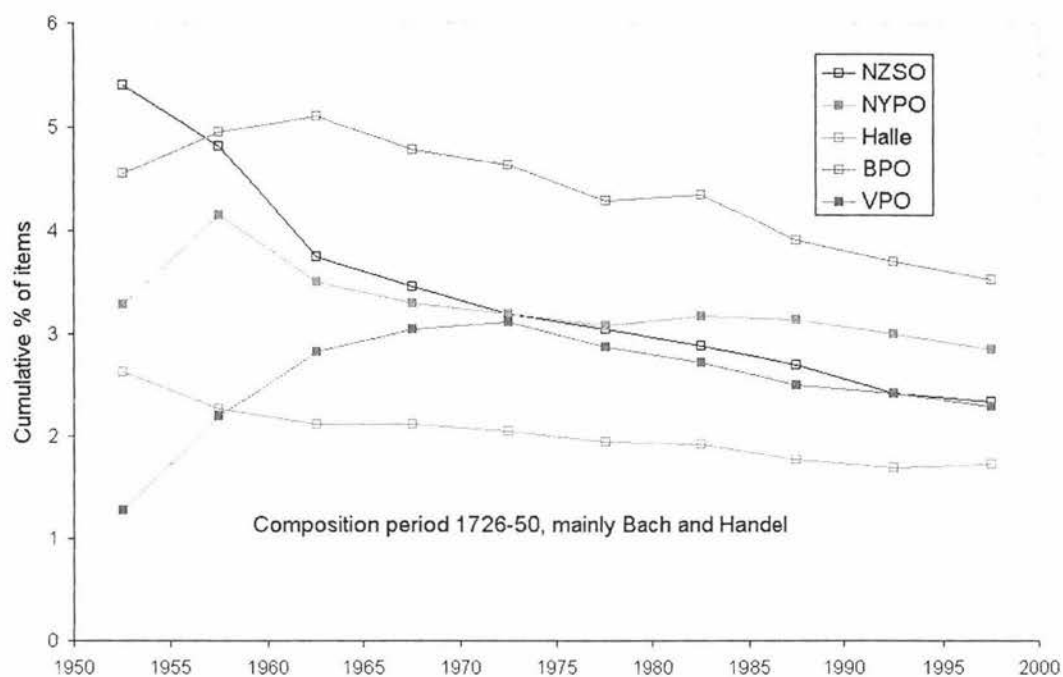


Fig.7.14: cumulative comparison of repertoires for composition period 1726-50

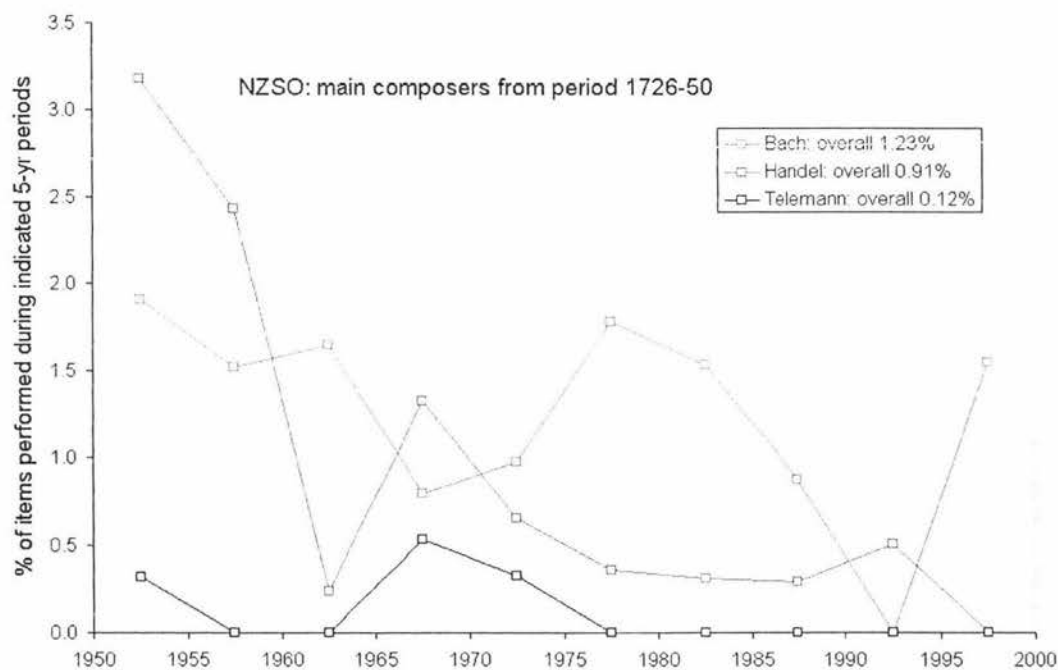


Fig.7.15: trends over 5-year periods for composers from period 1726-50 (NZSO)

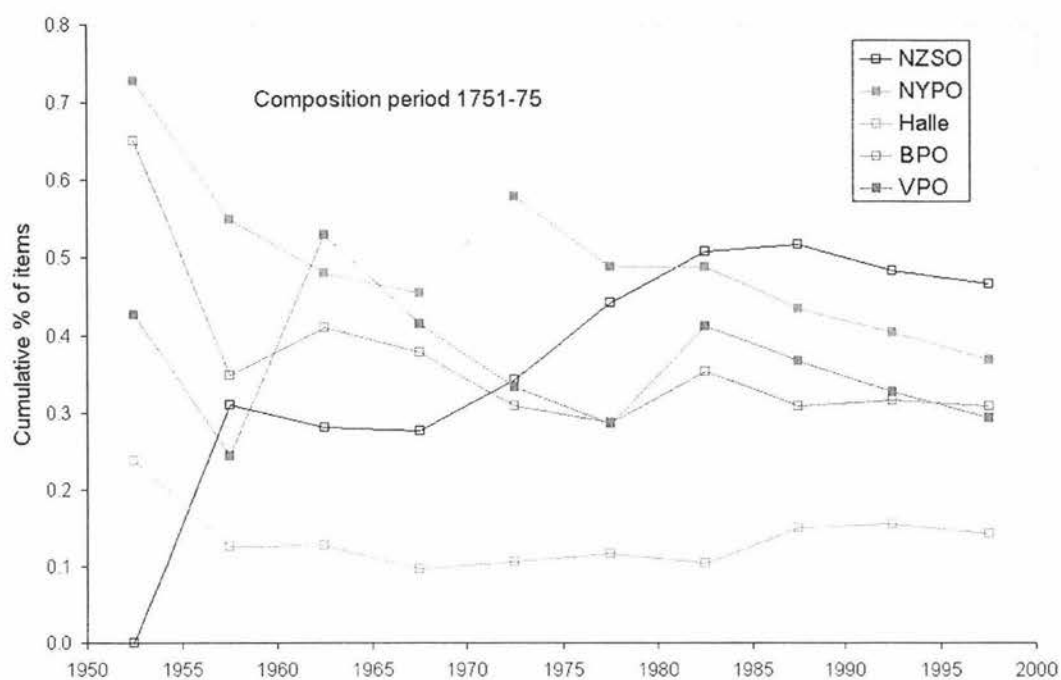


Fig.7.16: cumulative comparison of repertoires for composition period 1751-75

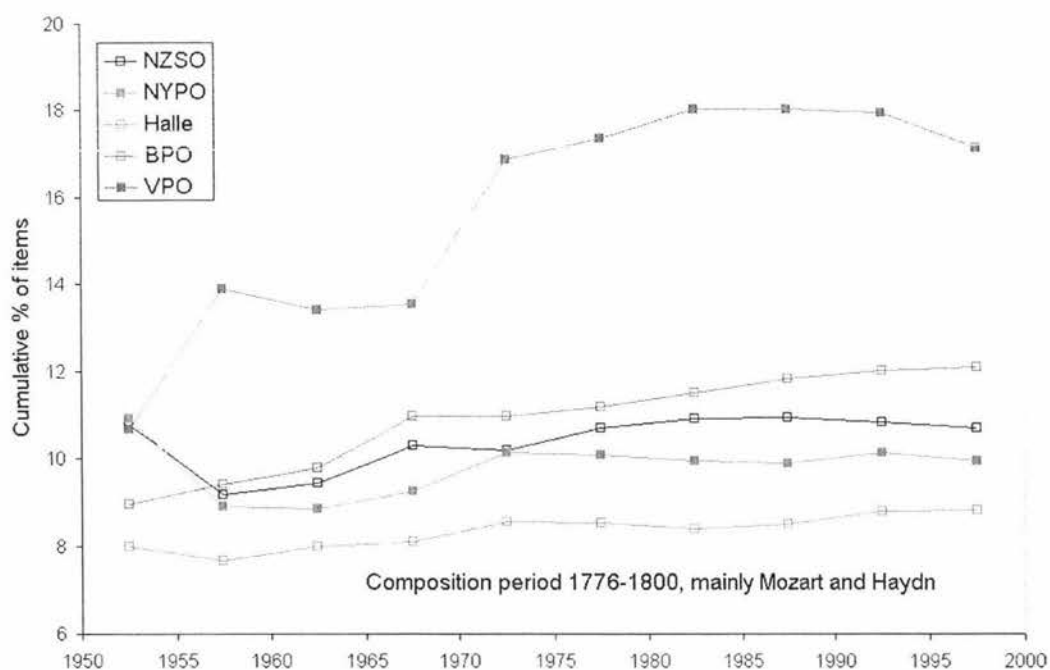


Fig.7.17: cumulative repertoire comparison for composition period 1776-1800

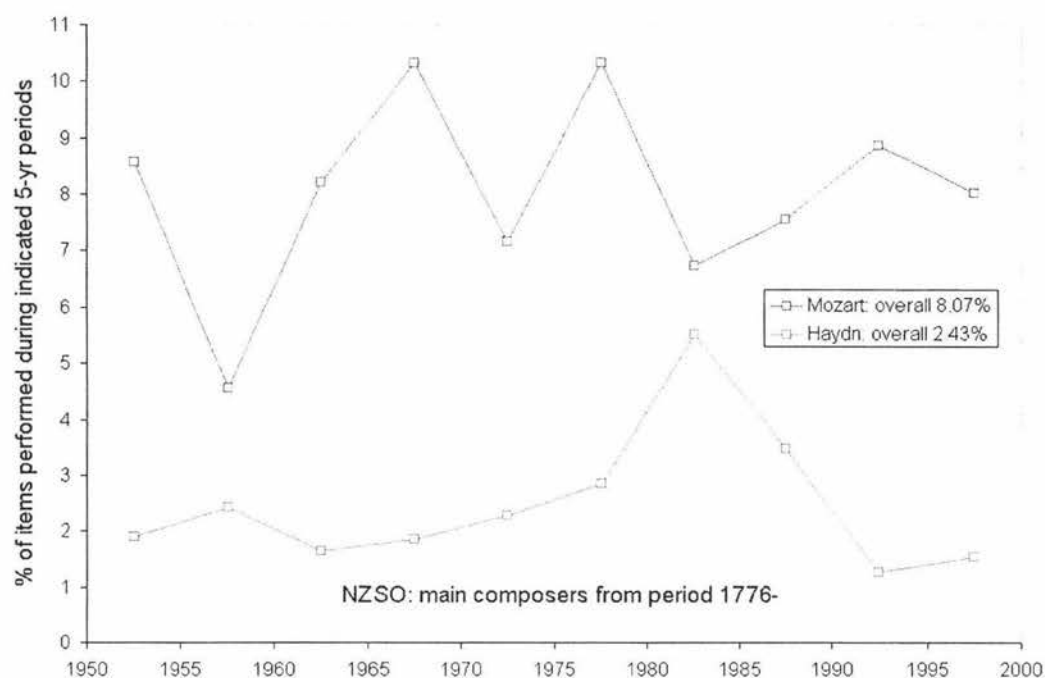


Fig.7.18: trends over 5-year periods for composers from period 1776-1800 (NZSO)

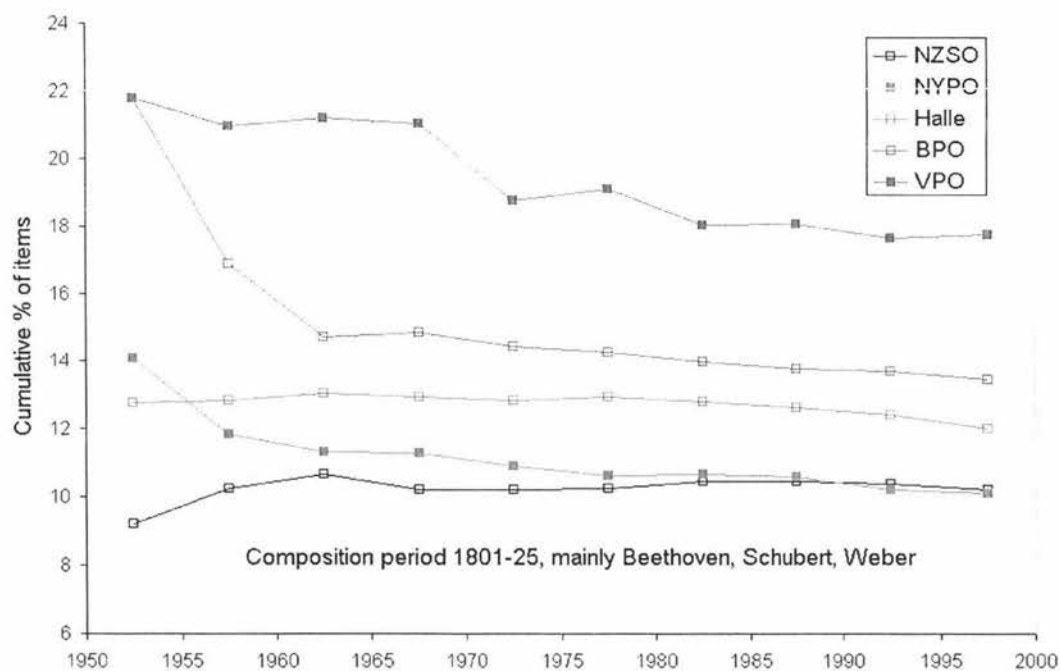


Fig.7.19: cumulative repertoire comparison for composition period 1801-1825

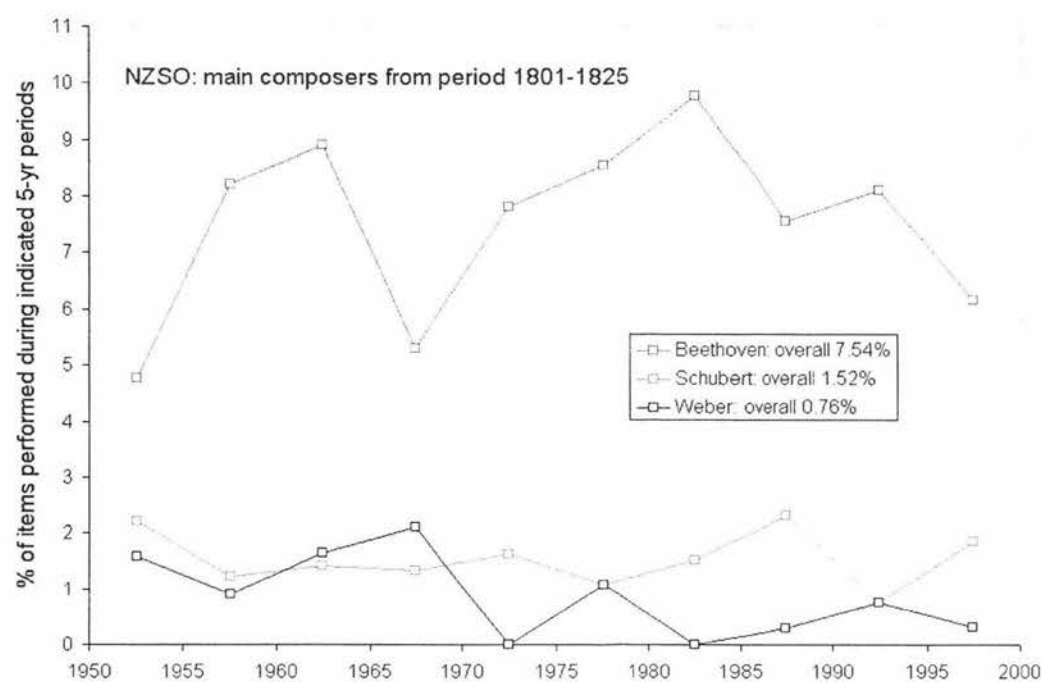


Fig.7.20: trends over 5-year periods for composers from period 1801-25 (NZSO)

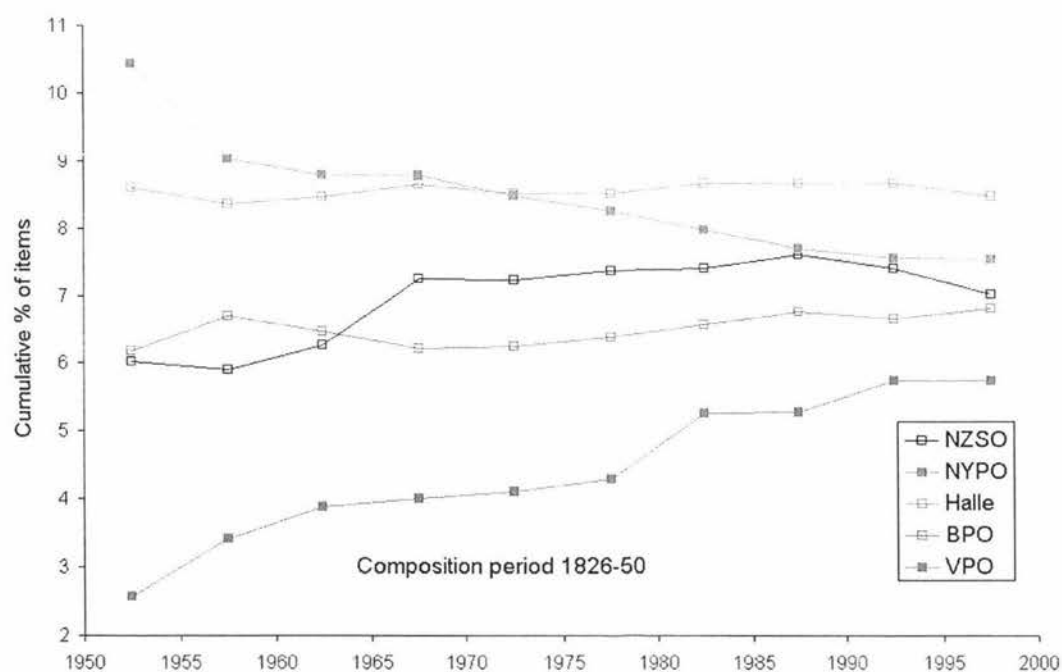


Fig.7.21: cumulative repertoire comparison for composition period 1826-1850

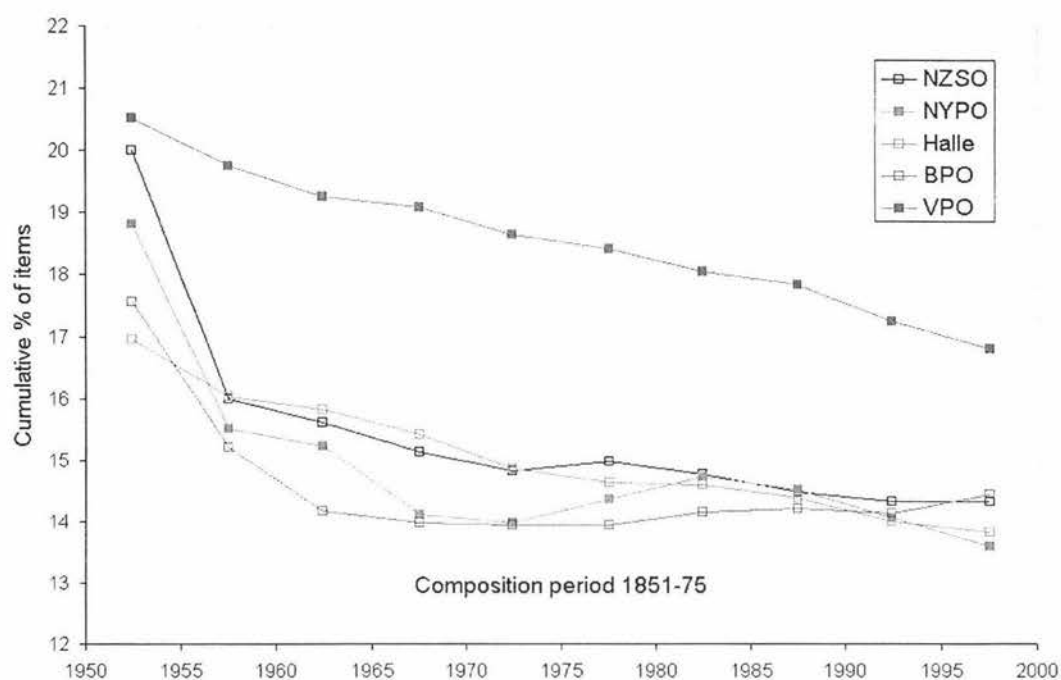


Fig.7.22: cumulative comparison of repertoires for composition period 1851-75

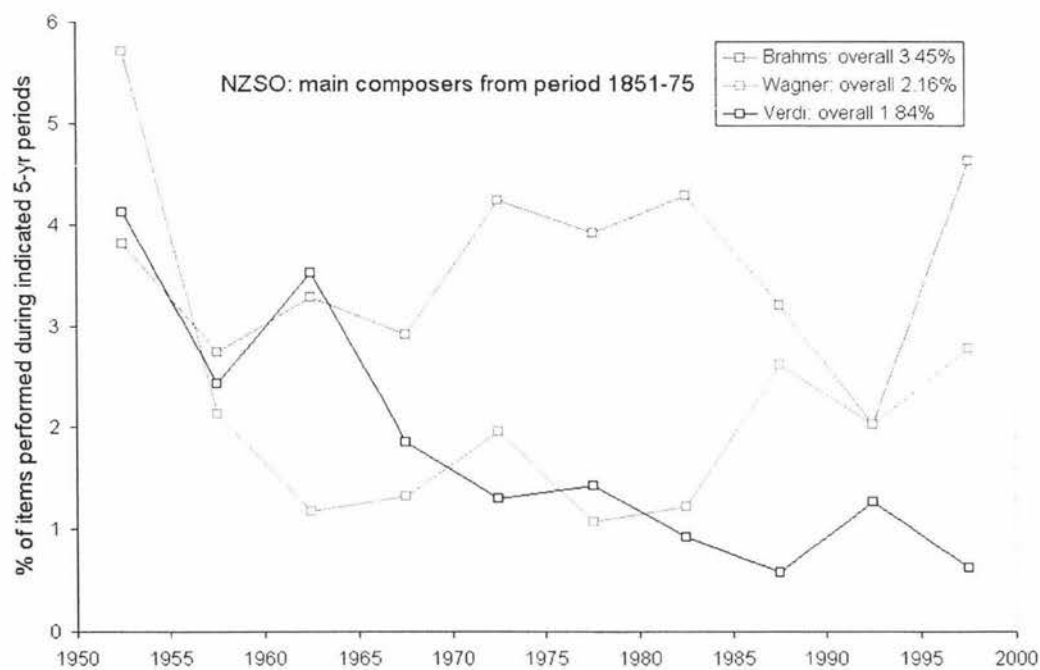


Fig.7.23: trends over 5-year periods for composers from period 1851-75 (NZSO)

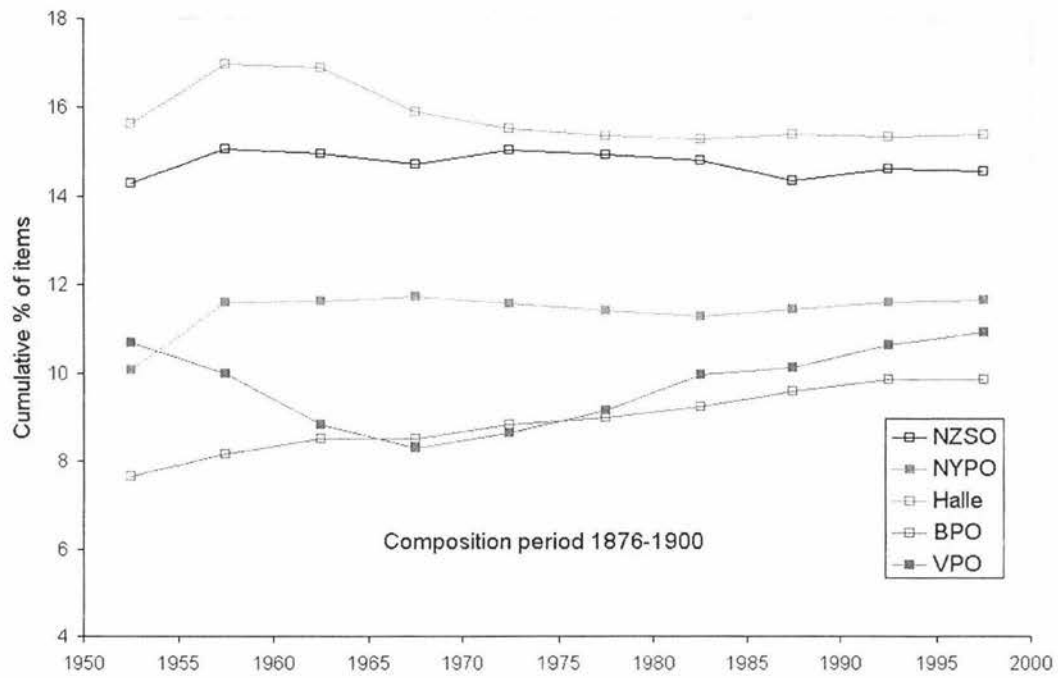


Fig.7.24: cumulative repertoire comparison for composition period 1876-1900

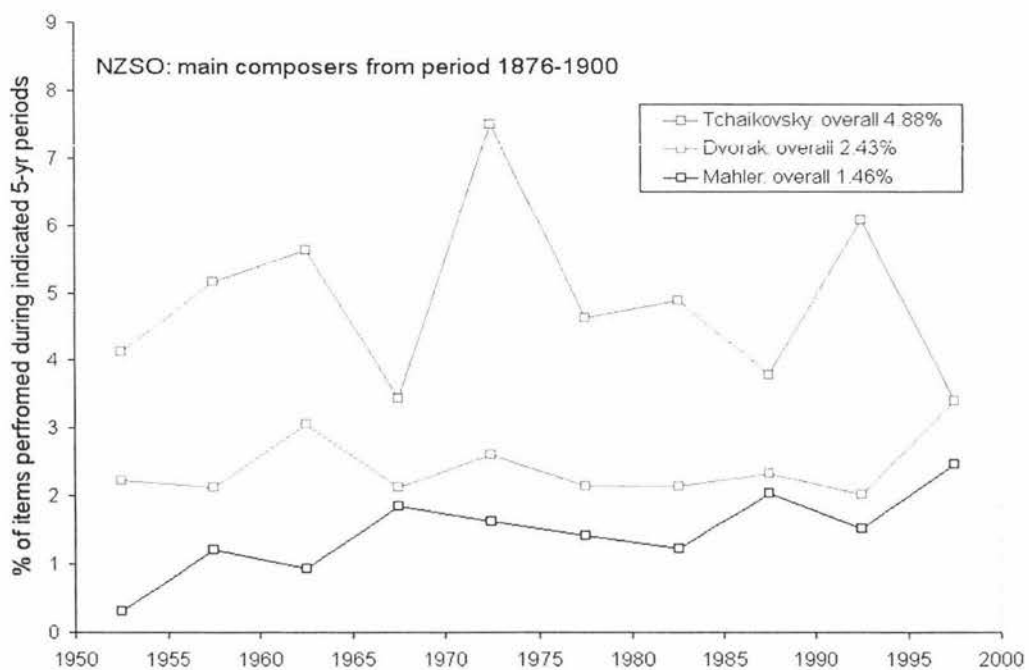


Fig.7.25: trends over 5-year periods, composers from period 1876-1900 (NZSO)

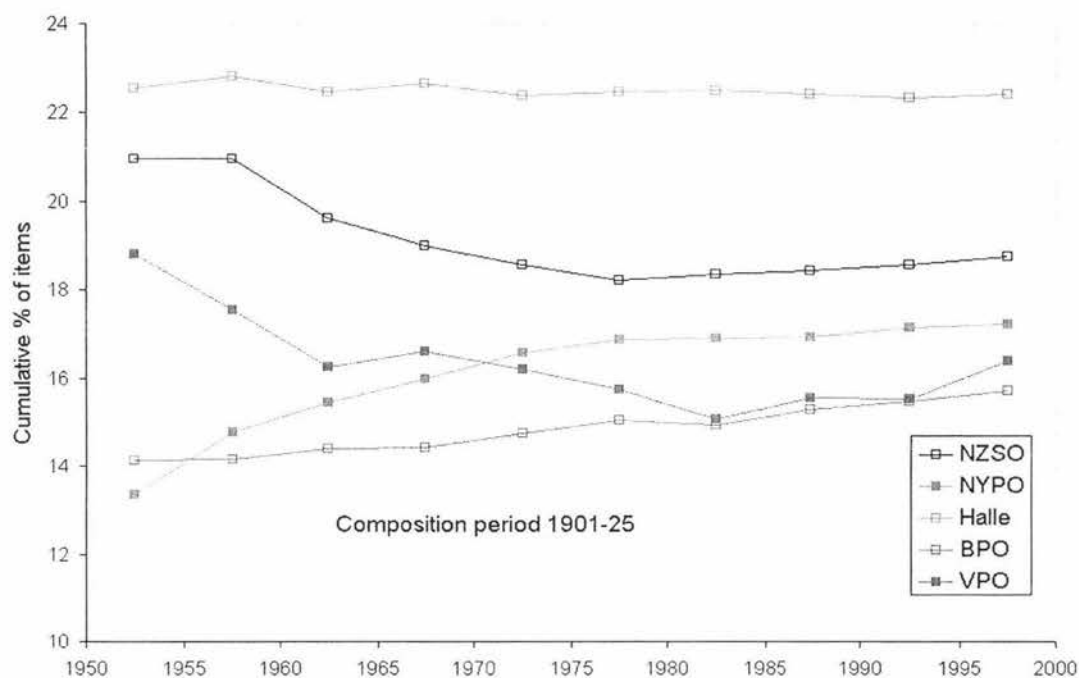


Fig.7.26: cumulative comparison of repertoires for composition period 1901-25

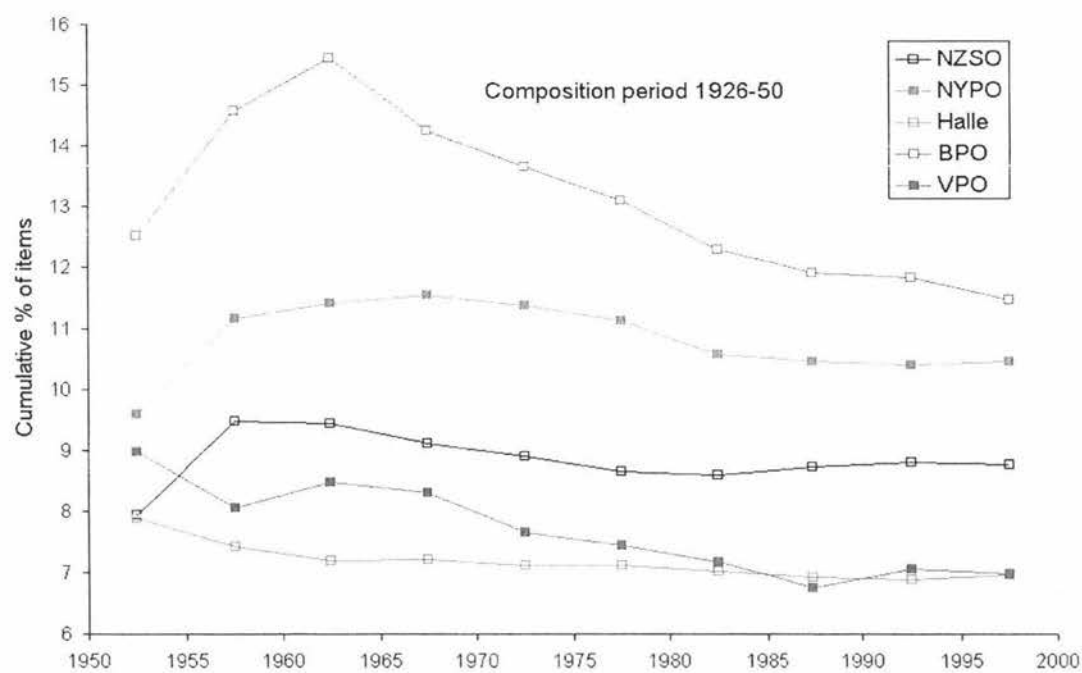


Fig.7.27: cumulative comparison of repertoires for composition period 1926-50

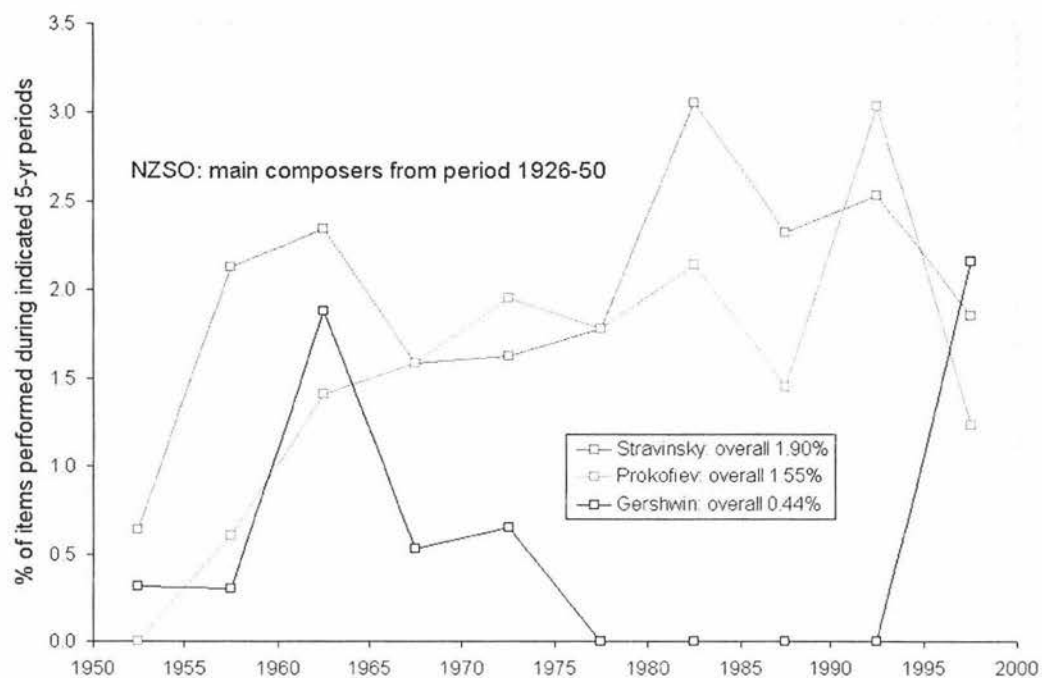


Fig.7.28: trends over 5-year periods for composers from period 1926-50 (NZSO)

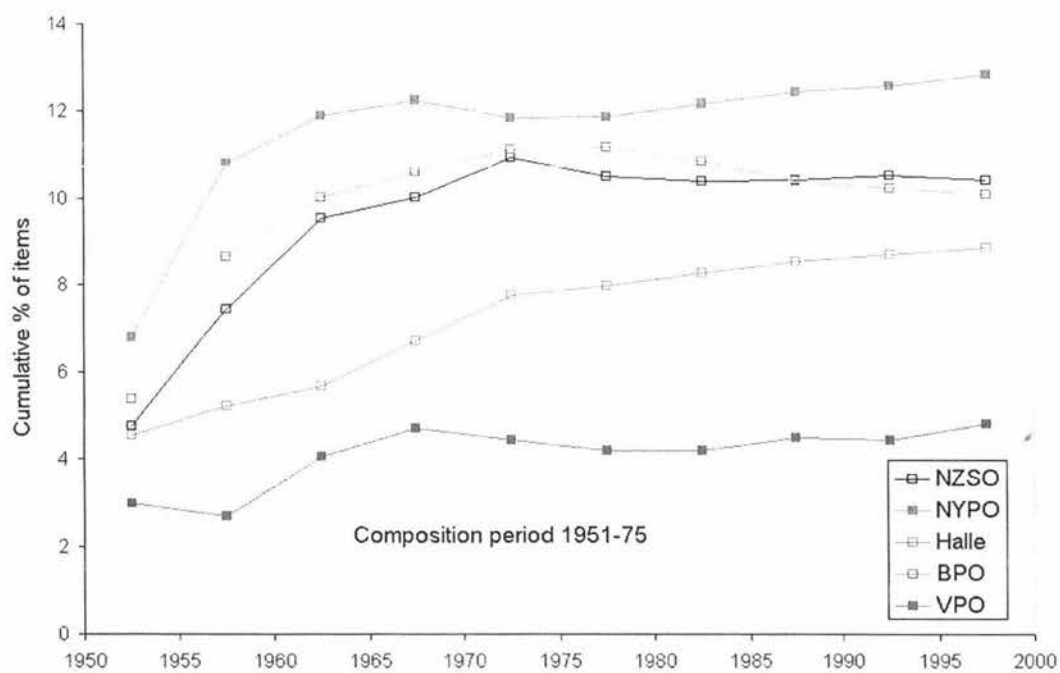


Fig.7.29: cumulative comparison of repertoires for composition period 1951-75

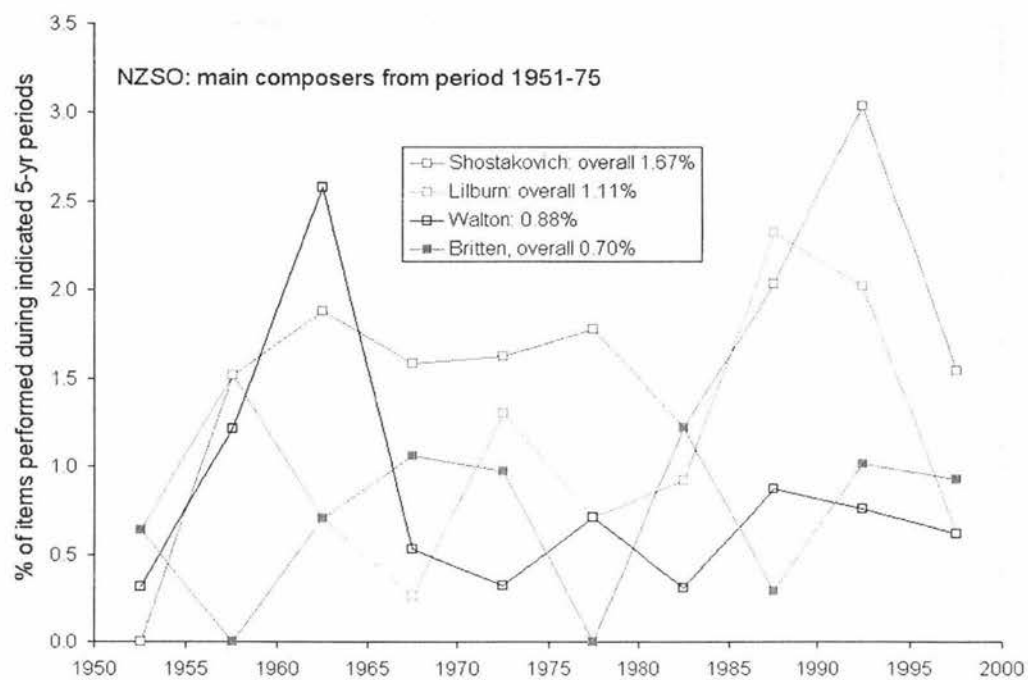


Fig.7.30: trends over 5-year periods for composers from period 1951-75 (NZSO)

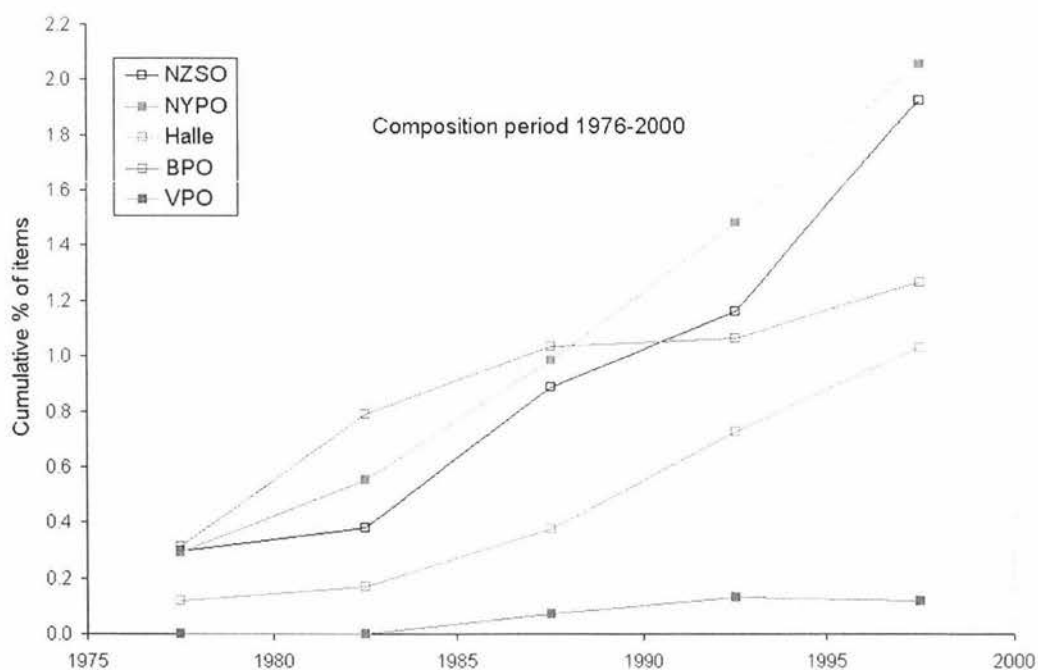


Fig.7.31: cumulative repertoire comparison for composition period 1976-2000

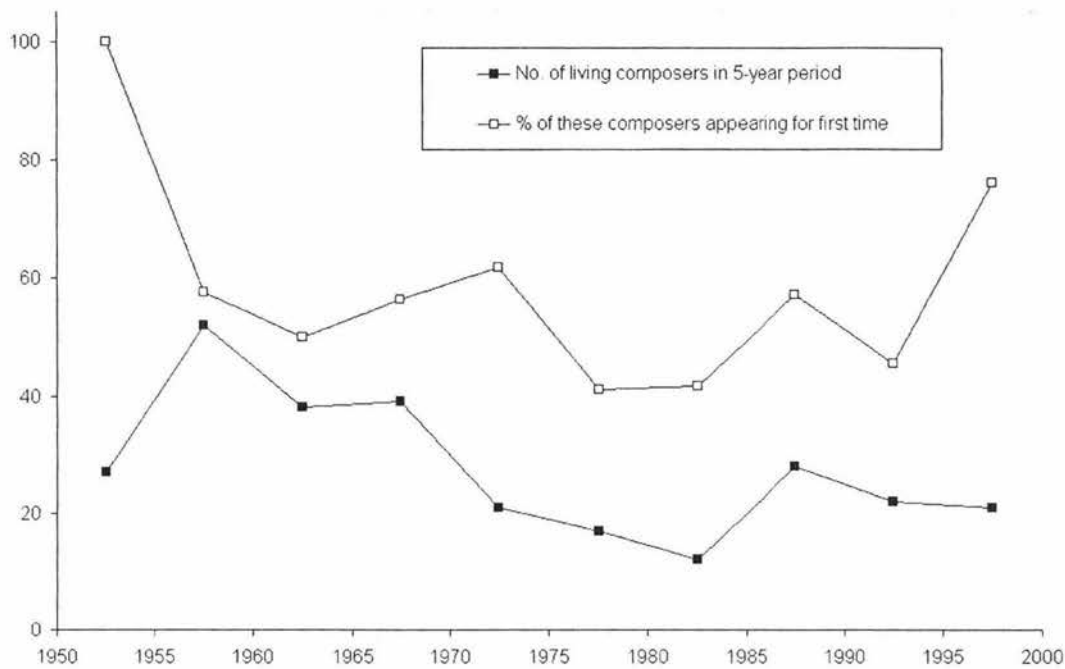


Fig.7.32: living composers represented in the NZSO repertoire 1951-2000

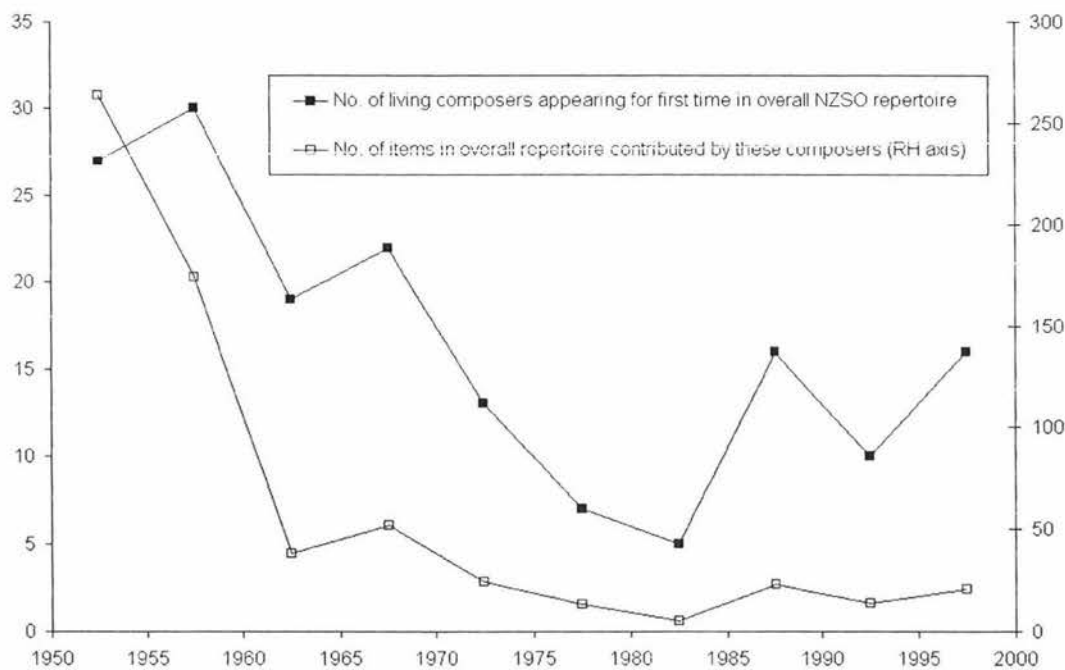


Fig.7.33: number of living composers appearing for first time during each 5-year period, and their item contributions to overall NZSO repertoire

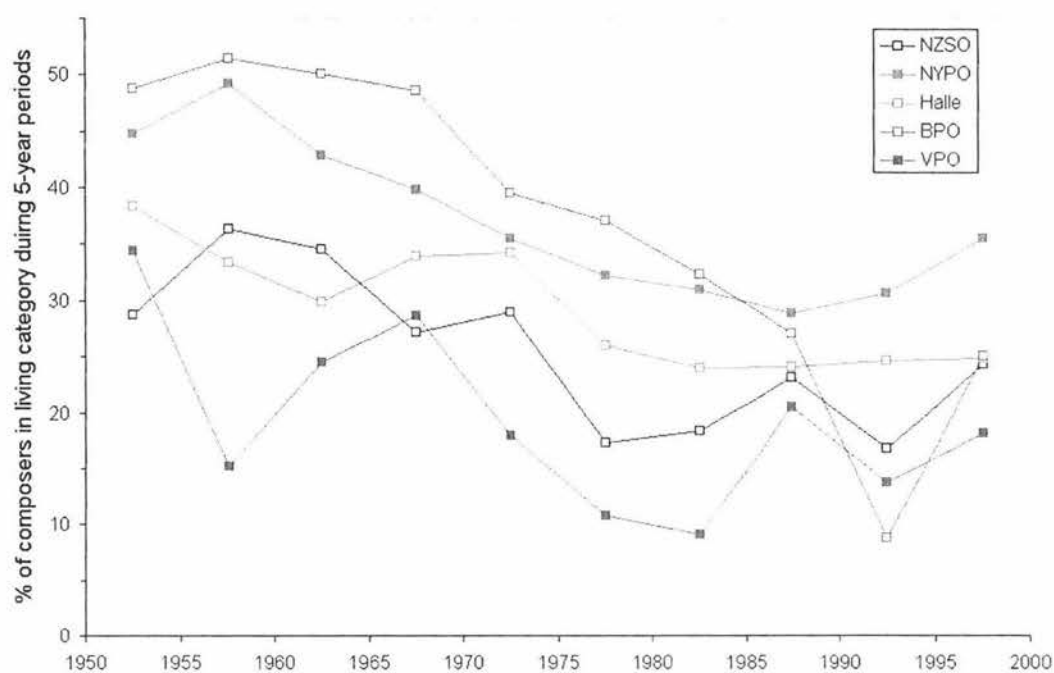


Fig.7.34: % of living composers represented 1951-2000 for the five orchestras

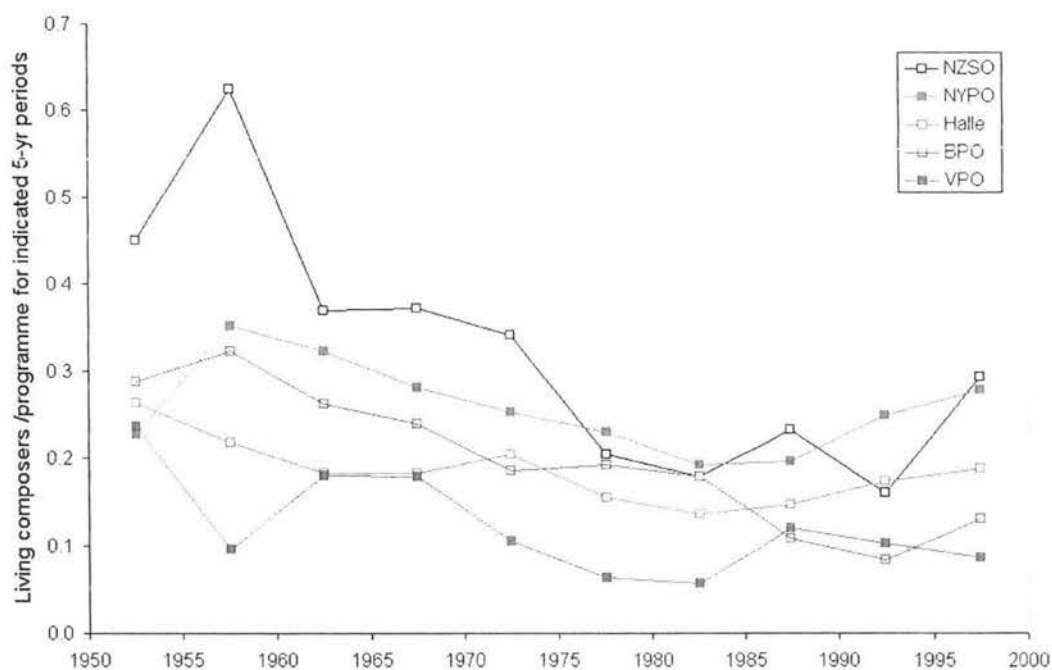


Fig.7.35: living composers in the representation composers per programme

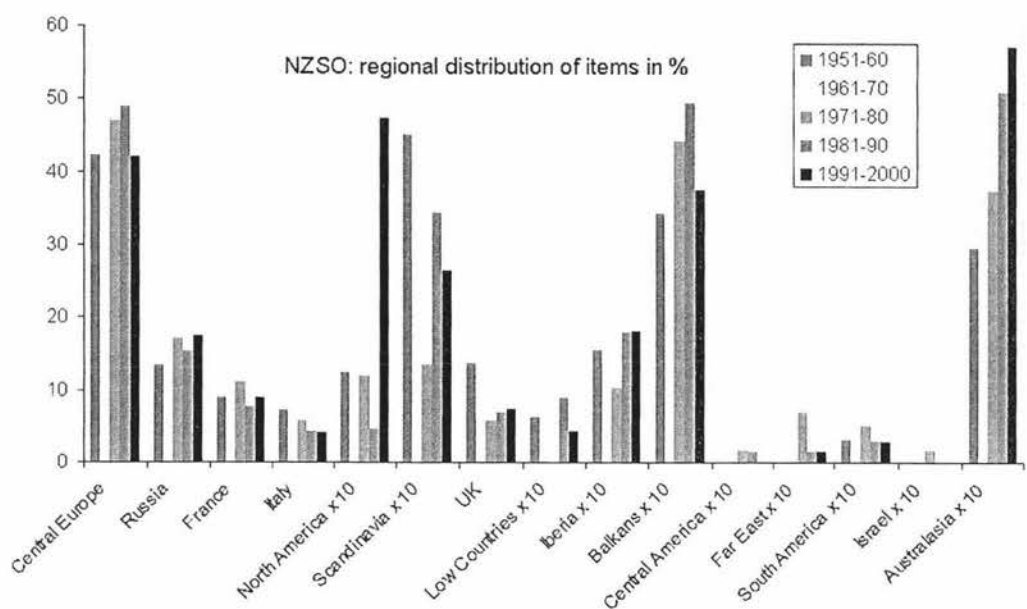


Fig.8.1: Regional distribution of items in the NZSO repertoire over 10-year performance periods

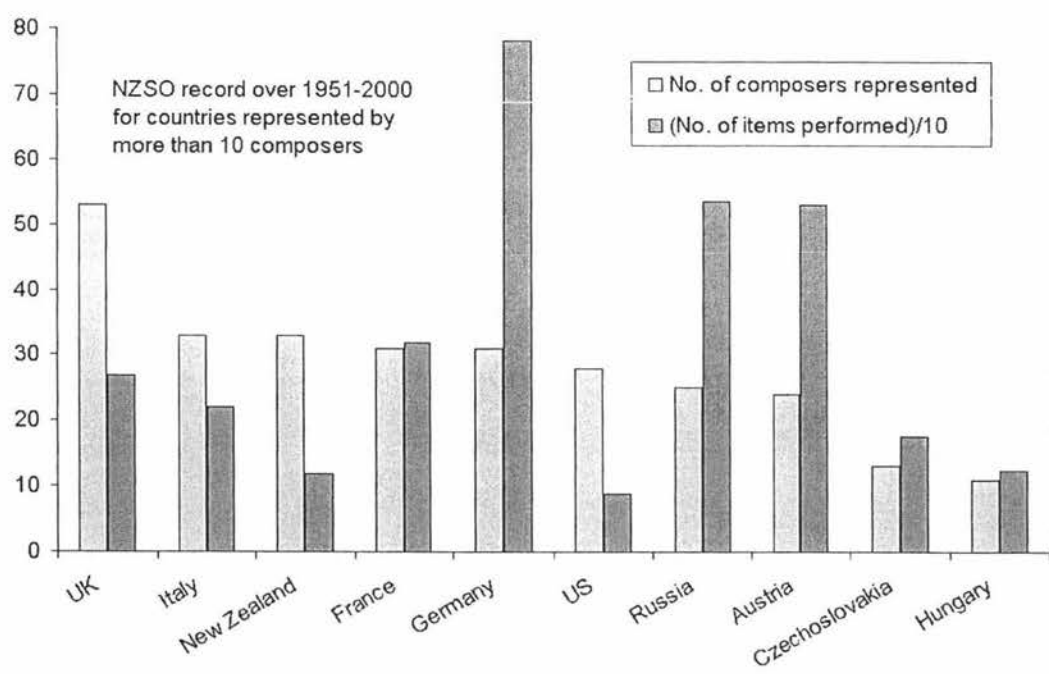


Fig.8.2: countries represented in overall NZSO repertoire (those with more than 10 composers)

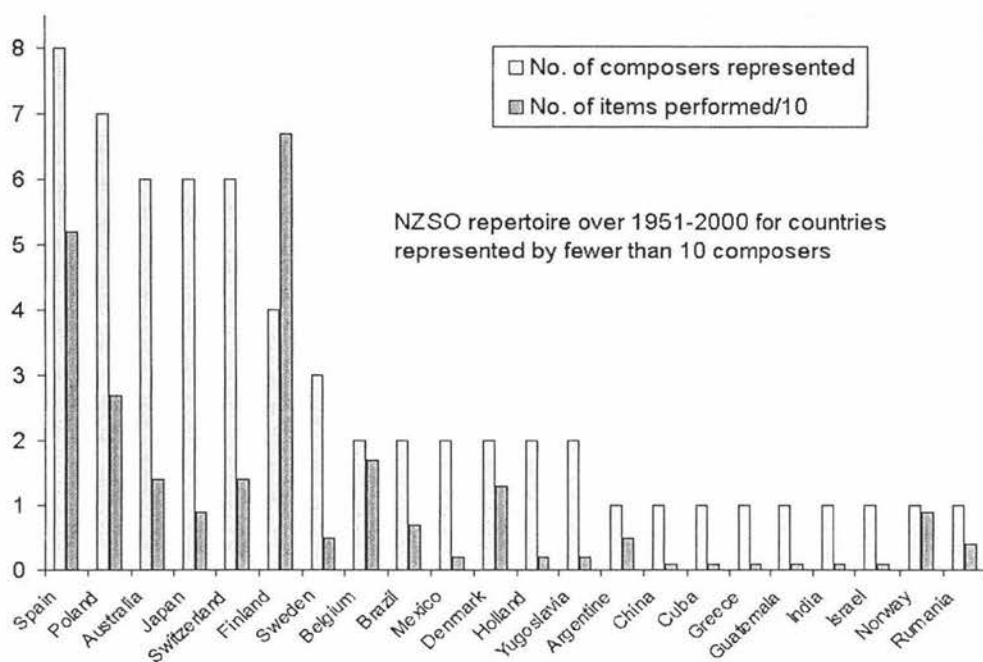


Fig.8.3: countries represented in overall NZSO repertoire (those with fewer than 10 composers)

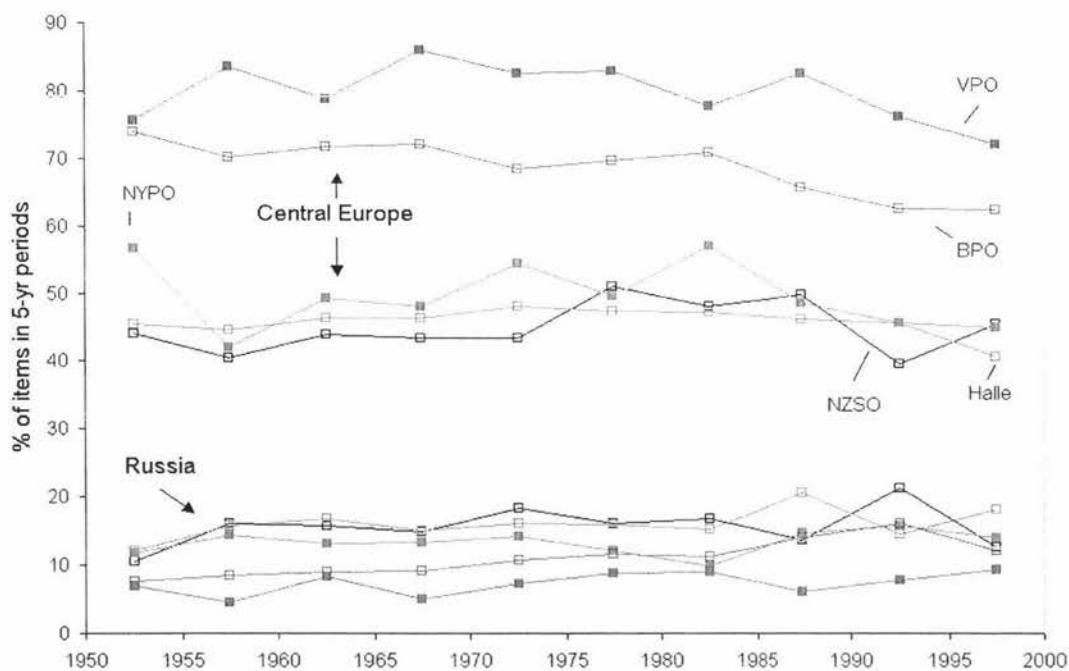


Fig.8.4: components of Central European and Russian compositions in the repertoires of the five orchestras during successive 5-year periods

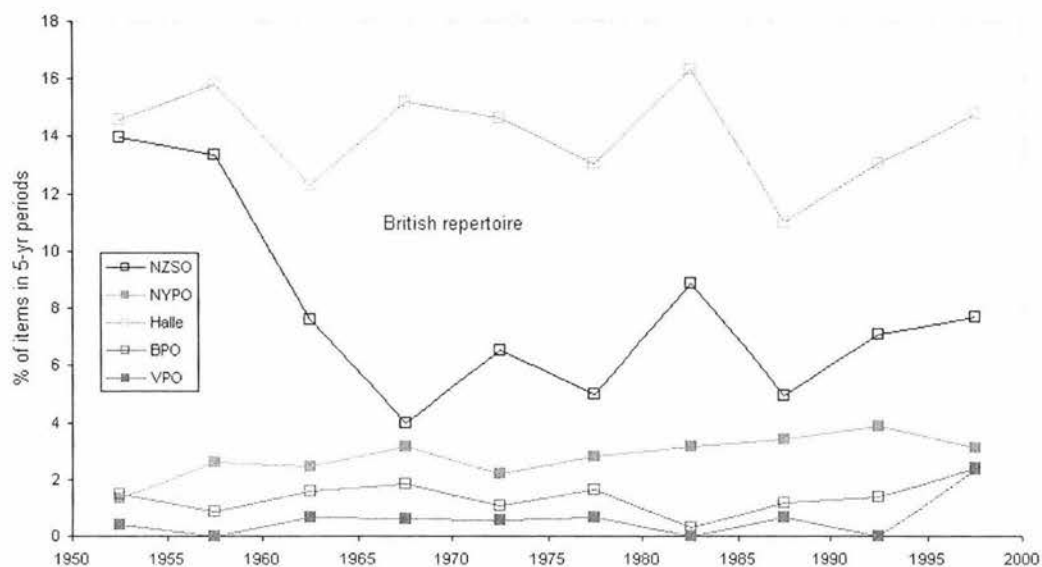


Fig.8.5: components of British compositions in the repertoires of the five orchestras during successive 5-year periods

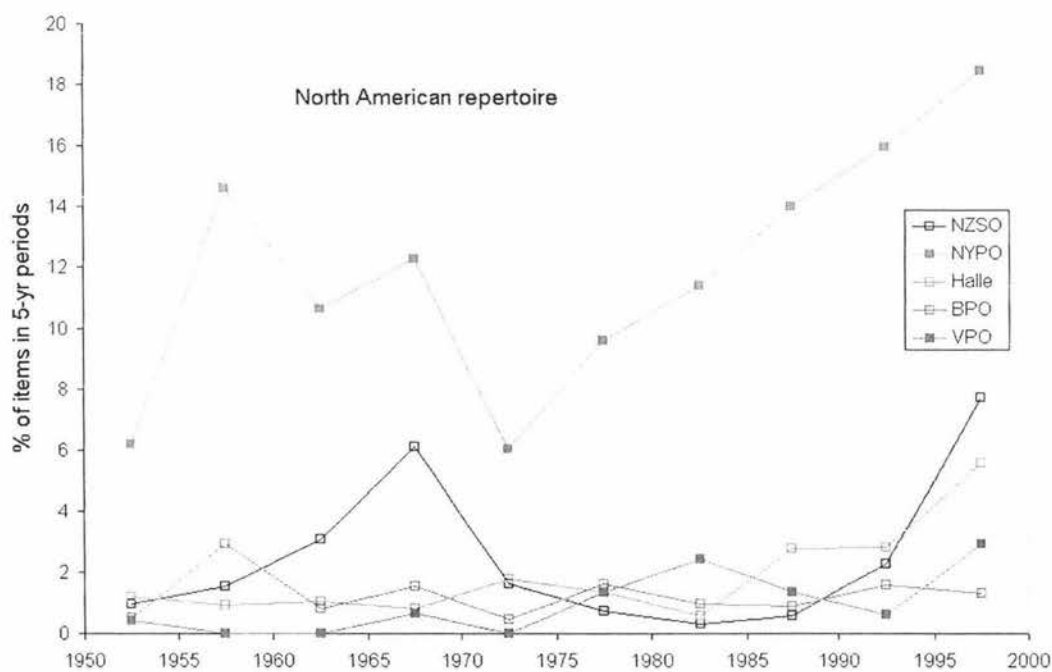


Fig.8.6: components of North American compositions in the repertoires of the five orchestras during successive 5-year periods

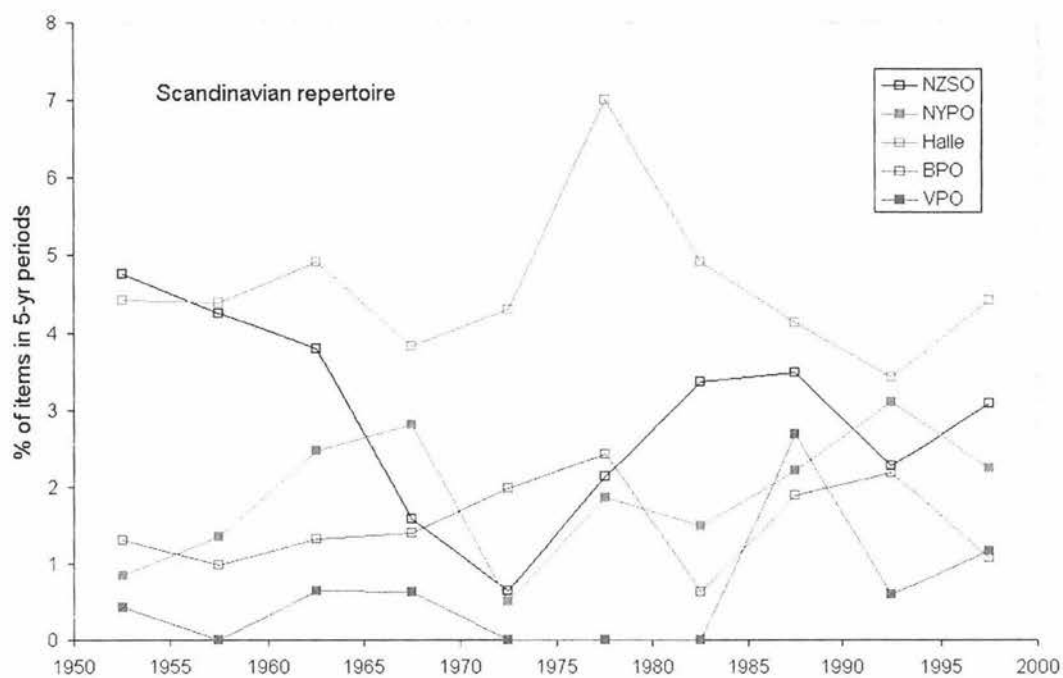


Fig.8.7: components of Scandinavian compositions in the repertoires of the five orchestras during successive 5-year periods

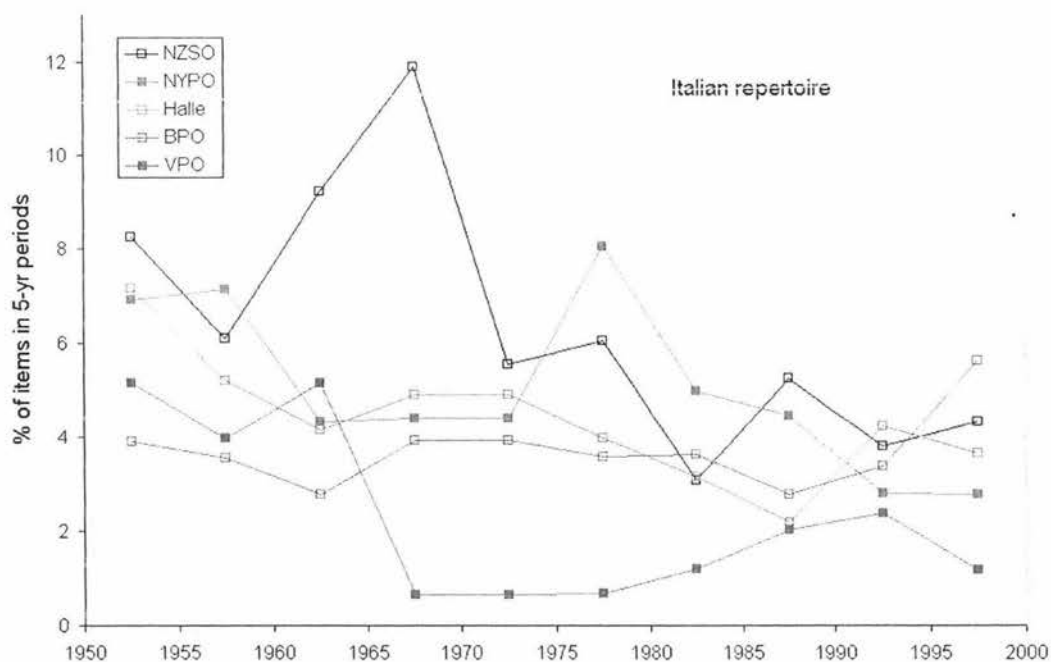


Fig.8.8: components of Italian compositions in the repertoire of the five orchestras during successive 5-year periods

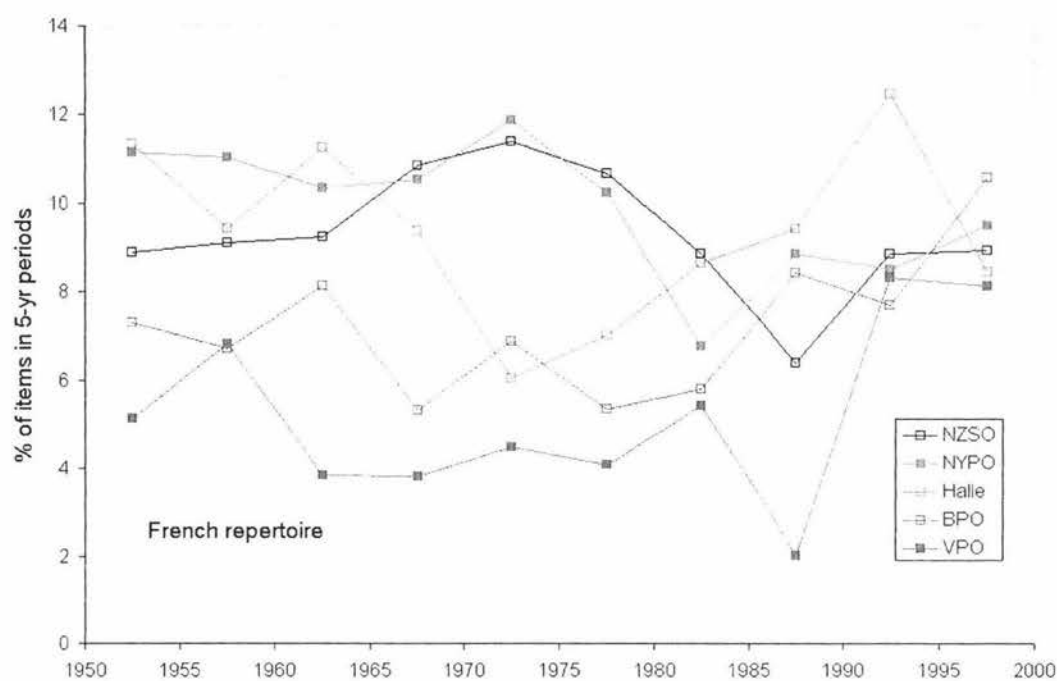


Fig.8.9: components of French compositions in the repertoires of the five orchestras during successive 5-year periods

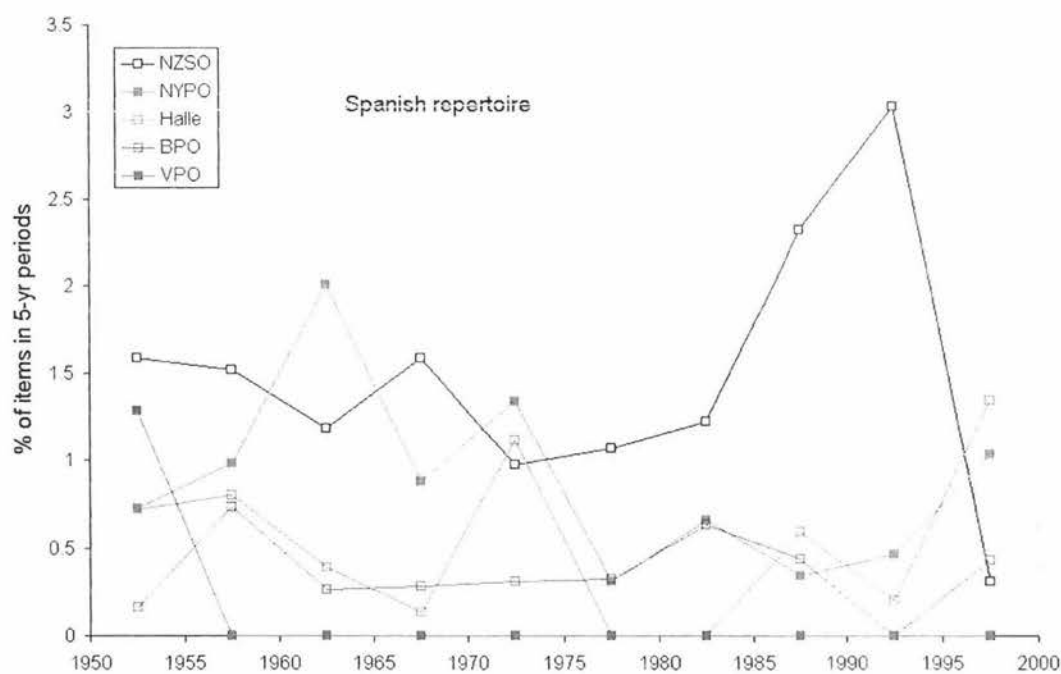


Fig.8.10: components of Spanish compositions in the repertoires of the five orchestras during successive 5-year periods

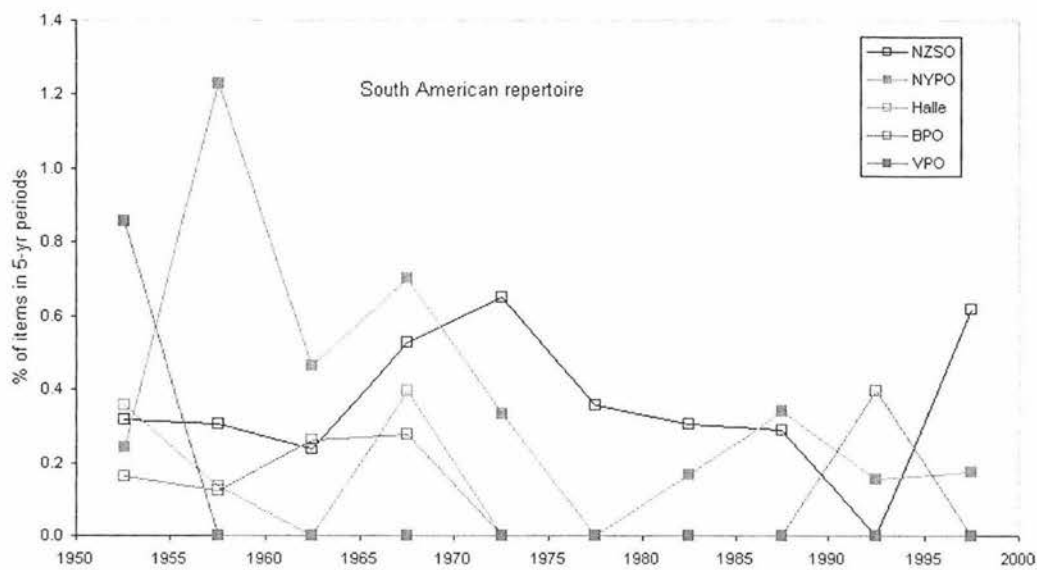


Fig.8.11: components of South American compositions in the repertoires of the five orchestras during successive 5-year periods

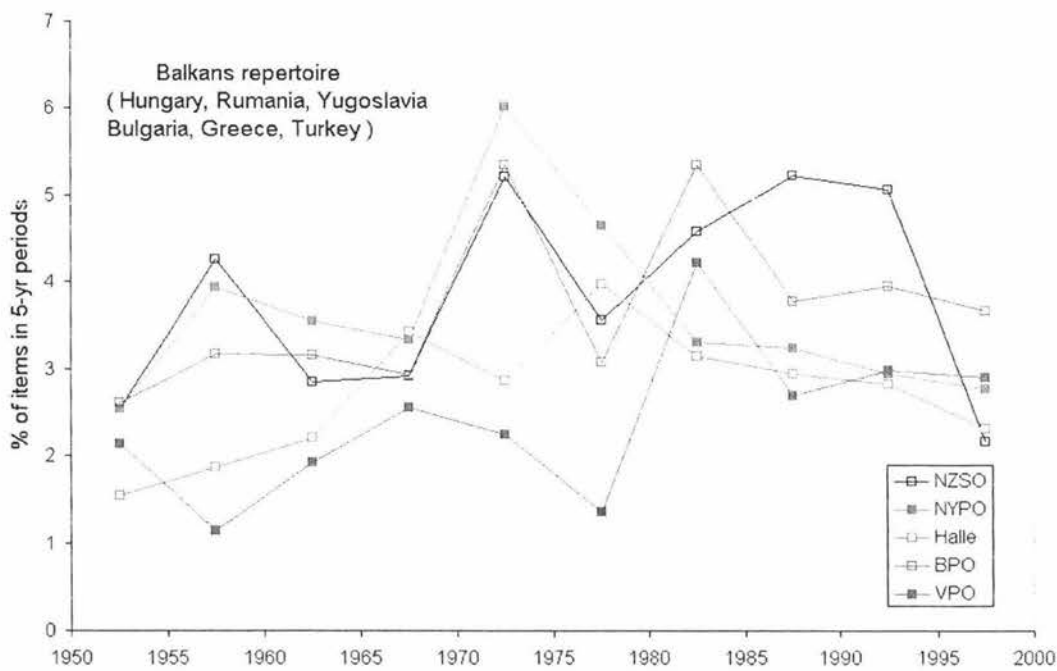


Fig.8.12: components of Balkans compositions in the repertoires of the five orchestras during successive 5-year periods

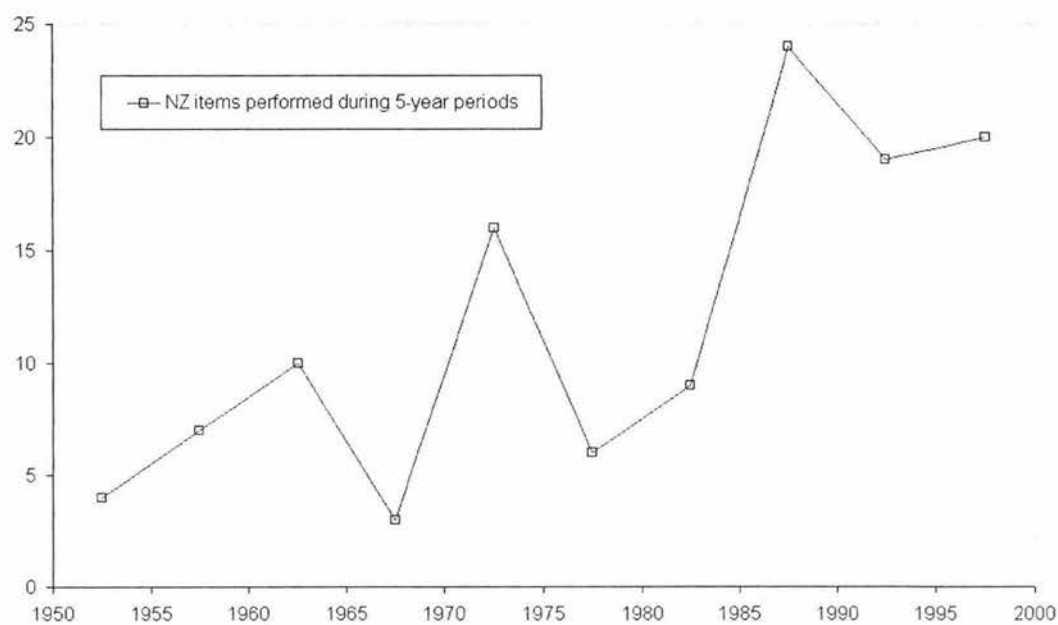


Fig.9.1: numbers of New Zealand items performed during the ten 5-year periods

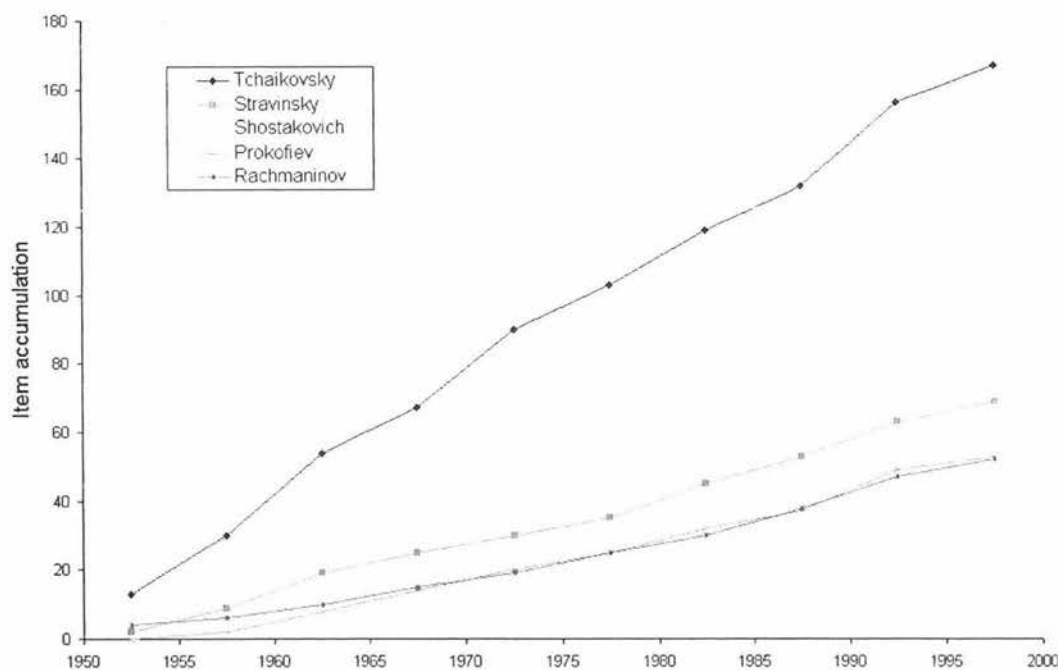


Fig.9.2: % of NZ composers NZ items within the 5-year repertoire blocks; average items per composer (RH-axis) and maximum number of items from the most frequently performed composer (always Lilburn, except 1996-2000 (Farr))

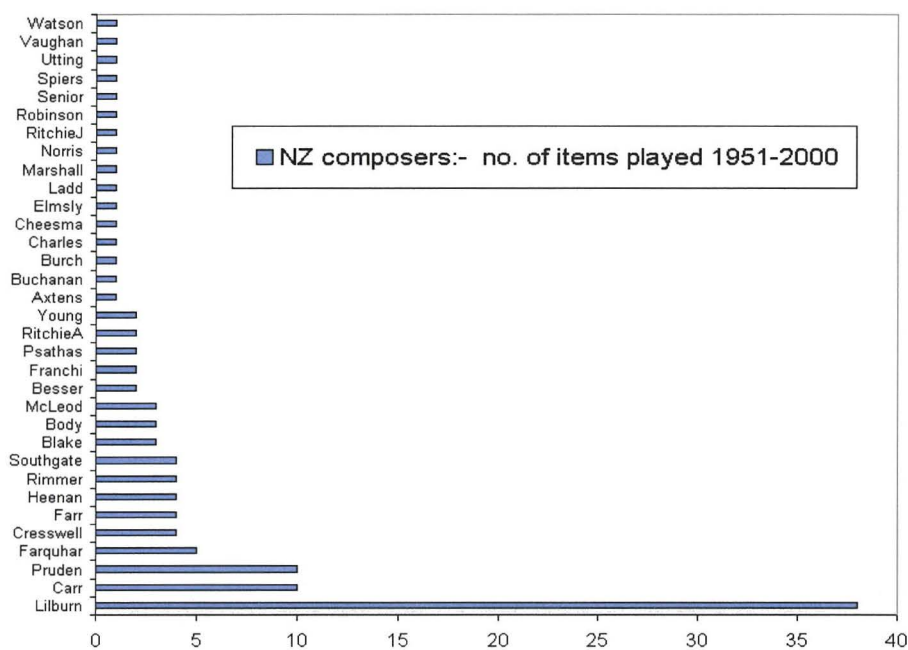


Fig.9.3: the 33 New Zealand composers represented in the overall NZSO repertoire, showing for each the number of items played

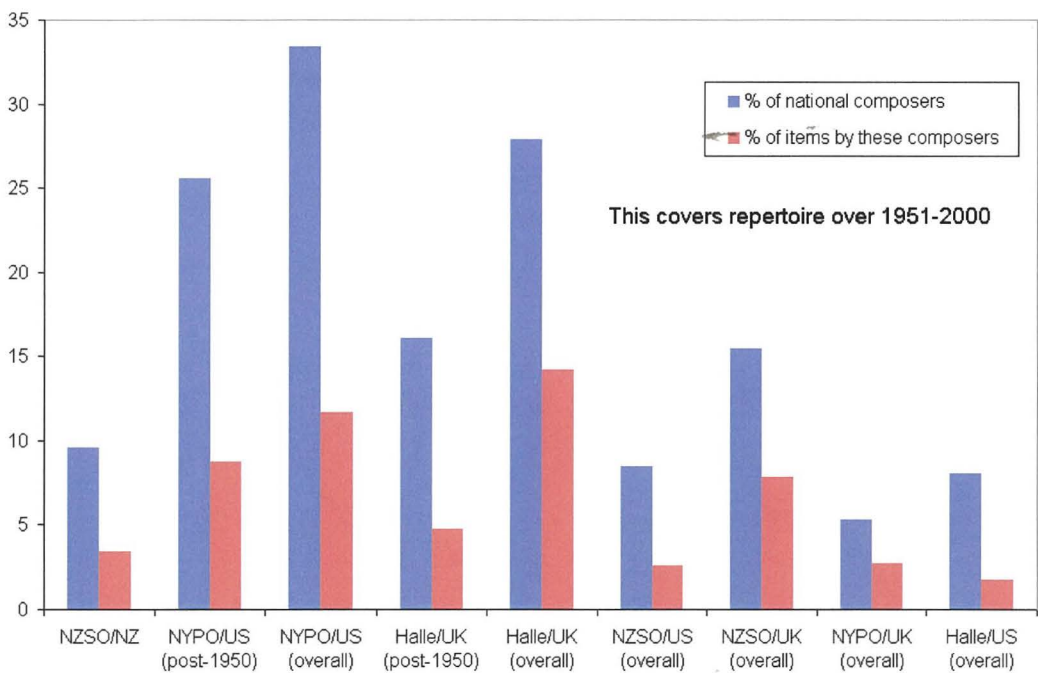


Fig.9.4; the portions of repertoire devoted by the NZSO, NYPO and Hallé to their national composers (left end), and comparison of the extents to which they have performed the American and British repertoire (right end). The NYPO and Hallé did not perform any New Zealand works

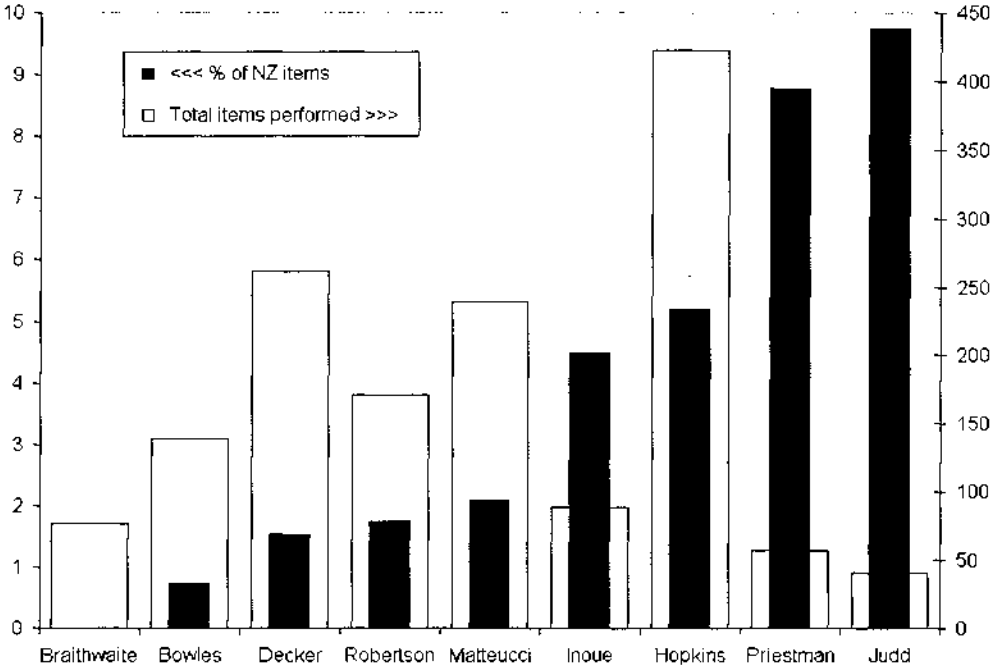


Fig.9.5: % of NZ items and total items conducted by chief conductors

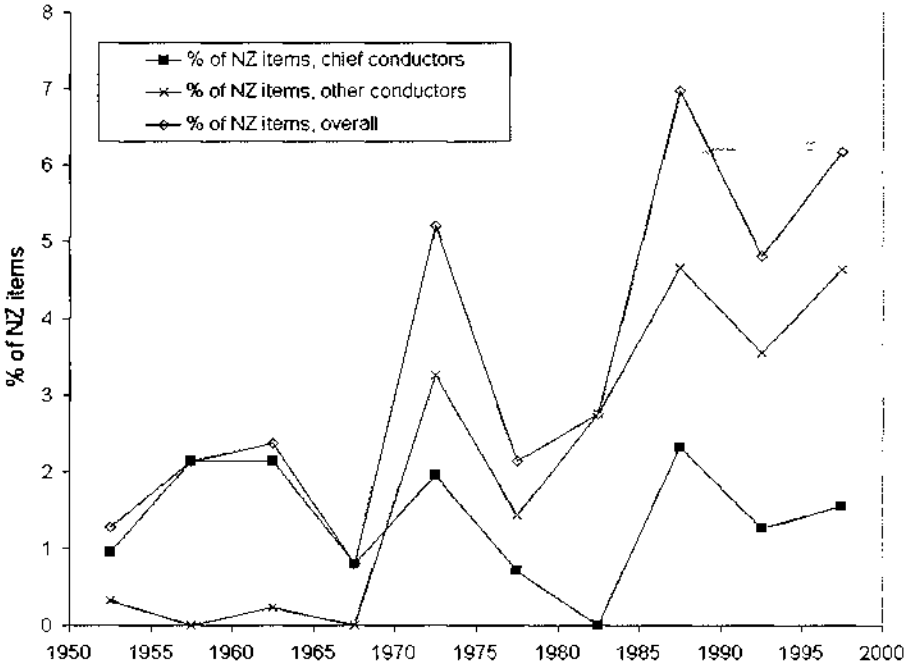


Fig.9.6: % of NZ items performed by chief conductors, other conductors and overall during the ten 5-year periods (see Fig.1.1 for periods of tenure)

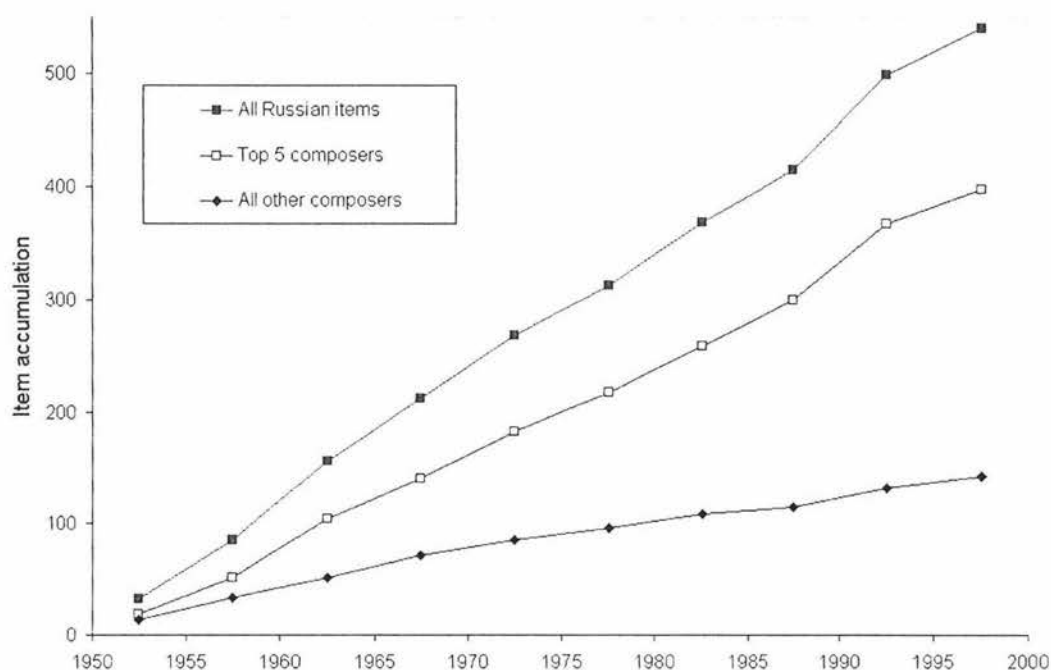


Fig.9.7:- the accumulating Russian repertoire of the NZSO, showing how the most represented 5 composers gain in importance, leaving others well behind

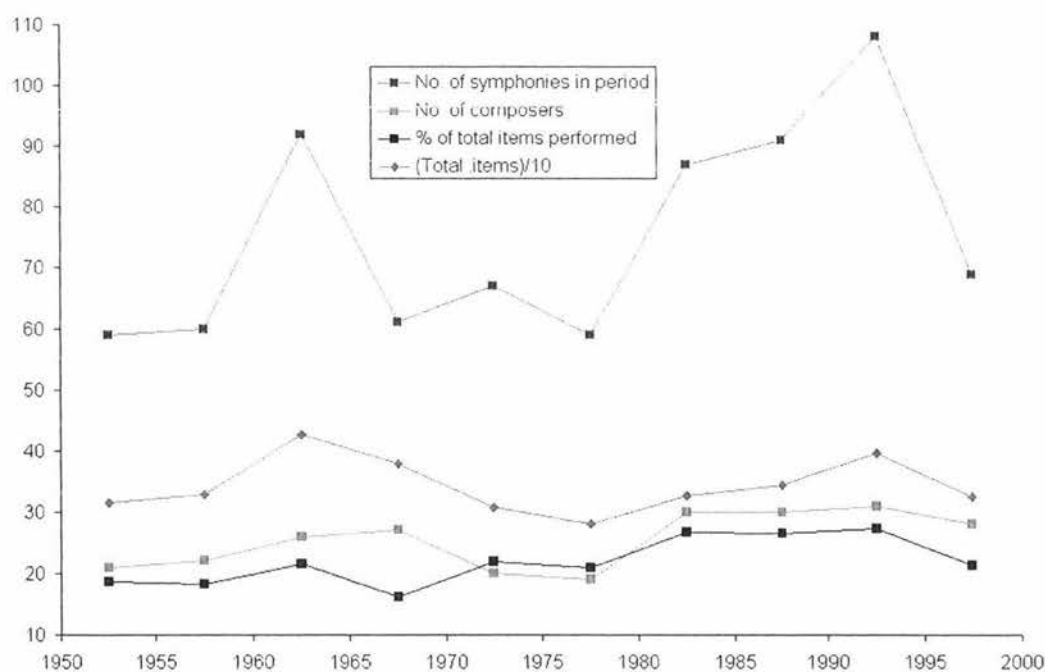


Fig.10.1:- details of symphony performances by the NZSO for 5-year performance periods

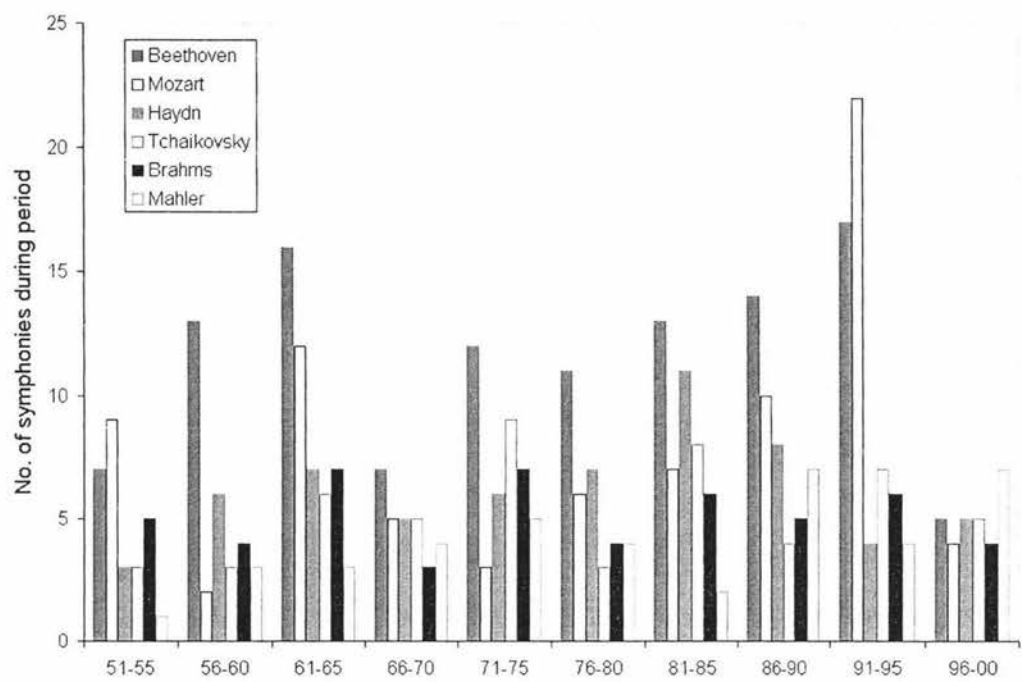


Fig.10.2:- numbers of symphonies by the legend-listed composers performed by the NZSO during 5-year performance periods

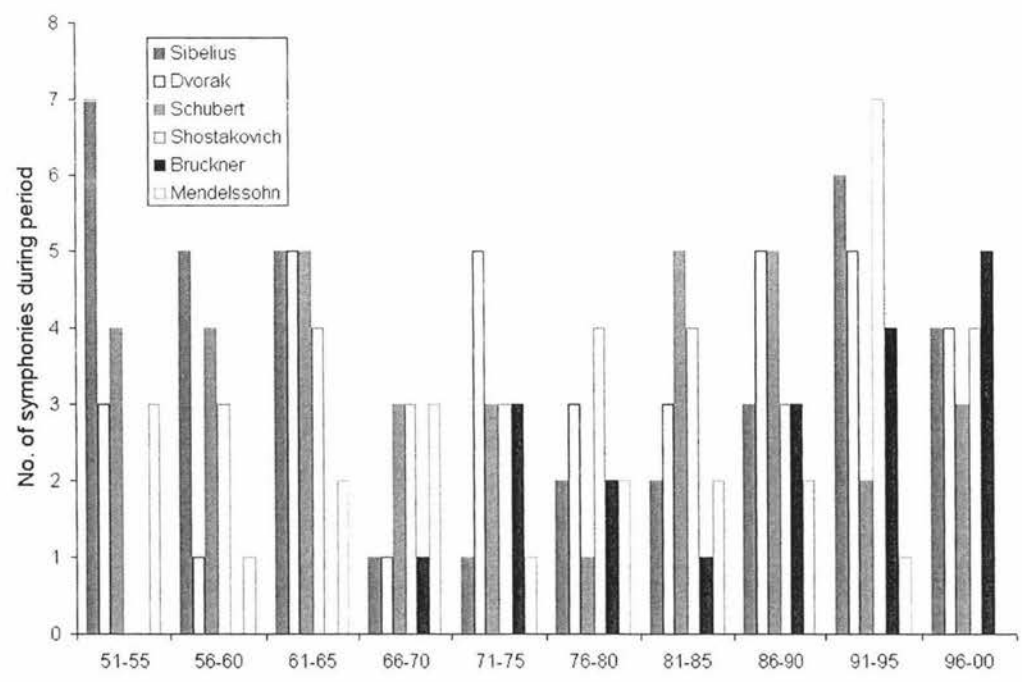


Fig.10.3:- numbers of symphonies by the legend-listed composers performed by the NZSO during 5-year performance periods

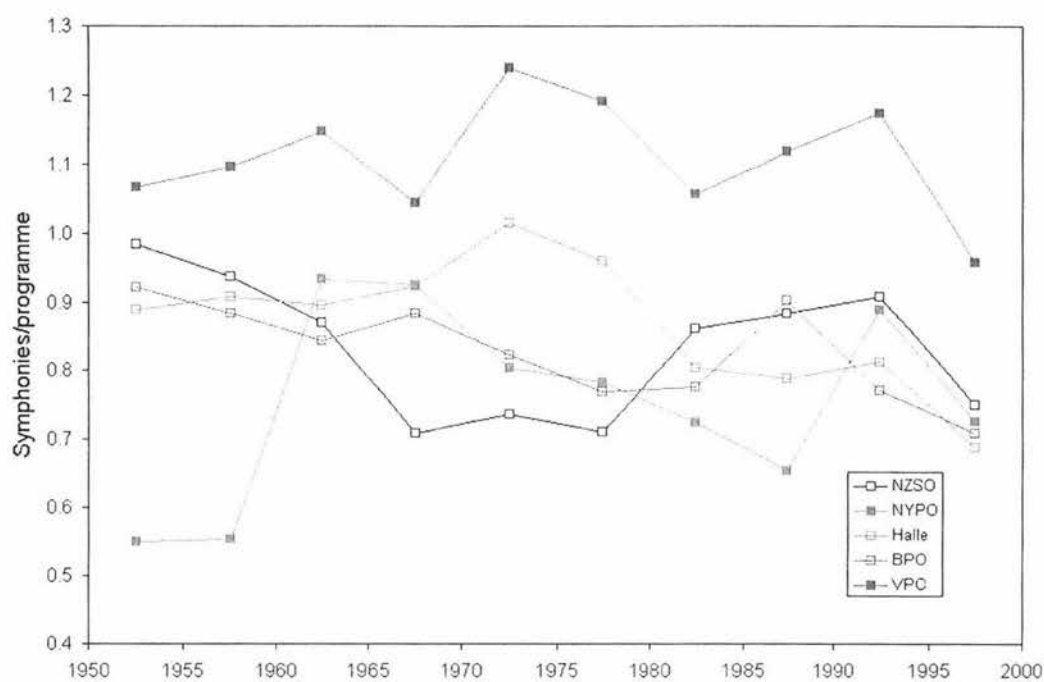


Fig.11.1: comparison of symphony/programme ratios for 5-year periods

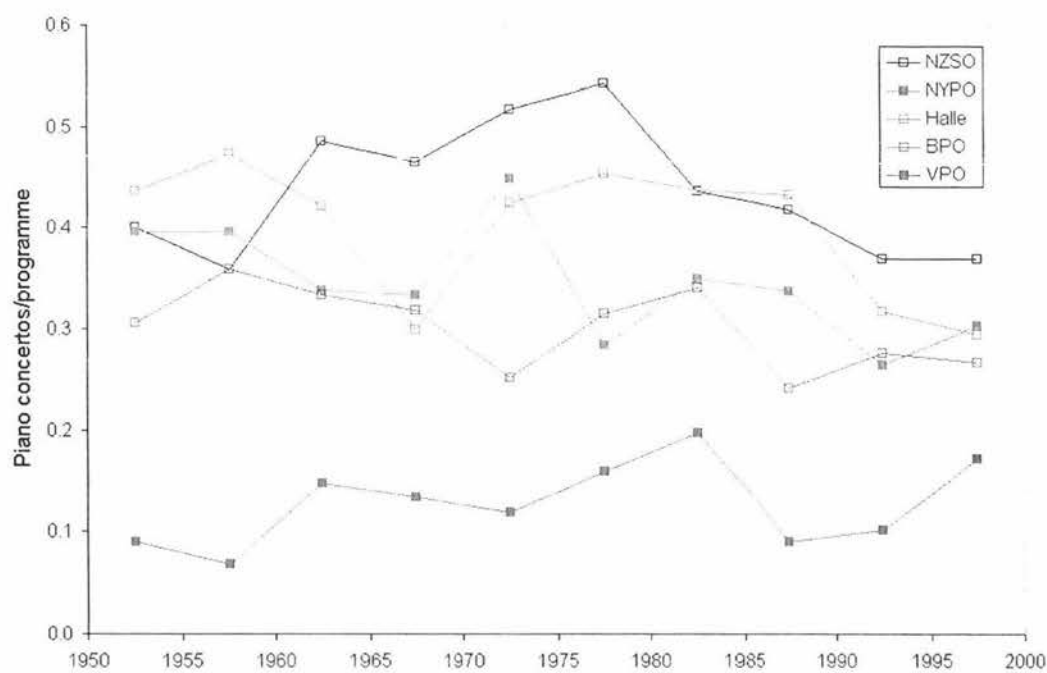


Fig.11.2: comparison of piano concerto/programme ratios for 5-year periods

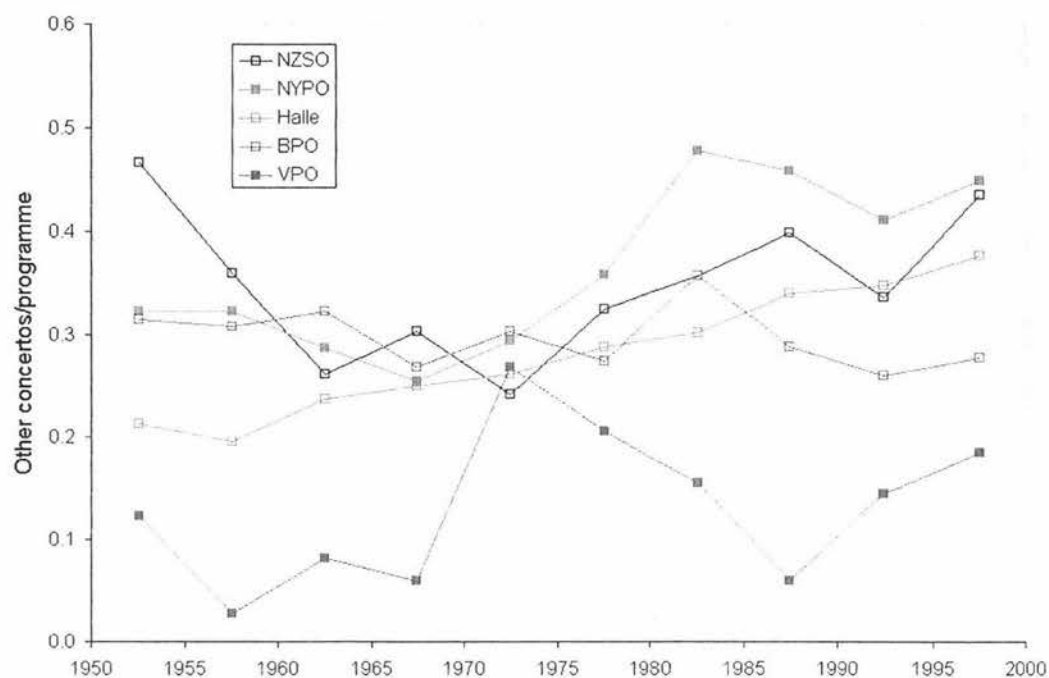


Fig.11.3: comparison of non-piano concerto/programme ratios for 5-year periods

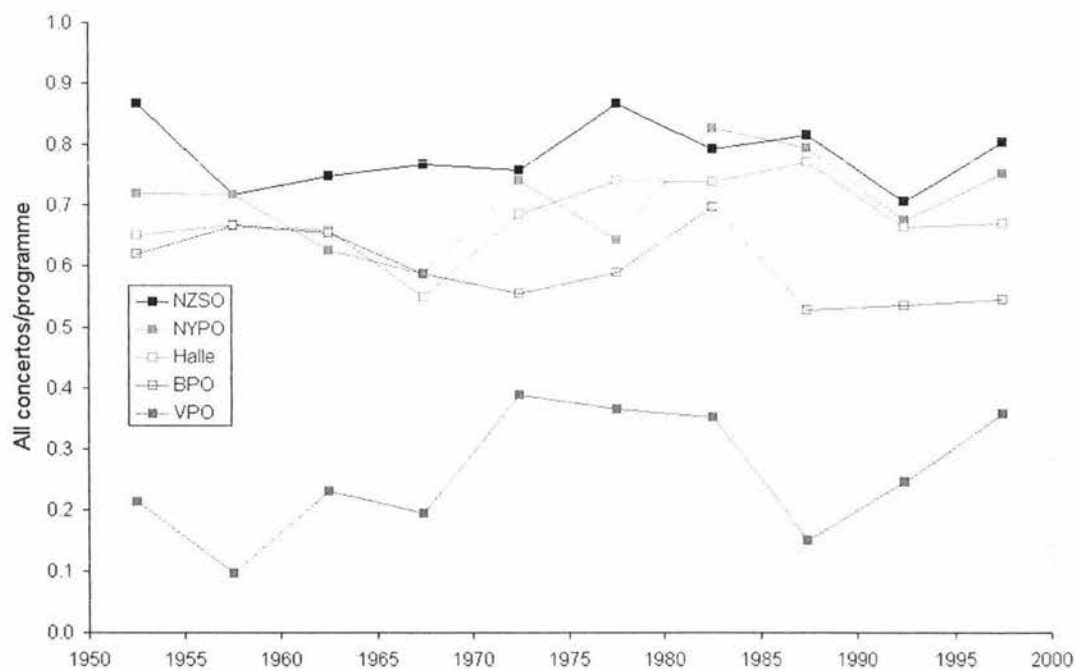


Fig.11.4: comparison of all concerto/programme ratios for 5-year periods

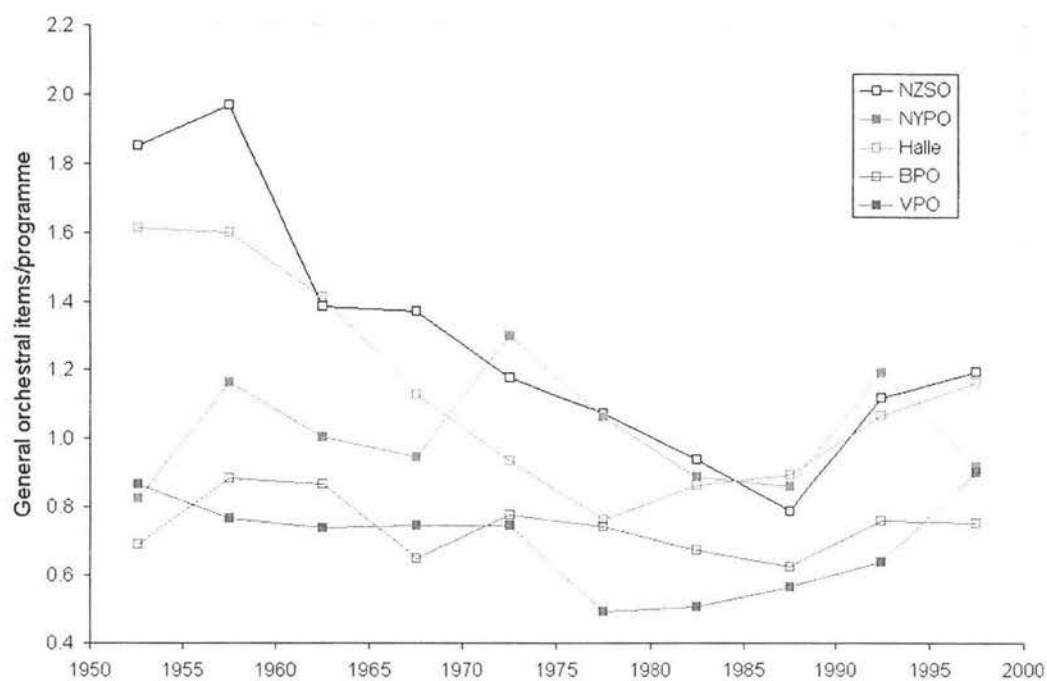


Fig.11.5: comparison of general orchestral item/programme ratios for 5-year periods

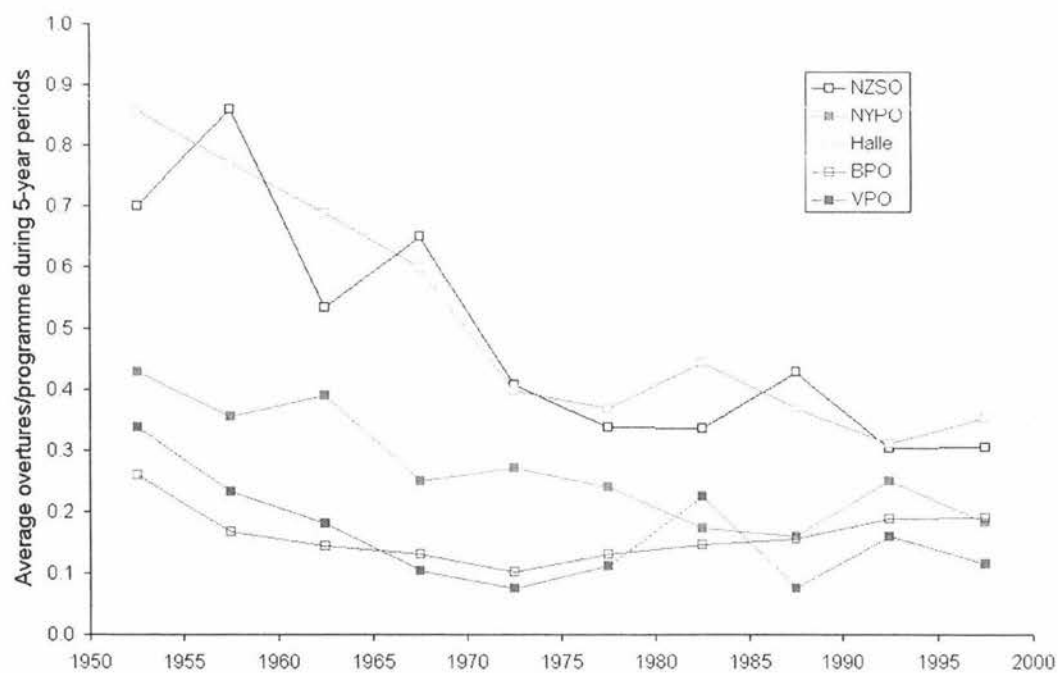


Fig.11.6: comparison of all overture/programme ratios for 5-year periods

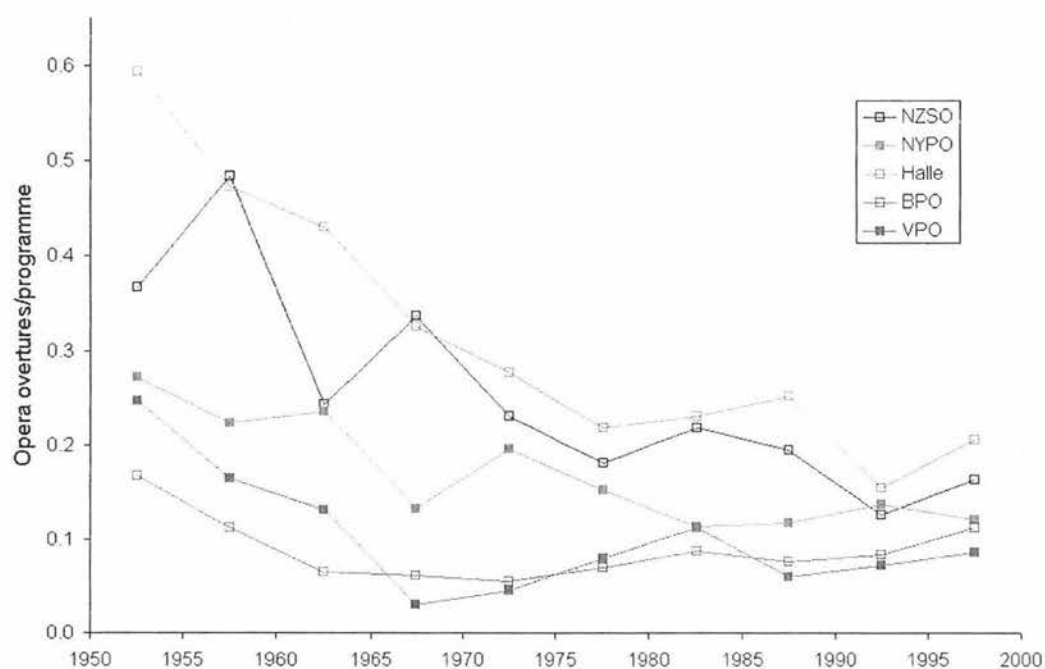


Fig.11.7: comparison of operatic overture/programme ratios for 5-year periods

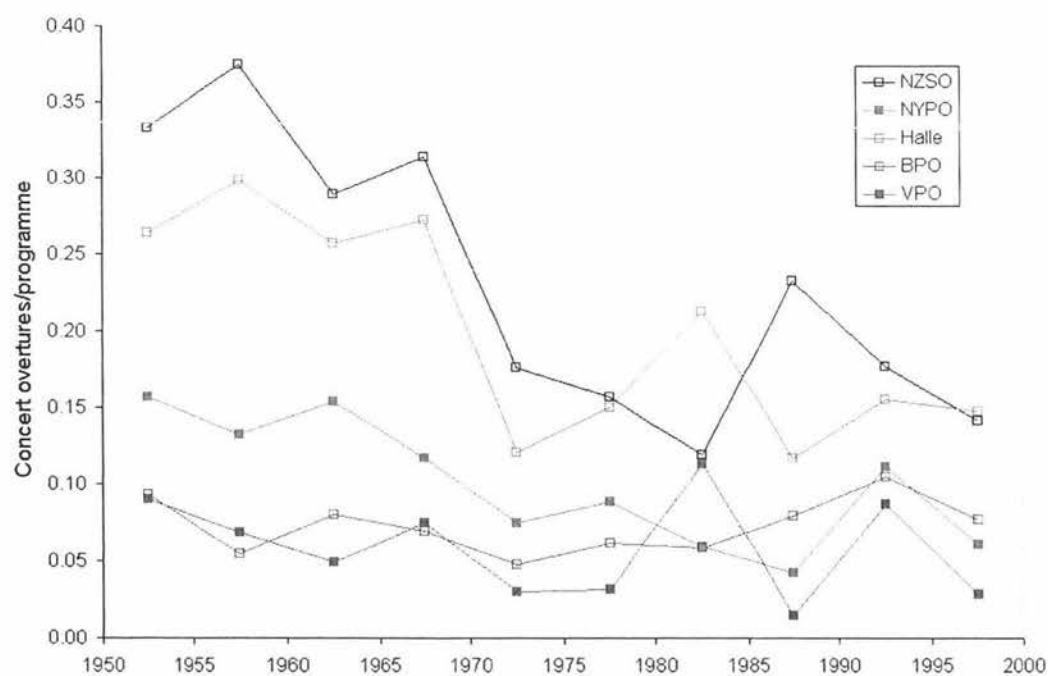


Fig.11.8: comparison of concert overture/programme ratios for 5-year periods

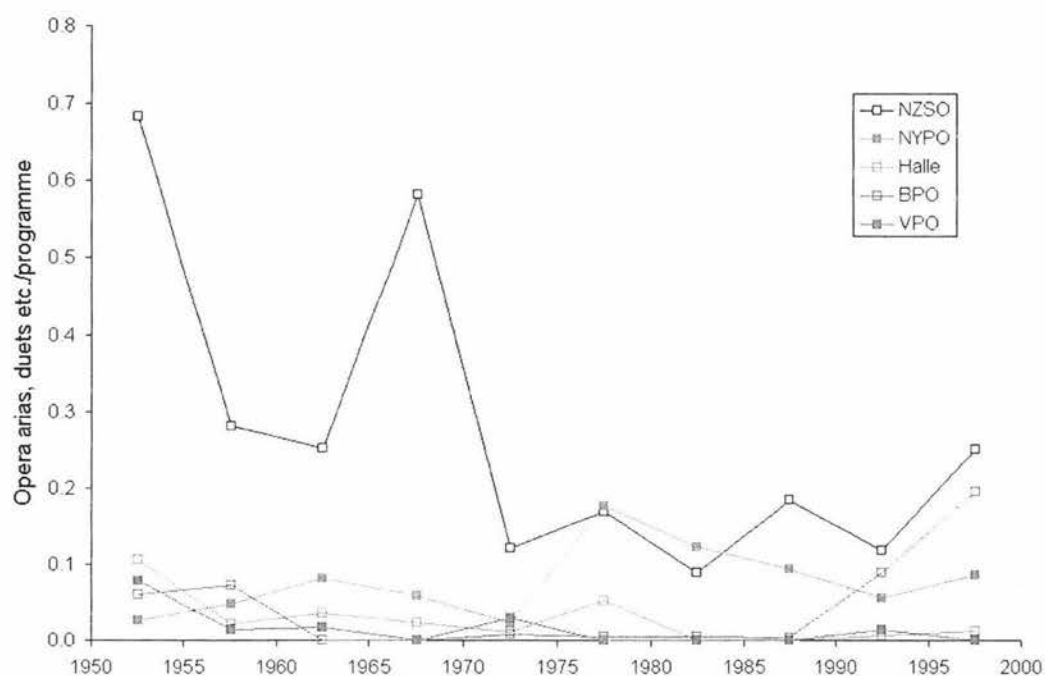


Fig.11.9: comparison of vocal operatic item/programme ratios for 5-year periods

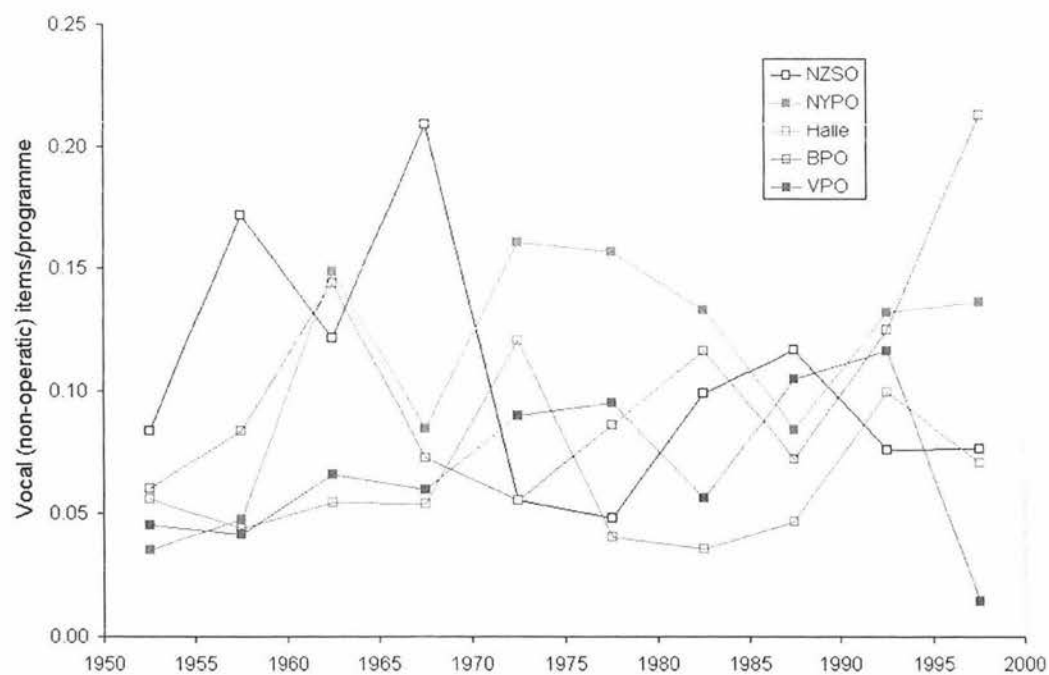


Fig.11.10: comparison of vocal (non-operatic) item/programme ratios for 5-year periods

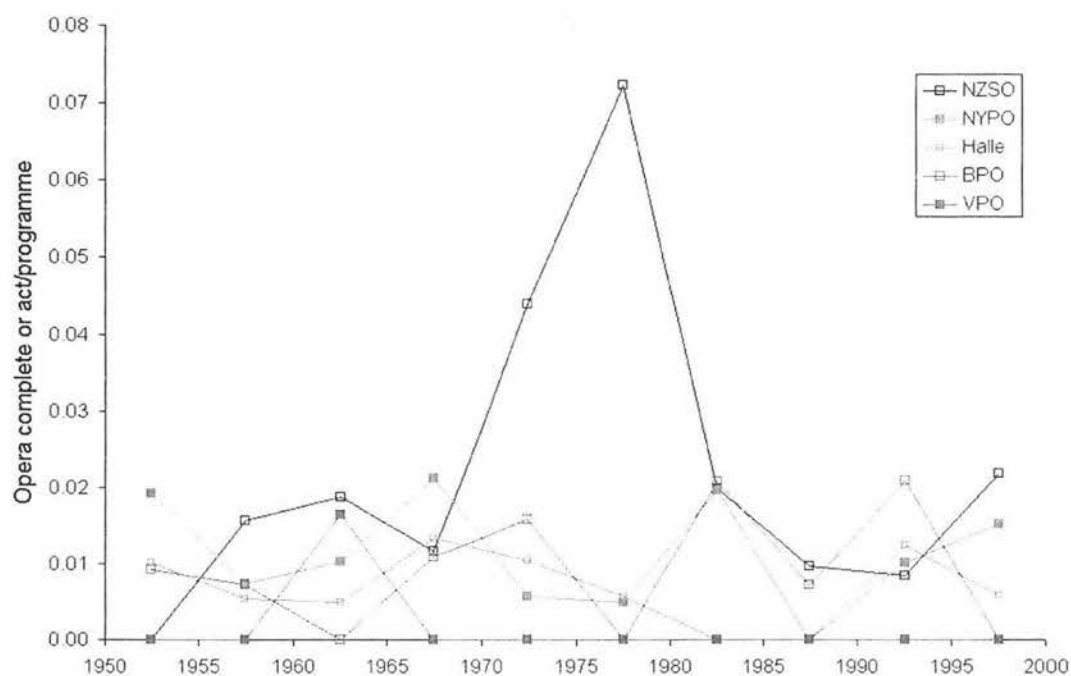


Fig.11.11: comparison of complete opera (or act thereof)/programme ratios for 5-year periods

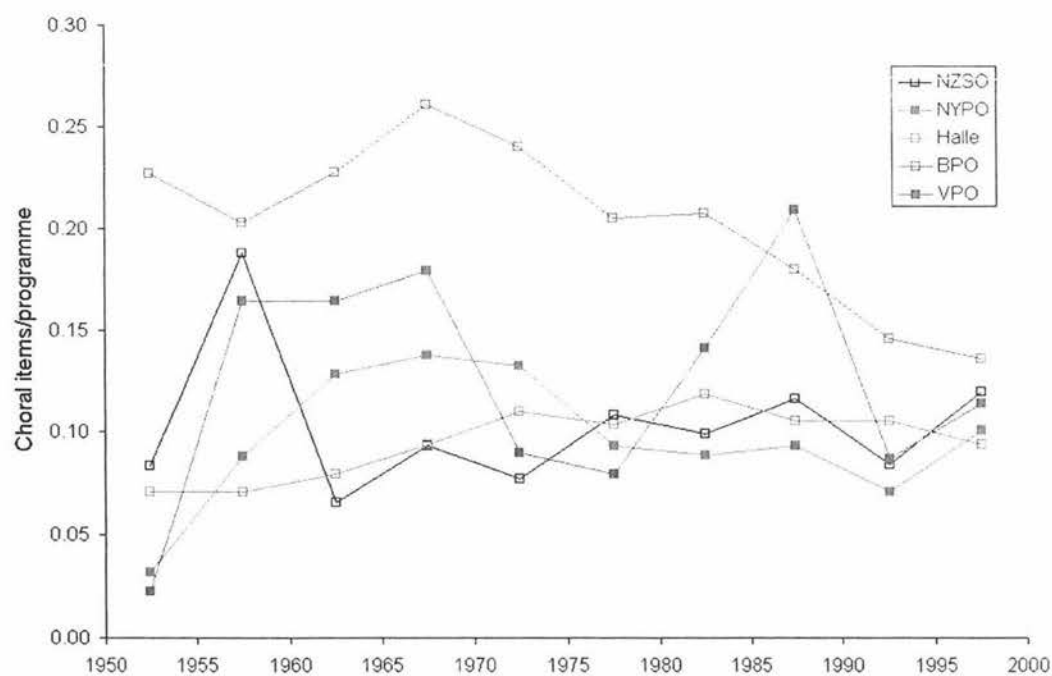


Fig.11.12: comparison of choral item/programme ratios for 5-year periods

NZSO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Denmark | Gade | | | | | | | | | 1 | | 1 |
| Denmark | Nielsen | 1 | 2 | 2 | 1 | | | 2 | 2 | | 2 | 12 |
| Finland | Merikanto | | | | | | | | 1 | | | 1 |
| Finland | Sallinen | | | | | | | | 1 | | | 1 |
| Finland | Seegerstam | | | | | | | | 1 | | | 1 |
| Finland | Sibelius | 9 | 11 | 12 | 1 | 1 | 5 | 6 | 7 | 7 | 5 | 64 |
| France | Auber | | | | | | | | 1 | | | 1 |
| France | Berlioz | 5 | 5 | 8 | 10 | 7 | 4 | 5 | 5 | 9 | 1 | 59 |
| France | Bizet | 2 | 2 | 3 | 3 | 2 | 6 | 2 | | 1 | 2 | 23 |
| France | Boildieu | | | | | | | | | 1 | | 1 |
| France | Chabrier | | | 1 | 2 | 1 | | | | | | 4 |
| France | Charpentier | | 1 | 1 | | | | 1 | | | | 3 |
| France | Chausson | | | 1 | 1 | | 2 | 1 | | 1 | 1 | 7 |
| France | de Lalande | | | | | 1 | | | | | | 1 |
| France | Debussy | 6 | 3 | 5 | 3 | 2 | 3 | 5 | 4 | 5 | 5 | 41 |
| France | Delibes | | 1 | 3 | | 2 | 1 | | | | 1 | 8 |
| France | D'Indy | 1 | | | | | | | | | | 1 |
| France | Dukas | 1 | 1 | | 1 | 1 | | 2 | | 1 | 1 | 8 |
| France | Faure | | 1 | | | | 2 | | | 2 | | 5 |
| France | Gounod | 4 | | | 2 | | 1 | | | | 2 | 9 |
| France | Gretry | | 1 | | | | 1 | | | | | 2 |
| France | Ibert | | 1 | 2 | 3 | 1 | 1 | | 2 | 1 | | 11 |
| France | Jarre | | | | 1 | | | | | | | 1 |
| France | Jolivet | | | 1 | | | | | | | | 1 |
| France | Lalo | 1 | | | 2 | 1 | | 1 | | 1 | | 6 |
| France | Maillart | | | | | | 1 | | | | | 1 |
| France | Massenet | 1 | 2 | 2 | 1 | 1 | 1 | | | | | 8 |
| France | Messiaen | | | 1 | | | | 1 | | | 2 | 4 |
| France | Milhaud | | | 1 | | 2 | | | | | | 3 |
| France | Poulenc | | 3 | 1 | 2 | 1 | 2 | | | 1 | 1 | 11 |
| France | Rameau | | 1 | 1 | | | | | 1 | | | 3 |
| France | Ravel | 1 | 6 | 4 | 5 | 9 | 4 | 7 | 7 | 8 | 7 | 58 |
| France | Roussel | 1 | | | | 1 | | 1 | | | 1 | 4 |
| France | Saint-Saens | 5 | 2 | 3 | 4 | 3 | 1 | 2 | | 4 | 2 | 26 |
| France | Thomas | | | 1 | | | | | 2 | | 1 | 4 |
| France | Varese | | | | | | | 1 | | | 1 | 2 |
| France | Waldteufel | | | | 1 | | | | | | 1 | 2 |

NZSO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-----------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Germany | BachJC | | | | | 1 | 1 | 2 | | | | 4 |
| Germany | BachJS | 6 | 5 | 7 | 3 | 3 | 5 | 5 | 3 | | 5 | 42 |
| Germany | Beethoven | 15 | 27 | 38 | 20 | 24 | 24 | 32 | 26 | 32 | 20 | 258 |
| Germany | Blacher | | | 1 | | | | | | | | 1 |
| Germany | Brahms | 12 | 9 | 14 | 11 | 13 | 11 | 14 | 11 | 8 | 15 | 118 |
| Germany | Bruch | 1 | 1 | 2 | | 1 | | 2 | 1 | | 1 | 9 |
| Germany | David | | | | | | | | | 1 | | 1 |
| Germany | Egk | | 1 | 2 | | | | | | | | 3 |
| Germany | Gluck | | 1 | 1 | | 1 | 2 | 1 | | 1 | 1 | 8 |
| Germany | Handel | 10 | 8 | 1 | 5 | 2 | 1 | 1 | 1 | 2 | | 31 |
| Germany | Hartmann | | 1 | | | | | | 1 | | | 2 |
| Germany | Henze | | | | | | | | 1 | | | 1 |
| Germany | Hertel | | | | | | | | 1 | | | 1 |
| Germany | Hindemith | | 2 | 3 | | | 1 | 1 | 1 | 2 | | 10 |
| Germany | Humperdinck | | 1 | | 1 | | | 1 | | | | 3 |
| Germany | Mendelssohn | 7 | 6 | 6 | 5 | 3 | 6 | 8 | 6 | 5 | 2 | 54 |
| Germany | Meyerbeer | | 1 | | 1 | | | | | | | 2 |
| Germany | Nicolai | | | 1 | | 1 | | | | | | 2 |
| Germany | Offenbach | | | | 1 | 1 | 1 | | 1 | | | 4 |
| Germany | Orff | | | | 1 | 1 | | 1 | 1 | 1 | | 5 |
| Germany | Pfitzner | | | | | | | | | | 1 | 1 |
| Germany | Reznicek | 2 | 2 | 1 | 1 | | | 1 | | | | 7 |
| Germany | SchumannC | | | | | | | | | | 1 | 1 |
| Germany | SchumannR | 2 | 1 | 4 | 5 | 2 | 3 | 3 | 6 | 5 | 2 | 33 |
| Germany | Schutz | | | | | | 1 | | | | | 1 |
| Germany | Straus | | | | | | | | 1 | | | 1 |
| Germany | StraussR | 4 | 5 | 7 | 12 | 6 | 3 | 3 | 14 | 7 | 11 | 72 |
| Germany | Telemann | 1 | | | 2 | 1 | | | | | | 4 |
| Germany | Wagner | 18 | 7 | 5 | 5 | 6 | 3 | 4 | 9 | 8 | 9 | 74 |
| Germany | Weber | 5 | 3 | 2 | 8 | | 3 | | 1 | 3 | 1 | 26 |
| Germany | Weill | | | | 1 | | | 1 | | | | 2 |
| Greece | Xenakis | | | | | 1 | | 1 | | | | 2 |
| Guatemala | Sarmientos | | | | | 1 | | | | | | 1 |
| Holland | Pijper | | | | 1 | | | | | | | 1 |
| Holland | Wagenaar | | | | | | | | | 1 | | 1 |
| Hungary | Barati | | | | 1 | | | | | | | 1 |
| Hungary | Bartok | 3 | 6 | 5 | 4 | 7 | 4 | 7 | 4 | 7 | 5 | 52 |
| Hungary | Dohnanyi | 2 | | | 1 | 1 | | | | 3 | | 7 |
| Hungary | Hubay | | | | | | 1 | | | | | 1 |
| Hungary | Kalman | | | | | | | 1 | 3 | 1 | | 5 |
| Hungary | Kodaly | 1 | 3 | 1 | | 2 | 1 | | 5 | | 1 | 14 |
| Hungary | Lehar | | | | 2 | | | 2 | 2 | 4 | | 10 |
| Hungary | Ligeti | | | | | 1 | | | | | | 1 |
| Hungary | Liszt | 2 | 2 | 5 | 2 | 2 | 2 | 3 | 4 | 5 | 1 | 28 |
| Hungary | Seiber | | 1 | | | | 1 | | | | | 2 |
| Hungary | Veress | | 2 | | | | | | | | | 2 |
| India | Subramaniam | | | | | | | | | 1 | | 1 |
| Israel | Seter | | | | | | 1 | | | | | 1 |

NZSO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Italy | Antonini | | | | | 1 | | | | | | 1 |
| Italy | Bellini | | | 1 | 3 | 1 | 2 | | 2 | | | 9 |
| Italy | Berio | | | | | | | | 1 | 1 | | 2 |
| Italy | Boccherini | | | | | | 1 | | | | | 1 |
| Italy | Bottesini | | | | | | | | | 1 | | 1 |
| Italy | Busoni | | | | 1 | | | | | | | 1 |
| Italy | Casella | | | 1 | | | | | | | | 1 |
| Italy | Catalani | | | | | | | | | 1 | 1 | 2 |
| Italy | Cilea | | | | | | | | 1 | | | 1 |
| Italy | Cimarosa | 1 | 1 | | 2 | 1 | | | | | | 5 |
| Italy | Corelli | | | | 1 | | | | | | | 1 |
| Italy | Dallapiccola | | | | 1 | | 1 | | | | | 2 |
| Italy | Donizetti | | | | 4 | 1 | 1 | | 2 | | 1 | 9 |
| Italy | Frescobaldi | | | | 1 | | | | | | | 1 |
| Italy | Gabrieli | | | | | | | | 1 | | | 1 |
| Italy | Giordano | 1 | | 1 | | | | | | | 1 | 3 |
| Italy | Leoncavallo | | | 1 | | 2 | 1 | | | | | 4 |
| Italy | Marcello | 1 | | | | | | | | | | 1 |
| Italy | Mascagni | | | | | | 2 | | | 1 | 1 | 4 |
| Italy | Monti | | | | | | 1 | | | | | 1 |
| Italy | Napoli | | | 1 | | | | | | | | 1 |
| Italy | Ortolani | | | | 1 | | | | | | | 1 |
| Italy | Paganini | | | 1 | | 1 | | | 1 | | | 3 |
| Italy | Pizetti | | | 1 | | | | | | | | 1 |
| Italy | Pizzini | | | 1 | 1 | | | | | | | 2 |
| Italy | Ponchielli | | | | | | 1 | | | | | 1 |
| Italy | Puccini | 7 | 1 | 3 | 7 | | 1 | | | 2 | 3 | 24 |
| Italy | Respighi | | 2 | 5 | 4 | 1 | | 2 | 1 | 1 | 1 | 17 |
| Italy | Rossellini | | | | | 1 | | | | | | 1 |
| Italy | Rossini | 3 | 5 | 5 | 9 | 4 | 2 | 5 | 6 | 2 | 3 | 44 |
| Italy | Verdi | 13 | 8 | 15 | 7 | 4 | 4 | 3 | 2 | 5 | 2 | 63 |
| Italy | Vivaldi | | | 1 | 1 | | | | 1 | 1 | 1 | 5 |
| Italy | Wolf-Ferrari | | 3 | 2 | 2 | | | | | | | 7 |
| Japan | Ikebe | | | | | | | | | 1 | | 1 |
| Japan | Miyagi | | | | | | | | | | 1 | 1 |
| Japan | Miyoshi | | | | | | 2 | | | 1 | | 3 |
| Japan | Takemitsu | | | | | 1 | | | | | 1 | 2 |
| Japan | Toyama | | | | | | 1 | | | | | 1 |
| Japan | Yoshimatsu | | | | | | | | 1 | | | 1 |
| Mexico | Chavez | | | | 1 | | | | | | | 1 |
| Mexico | Revueltas | | | | 1 | | | | | | | 1 |
| Norway | Grieg | 2 | 1 | 1 | 4 | 1 | 1 | 2 | | 1 | 3 | 16 |

NZSO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| NZ | Axtens | | | | | | | | | | 1 | 1 |
| NZ | Besser | | | | | | | | | 1 | 1 | 2 |
| NZ | BlakeC | | | | | | | | 2 | | 1 | 3 |
| NZ | Body | | | | | 1 | | 1 | | 1 | | 3 |
| NZ | Buchanan | | | | | | | | 1 | | | 1 |
| NZ | Burch | | | | | | | | | 1 | | 1 |
| NZ | Carr | | | 1 | | 2 | 1 | 2 | 2 | 2 | | 10 |
| NZ | Charles | | | | | | | | | 1 | | 1 |
| NZ | Cheesman | | | | | 1 | | | | | | 1 |
| NZ | Cresswell | | | | | | 1 | | 2 | | 1 | 4 |
| NZ | Elmsly | | | | | | | | | 1 | | 1 |
| NZ | Farquhar | | 1 | 1 | | 2 | | 1 | | | | 5 |
| NZ | Farr | | | | | | | | | | 4 | 4 |
| NZ | Franchi | | | 1 | | 1 | | | | | | 2 |
| NZ | Heenan | 1 | | 1 | | 1 | | | 1 | | | 4 |
| NZ | Ladd | | | | | | 1 | | | | | 1 |
| NZ | Lilburn | 2 | 5 | 3 | 1 | 4 | 2 | 3 | 8 | 8 | 2 | 38 |
| NZ | Marshall | | | | | | | | | | 1 | 1 |
| NZ | McLeod | | | | 1 | | | | 1 | 1 | | 3 |
| NZ | Norris | | | | | | | | | | 1 | 1 |
| NZ | Pruden | | 1 | 3 | | 2 | 1 | | 2 | 1 | | 10 |
| NZ | Psathas | | | | | | | | | | 2 | 2 |
| NZ | Rimmer | | | | | 2 | | 1 | 1 | | | 4 |
| NZ | RitchieA | | | | | | | | | | 2 | 2 |
| NZ | RitchieJ | | | | | | | | 1 | | | 1 |
| NZ | Robinson | | | | | | | | | | 1 | 1 |
| NZ | Senior | | | | | | | 1 | | | | 1 |
| NZ | Southgate | | | | | | | | 1 | 2 | 1 | 4 |
| NZ | Spiers | | | | | | | | 1 | | | 1 |
| NZ | Utting | | | | | | | | | | 1 | 1 |
| NZ | Vaughan | 1 | | | | | | | | | | 1 |
| NZ | Watson | | | | 1 | | | | | | | 1 |
| NZ | Young | | | | | | | | 1 | | 1 | 2 |
| Poland | Chopin | 1 | | | | 2 | | 2 | 1 | | 2 | 8 |
| Poland | Gorecki | | | | | | | | | 1 | | 1 |
| Poland | Lutoslawski | | | | 1 | 2 | 3 | 2 | 2 | | | 10 |
| Poland | Panufnik | | | | | | 1 | | 1 | | | 2 |
| Poland | Penderecki | | | | 1 | | 1 | | | | 1 | 3 |
| Poland | Serocki | | | | | | 1 | | | | | 1 |
| Poland | Wieniawski | | 1 | | | | 1 | | | | | 2 |
| Rumania | Enescu | | | | 1 | 1 | 1 | 1 | | | | 4 |

NZSO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Total |
|------------------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| US | Adams | | | | | | | | | | 1 | 1 |
| US | Barber | 1 | 1 | 2 | 3 | | 1 | 1 | 2 | 2 | 1 | 14 |
| US | Bernstein | | | | 2 | 2 | 1 | | | 2 | 4 | 11 |
| US | Colgrass | | | | 1 | | | | | | | 1 |
| US | Copland | | 2 | 1 | 3 | 1 | | | | 3 | 4 | 14 |
| US | Corigliano | | | | | | | | | | 2 | 2 |
| US | Creston | | | 1 | 1 | | | | | | 1 | 3 |
| US | Daugherty | | | | | | | | | | 1 | 1 |
| US | Gershwin | 1 | 1 | 2 | 2 | 2 | | | | | 7 | 15 |
| US | Gillis | | | 1 | | | | | | | | 1 |
| US | Gould | | | 1 | | | | | | | | 1 |
| US | Griffes | | | 3 | | | | | | | | 3 |
| US | Grofe | | | | 1 | | | | | | | 1 |
| US | Hanson | | | 1 | | | | | | | | 1 |
| US | Harris | | 1 | | | | | | | 1 | | 2 |
| US | Hovhaness | | | | | | | | | | 1 | 1 |
| US | Ives | | | | 2 | | | | | | 1 | 3 |
| US | Loewe | | | | 2 | | | | | | | 2 |
| US | Luening | | | | 1 | | | | | | | 1 |
| US | MacDowell | | | | | | | | | 1 | | 1 |
| US | McBride | | | | 1 | | | | | | | 1 |
| US | Piston | | | | 1 | | | | | | | 1 |
| US | Riegger | | | 1 | | | | | | | | 1 |
| US | Rodgers | | | | 1 | | | | | | | 1 |
| US | Rouse | | | | | | | | | | 1 | 1 |
| US | Schuller | | | | 1 | | | | | | | 1 |
| US | Schwaninger | | | | | | | | | | 1 | 1 |
| US | Thomson | 1 | | | | | | | | | | 1 |
| US | Vincent | | | | 1 | | | | | | | 1 |
| Yugoslavia | Gotovac | | 1 | | | | | | | | | 1 |
| Yugoslavia | Zografski | | | | | 1 | | | | | | 1 |
| Overall totals > | | 315 | 329 | 426 | 378 | 307 | 281 | 327 | 344 | 395 | 324 | 3426 |

**Appendix B: New York Philharmonic Orchestra, composer representation
showing items performed in 5-year performance periods**

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-----------|-------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Argentina | Caamano | 1 | | | | | | | | | | 1 |
| Argentina | Castro | | 1 | | | | | | | | | 1 |
| Argentina | Davidovsky | | | | | 1 | | | | | | 1 |
| Argentina | Ginastera | | 1 | 2 | 2 | 1 | | 1 | 2 | 1 | | 10 |
| Argentine | Piazzolla | | | | | | | | | | 1 | 1 |
| Austria | Berg | 2 | 1 | 3 | 7 | 14 | 5 | 6 | | 2 | 1 | 41 |
| Austria | Bruckner | 4 | 2 | 12 | 6 | 10 | 9 | 8 | 10 | 7 | 10 | 78 |
| Austria | Einem | 2 | 1 | 1 | | | | | | | | 4 |
| Austria | Goldmark | | | | 1 | | | | | | 1 | 2 |
| Austria | Haydn1 | 15 | 14 | 13 | 18 | 25 | 20 | 13 | 20 | 12 | 6 | 156 |
| Austria | Korngold | | | | | | 1 | 1 | | 3 | 1 | 6 |
| Austria | Kreisler | | | | | | 1 | 1 | | | 5 | 7 |
| Austria | Krenek | 2 | | | | | | | | | | 2 |
| Austria | Marx | | | | | | | 1 | | | | 1 |
| Austria | Mozart | 66 | 40 | 42 | 43 | 61 | 42 | 40 | 35 | 63 | 41 | 473 |
| Austria | Piket | | 1 | | | | | | | | | 1 |
| Austria | Schoenberg | 6 | 4 | | 5 | 9 | 3 | 7 | 4 | 3 | | 41 |
| Austria | Schubert | 10 | 5 | 10 | 6 | 10 | 16 | 12 | 11 | 6 | 9 | 95 |
| Austria | Steiner | | | | | | | | | 1 | | 1 |
| Austria | StraussJ1 | | | | | | | | | 4 | 1 | 5 |
| Austria | StraussJ2 | 2 | 5 | 9 | | | 6 | 11 | 7 | 10 | 4 | 54 |
| Austria | StraussE | | | | | | | | 1 | | | 1 |
| Austria | Suppe | | | | 1 | | | | | 1 | | 2 |
| Austria | Toch | 1 | | 1 | | | | | | 1 | | 3 |
| Austria | Webern | | 4 | 3 | 2 | 8 | 4 | 11 | 6 | 1 | | 39 |
| Austria | Wolf | | | 2 | | | | 1 | | | | 3 |
| Austria | Zemlinsky | | | | | | 1 | | | | 1 | 2 |
| Belgium | Franck | 10 | 4 | 2 | 1 | 2 | 1 | 3 | | 2 | 1 | 26 |
| Belgium | Pousseur | | | | | 1 | | | | | | 1 |
| Belgium | Susato | | | | | | 1 | 1 | | | | 2 |
| Belgium | Vieuxtemps | 1 | | | | | 1 | | | | | 2 |
| Belgium | Ysaye | | | | | | | | | | 1 | 1 |
| Brazil | Guarnieri | | 2 | | | | | | | | | 2 |
| Brazil | Villa-Lobos | 1 | 6 | | 1 | | | | | | | 8 |
| Cambodia | Sihanouk | 1 | | | | | | | | | | 1 |
| Canada | Brant | | 1 | | | | | | | 1 | | 2 |
| Canada | Friedman-Gramatte | | | | | | 1 | | | | | 1 |
| Canada | Hetu | | | | | | | | 1 | 1 | | 2 |
| Canada | May | | | | | | | | 1 | | | 1 |
| Canada | Mercure | | | | | | | 1 | | | | 1 |
| Canada | Wyre | | | | | | | 1 | | | | 1 |
| China | Sheng | | | | | | | | | 2 | 2 | 4 |
| China | Tan Dun | | | | | | | | | | 1 | 1 |
| China | Wen-Chung | | | 1 | | | | | | | | 1 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Czech | Brixi | | | | | 1 | | | | | | 1 |
| Czech | Dvorak | 7 | 8 | 10 | 9 | 10 | 13 | 12 | 10 | 21 | 10 | 110 |
| Czech | Husa | | | | | | | | 2 | 1 | | 3 |
| Czech | Janacek | 1 | | 2 | 2 | 4 | 1 | 2 | 1 | 1 | | 14 |
| Czech | Kalliwoda | 1 | | | 1 | | | | | | | 2 |
| Czech | Kotzwara | | | | | | | 1 | | | | 1 |
| Czech | Kubelik | | | | | | | 2 | | | | 2 |
| Czech | Mahler | 8 | 16 | 16 | 16 | 12 | 14 | 16 | 17 | 12 | 12 | 139 |
| Czech | Martinu | 1 | 1 | 2 | 1 | | 2 | | 2 | 1 | | 10 |
| Czech | Morawetz | | | | | | | | | 1 | | 1 |
| Czech | Novak | | | | | | | | 1 | | | 1 |
| Czech | Schmidt | | | | | | | | | 1 | | 1 |
| Czech | Smetana | 2 | 1 | 2 | | 2 | 1 | | 1 | 1 | 1 | 11 |
| Czech | Suk | | | | | | | | | | 1 | 1 |
| Czech | Vejvanovsky | | | | | 1 | | | | | | 1 |
| Czech | Weinberger | | 1 | | | | | | | | | 1 |
| Czech | Zelenka | | | | | 1 | | | | | | 1 |
| Denmark | Bentzon | | 1 | | | | | | | | | 1 |
| Denmark | Buxtehude | | 1 | | | | | | | | | 1 |
| Denmark | Langgaard | | | | | | | | | 1 | | 1 |
| Denmark | Nielsen | | | 3 | 5 | 1 | 1 | 3 | 2 | 2 | | 17 |
| Denmark | Ruders | | | | | | | | | | 1 | 1 |
| Finland | Kokkonen | | | | | | | | | 1 | | 1 |
| Finland | Lindberg | | | | | | | | | | 1 | 1 |
| Finland | Saariaho | | | | | | | | | | 1 | 1 |
| Finland | Sibelius | 7 | 6 | 12 | 8 | 2 | 8 | 6 | 9 | 11 | 7 | 76 |
| France | Auber | 1 | | | | | | | | | | 1 |
| France | Bachelet | | | | | | 1 | | | | | 1 |
| France | Barraud | | 1 | | | | | | | | | 1 |
| France | Berlioz | 19 | 13 | 15 | 15 | 11 | 10 | 3 | 8 | 10 | 8 | 112 |
| France | Bizet | 1 | 4 | 3 | | | | 2 | 2 | | 3 | 15 |
| France | Bondeville | | 1 | | | | | | | | | 1 |
| France | Boulanger | | | 3 | | 1 | | | | | | 4 |
| France | Boulez | | 1 | | | 1 | 2 | | 2 | | | 6 |
| France | Canteloube | | | | | | | | | | 1 | 1 |
| France | Casadesus | 2 | 1 | | 1 | | | | | | | 4 |
| France | Chabrier | 2 | 5 | 1 | | 1 | | | | 1 | 1 | 11 |
| France | Charpentier | | | | | | | | 2 | | | 2 |
| France | Chausson | 2 | 1 | 2 | | | | 2 | 1 | | 2 | 10 |
| France | Chaynes | | | | | | | | | | 1 | 1 |
| France | Couperin | 3 | 1 | | | | | | | | | 4 |
| France | Debussy | 12 | 12 | 10 | 9 | 12 | 8 | 8 | 9 | 5 | 6 | 91 |
| France | Delibes | | | | | | 2 | | | | | 2 |
| France | D'Indy | 2 | 1 | | 1 | | | | | | | 4 |
| France | Dukas | 3 | 2 | | 2 | 1 | 1 | | | 3 | 2 | 14 |
| France | Durufle | | 1 | | | | | | | | | 1 |
| France | Dutilleux | | 1 | | | | | | 1 | 2 | | 4 |
| France | Faure | 2 | 1 | 4 | 1 | 2 | | | 3 | 1 | 1 | 15 |
| France | Gounod | | | | | | 1 | 1 | 2 | | 1 | 5 |
| France | Gretry | | 1 | 1 | 1 | | | | | | | 3 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| France | Herold | | 1 | | | | | | | 1 | | 2 |
| France | Ibert | | | | 2 | | | | | | | 2 |
| France | Koechlin | | | | | | 1 | | | | | 1 |
| France | Ladmirault | 1 | | | | | | | | | | 1 |
| France | Lalo | 6 | 4 | | 3 | | | | 1 | 1 | 1 | 16 |
| France | Markevitch | | 1 | | | | | | | | | 1 |
| France | Massenet | | | | | | | 1 | 2 | | | 3 |
| France | Mehul | | | | | | | | | 1 | | 1 |
| France | Messiaen | | | 1 | | 3 | 4 | | 2 | 1 | 1 | 12 |
| France | Milhaud | 5 | 1 | 2 | 1 | | 1 | | | | | 10 |
| France | Poulenc | | | 3 | 2 | | 2 | | 2 | 3 | 1 | 13 |
| France | Rameau | 1 | | | | 1 | 1 | | | | | 3 |
| France | Ravel | 12 | 24 | 14 | 16 | 26 | 17 | 14 | 11 | 19 | 19 | 172 |
| France | Rivier | 1 | | | | | | | | | | 1 |
| France | Roussel | 4 | 2 | 1 | 2 | 2 | 1 | 2 | | 1 | | 15 |
| France | Saint-Saens | 11 | 7 | 4 | 2 | 4 | 8 | 6 | 4 | 5 | 6 | 57 |
| France | Satie | 2 | | 1 | | 1 | | | | | 1 | 5 |
| France | Schmitt | | 1 | | | | | | | | | 1 |
| France | Thomas | | | 2 | | | 2 | | | | | 4 |
| France | Tomasi | | | | | | 1 | | | | | 1 |
| France | Varese | | | 1 | 2 | 5 | 3 | 2 | | | | 13 |
| France | Waldteufel | | 2 | | | | | | | | | 2 |
| Germany | BachCPE | 2 | | | | 2 | | 1 | | | | 5 |
| Germany | BachJC | | | 1 | 1 | | | | | | | 2 |
| Germany | BachJS | 23 | 27 | 11 | 10 | 5 | 10 | 15 | 8 | 8 | 7 | 124 |
| Germany | BachWF | | | | | 1 | | | | | | 1 |
| Germany | Beethoven | 90 | 57 | 44 | 52 | 31 | 39 | 48 | 39 | 35 | 42 | 477 |
| Germany | Ben-Haim | | 1 | | | | | | | | | 1 |
| Germany | Blacher | 2 | | | | | | 1 | | | | 3 |
| Germany | Brahms | 66 | 29 | 30 | 20 | 22 | 31 | 24 | 22 | 23 | 18 | 285 |
| Germany | Bruch | 3 | | 3 | 2 | | 2 | 2 | 1 | 2 | 4 | 19 |
| Germany | Cornelius | | | | | 1 | | | | | | 1 |
| Germany | Dessau | | | | | | | | | 1 | | 1 |
| Germany | Furtwaengler | | | | | | | | 1 | | | 1 |
| Germany | Gluck | 3 | 3 | 1 | 1 | 2 | | | | | | 10 |
| Germany | Handel | 2 | 10 | 1 | 4 | 7 | 5 | 7 | 5 | 4 | | 45 |
| Germany | Hartmann | | | | | 1 | | 1 | | | | 2 |
| Germany | Heiden | | 1 | | | | | | | | | 1 |
| Germany | Henze | | | 2 | | | | 2 | | | 1 | 5 |
| Germany | Hindemith | 3 | 7 | 9 | 6 | 4 | 4 | 4 | 6 | 2 | 4 | 49 |
| Germany | Humperdinck | | 1 | 1 | | | | | | | | 2 |
| Germany | Katzer | | | | | | | | | | 1 | 1 |
| Germany | Koper | | | | | | | | | | 1 | 1 |
| Germany | Loeffler | | | | | | 1 | | | | | 1 |
| Germany | Matthus | | | | | | | | 1 | 1 | | 2 |
| Germany | Mendelssohn | 29 | 14 | 13 | 12 | 7 | 8 | 13 | 7 | 12 | 18 | 133 |
| Germany | Meyerowitz | 1 | 1 | | | | | | | | | 2 |
| Germany | Mohaupt | 2 | | | | | | | | | | 2 |
| Germany | Molter | | | | | | | | 1 | | | 1 |
| Germany | Nicolai | | | | | 1 | 2 | | | | | 3 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| France | Herold | | 1 | | | | | | | 1 | | 2 |
| France | Ibert | | | | 2 | | | | | | | 2 |
| France | Koechlin | | | | | | 1 | | | | | 1 |
| France | Ladmirault | 1 | | | | | | | | | | 1 |
| France | Lalo | 6 | 4 | | 3 | | | | 1 | 1 | 1 | 16 |
| France | Markevitch | | 1 | | | | | | | | | 1 |
| France | Massenet | | | | | | | 1 | 2 | | | 3 |
| France | Mehul | | | | | | | | | 1 | | 1 |
| France | Messiaen | | | 1 | | 3 | 4 | | 2 | 1 | 1 | 12 |
| France | Milhaud | 5 | 1 | 2 | 1 | | 1 | | | | | 10 |
| France | Poulenc | | | 3 | 2 | | 2 | | 2 | 3 | 1 | 13 |
| France | Rameau | 1 | | | | 1 | 1 | | | | | 3 |
| France | Ravel | 12 | 24 | 14 | 16 | 26 | 17 | 14 | 11 | 19 | 19 | 172 |
| France | Rivier | 1 | | | | | | | | | | 1 |
| France | Roussel | 4 | 2 | 1 | 2 | 2 | 1 | 2 | | 1 | | 15 |
| France | Saint-Saens | 11 | 7 | 4 | 2 | 4 | 8 | 6 | 4 | 5 | 6 | 57 |
| France | Satie | 2 | | 1 | | 1 | | | | | 1 | 5 |
| France | Schmitt | | 1 | | | | | | | | | 1 |
| France | Thomas | | | 2 | | | 2 | | | | | 4 |
| France | Tomasi | | | | | | 1 | | | | | 1 |
| France | Varese | | | 1 | 2 | 5 | 3 | 2 | | | | 13 |
| France | Waldteufel | | 2 | | | | | | | | | 2 |
| Germany | BachCPE | 2 | | | | 2 | | 1 | | | | 5 |
| Germany | BachJC | | | 1 | 1 | | | | | | | 2 |
| Germany | BachJS | 23 | 27 | 11 | 10 | 5 | 10 | 15 | 8 | 8 | 7 | 124 |
| Germany | BachWF | | | | | 1 | | | | | | 1 |
| Germany | Beethoven | 90 | 57 | 44 | 52 | 31 | 39 | 48 | 39 | 35 | 42 | 477 |
| Germany | Ben-Haim | | 1 | | | | | | | | | 1 |
| Germany | Blacher | 2 | | | | | | 1 | | | | 3 |
| Germany | Brahms | 66 | 29 | 30 | 20 | 22 | 31 | 24 | 22 | 23 | 18 | 285 |
| Germany | Bruch | 3 | | 3 | 2 | | 2 | 2 | 1 | 2 | 4 | 19 |
| Germany | Cornelius | | | | | 1 | | | | | | 1 |
| Germany | Dessau | | | | | | | | | 1 | | 1 |
| Germany | Furtwaengler | | | | | | | | 1 | | | 1 |
| Germany | Gluck | 3 | 3 | 1 | 1 | 2 | | | | | | 10 |
| Germany | Handel | 2 | 10 | 1 | 4 | 7 | 5 | 7 | 5 | 4 | | 45 |
| Germany | Hartmann | | | | | 1 | | 1 | | | | 2 |
| Germany | Heiden | | 1 | | | | | | | | | 1 |
| Germany | Henze | | | 2 | | | | 2 | | | 1 | 5 |
| Germany | Hindemith | 3 | 7 | 9 | 6 | 4 | 4 | 4 | 6 | 2 | 4 | 49 |
| Germany | Humperdinck | | 1 | 1 | | | | | | | | 2 |
| Germany | Katzer | | | | | | | | | | 1 | 1 |
| Germany | Koper | | | | | | | | | | 1 | 1 |
| Germany | Loeffler | | | | | | 1 | | | | | 1 |
| Germany | Matthus | | | | | | | | 1 | 1 | | 2 |
| Germany | Mendelssohn | 29 | 14 | 13 | 12 | 7 | 8 | 13 | 7 | 12 | 18 | 133 |
| Germany | Meyerowitz | 1 | 1 | | | | | | | | | 2 |
| Germany | Mohaupt | 2 | | | | | | | | | | 2 |
| Germany | Molter | | | | | | | | 1 | | | 1 |
| Germany | Nicolei | | | | | 1 | 2 | | | | | 3 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Germany | Offenbach | | 1 | | | | 1 | | 2 | | | 4 |
| Germany | Orff | | | | 1 | | | | 1 | 2 | | 4 |
| Germany | Pfitzner | 1 | | | | | | | | | | 1 |
| Germany | Reger | | 1 | 1 | 2 | | | | | 1 | | 5 |
| Germany | Reimann | | | | | 1 | | | | | | 1 |
| Germany | Reznicek | | | 1 | | | | | 1 | | | 2 |
| Germany | Rihm | | | | | | | | | | 1 | 1 |
| Germany | Scheidt | | | | | | | | | 1 | | 1 |
| Germany | Schumann | 16 | 18 | 11 | 13 | 19 | 12 | 12 | 8 | 8 | 10 | 127 |
| Germany | Schutz | | | | | 1 | | | | | | 1 |
| Germany | Stamitz | 1 | | | | | | 1 | | | | 2 |
| Germany | Stockhausen | | | | | 1 | | 1 | | | | 2 |
| Germany | Stolzel | | | | | 1 | | | | | | 1 |
| Germany | Straus | | | 1 | | | | | | | | 1 |
| Germany | Strauss | 19 | 25 | 22 | 10 | 11 | 22 | 18 | 20 | 25 | 31 | 203 |
| Germany | Telemann | | | | | 2 | | 1 | 2 | | | 5 |
| Germany | Wagner | 43 | 16 | 16 | 10 | 16 | 30 | 33 | 13 | 7 | 4 | 188 |
| Germany | Weber | 13 | 10 | 9 | 5 | 12 | 3 | 3 | 6 | 4 | | 65 |
| Germany | Weill | | | | | | | | | 1 | 1 | 2 |
| Germany | Wolpe | 1 | | 1 | | | | | | | | 2 |
| Germany | Zimmermann | | | | | 1 | 1 | | | | | 2 |
| Greece | Mitropoulos | | | | 1 | | | | | | | 1 |
| Greece | Sicilianos | | 1 | | | | | | | | | 1 |
| Greece | Skalkottas | 2 | 1 | | | | | | | | | 3 |
| Greece | Xenakis | | | 1 | | | 2 | | 1 | | | 4 |
| Holland | Gossec | 1 | | | | | | | | | | 1 |
| Holland | Wagenaar | 1 | | | | | | | | | | 1 |
| Hungary | Bartok | 10 | 11 | 10 | 12 | 13 | 13 | 10 | 8 | 6 | 9 | 102 |
| Hungary | Dohnanyi | 1 | | | | | | 1 | | 1 | | 3 |
| Hungary | Kodaly | 3 | 4 | | 3 | 2 | 1 | 1 | 1 | 3 | 2 | 20 |
| Hungary | Lehar | | 2 | 2 | | | 2 | 1 | 2 | 3 | 2 | 14 |
| Hungary | Ligeti | | | 1 | 1 | 2 | 2 | | | | | 6 |
| Hungary | Liszt | 4 | 12 | 8 | 2 | 19 | 8 | 7 | 7 | 5 | 3 | 75 |
| Hungary | Rozsa | | | | | | | | | 1 | | 1 |
| Iceland | Masson | | | | | | | | | | 1 | 1 |
| India | Shankar | | | | | | | 2 | | | | 2 |
| India | Subramaniam | | | | | | | 1 | | | | 1 |
| Israel | Tal | | | | | | 1 | | | | | 1 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Italy | Bellini | | | | | | 3 | 1 | 1 | | | 5 |
| Italy | Berio | | | | 2 | 1 | | | 2 | | | 5 |
| Italy | Boccherini | 2 | 1 | | | | | | | 1 | 1 | 5 |
| Italy | Boito | | 2 | | | | | | | | | 2 |
| Italy | Bonporti | 1 | | | 1 | | | | | | | 2 |
| Italy | Busoni | 3 | 1 | 1 | | | | | 1 | 1 | 1 | 8 |
| Italy | Bussotti | | | | | | | 1 | | | | 1 |
| Italy | Casella | | 1 | | 1 | | | | | | | 2 |
| Italy | Castiglioni | | | | | | | | 1 | | | 1 |
| Italy | Catalani | | 1 | | | | | | | | | 1 |
| Italy | Cavalli | | | | | | 6 | | | | | 6 |
| Italy | Cerchio | | | | | | | | 1 | | | 1 |
| Italy | Cherubini | 1 | 3 | 1 | | 1 | | | | | | 6 |
| Italy | Cilea | | 1 | | | | | | | | | 1 |
| Italy | Cimarosa | 3 | | | | | | | | | | 3 |
| Italy | Corelli | 1 | 1 | | 1 | | | | | | | 3 |
| Italy | Dallapiccola | 1 | 1 | 2 | 1 | 1 | 1 | | 1 | | | 8 |
| Italy | De Curtis | | | | | | 1 | | | | | 1 |
| Italy | Donatoni | | | | | | 1 | | | | | 1 |
| Italy | Donizetti | | | | | | 3 | 2 | 1 | | | 6 |
| Italy | Durante | | 1 | | | | | | | | | 1 |
| Italy | Franchetti | | 1 | | | | | | | | | 1 |
| Italy | Frescobaldi | 2 | | | | 1 | | | | | | 3 |
| Italy | Gabrieli | 2 | | | | 4 | 4 | | 1 | 4 | | 15 |
| Italy | Gastaldon | | | | | | | | 1 | | | 1 |
| Italy | Geminiani | 1 | | | | | | | | | | 1 |
| Italy | Ghedini | 2 | | | | | | | | | | 2 |
| Italy | Giordano | | | | | | | | 1 | | | 1 |
| Italy | Leoncavallo | | | | | | 3 | | | | | 3 |
| Italy | Maderna | | | | | 1 | 1 | 1 | | | | 3 |
| Italy | Malipiero | 2 | | | | | | | | | | 2 |
| Italy | Manfredini | | 1 | | | | | | | | | 1 |
| Italy | Marinuzzi | 1 | | | | | | | | | | 1 |
| Italy | Mascagni | | | | | | | | 1 | | | 1 |
| Italy | Menotti | 2 | 1 | 2 | 1 | | | 1 | | | 1 | 8 |
| Italy | Monteverdi | 1 | 1 | | | | 3 | | | 1 | 1 | 7 |
| Italy | Nono | | | | | 1 | 1 | | | | | 2 |
| Italy | Paganini | 2 | 2 | | | 1 | 1 | 1 | 2 | | | 9 |
| Italy | Paisiello | 1 | | | | | | 1 | | | | 2 |
| Italy | Pergolesi | | 2 | | | | | | 1 | | | 3 |
| Italy | Petrassi | | 1 | | | | 1 | | | | | 2 |
| Italy | Pizetti | 1 | | | | | | | | | | 1 |
| Italy | Ponchielli | | | | | | | 1 | | | | 1 |
| Italy | Puccini | | 4 | 1 | | | 5 | | 1 | | | 11 |
| Italy | Respighi | 3 | | 2 | 4 | 1 | 2 | | | 4 | 5 | 21 |
| Italy | Rieti | 1 | | | | | | | | | | 1 |
| Italy | Rossini | 12 | 10 | 9 | 7 | 1 | 3 | 3 | 3 | 6 | 3 | 57 |
| Italy | Rota | | 1 | | | | | | | | | 1 |
| Italy | Salieri | | | 1 | | | | | | | | 1 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Italy | Sammartini | 1 | 1 | | | | | | | | | 2 |
| Italy | Sinopoli | | | | | | | 1 | | | | 1 |
| Italy | Tosti | | | | | | | | 1 | | | 1 |
| Italy | Verdi | 5 | 12 | 4 | 6 | | 9 | 9 | 2 | 1 | 1 | 49 |
| Italy | Viotti | 1 | | | | | | | | | | 1 |
| Italy | Vivaldi | 4 | 6 | 5 | 1 | 1 | 2 | 9 | 3 | | 4 | 35 |
| Italy | Wolf-Ferrari | 1 | 1 | | | | 1 | | | | | 3 |
| Italy | Zafred | | 1 | | | | | | | | | 1 |
| Italy | Zandonai | | 1 | | | | | | | | | 1 |
| Japan | Mayuzumi | | | 1 | | 1 | | | | | | 2 |
| Japan | Miki | | | | | | | | | 1 | | 1 |
| Japan | Satoh | | | | | | | | | | 1 | 1 |
| Japan | Takemitsu | | | 1 | 1 | 1 | 1 | | | 1 | | 5 |
| Mexico | Chavez | | 3 | 3 | | | | | | | | 6 |
| Mexico | Revueltas | | | 1 | 1 | | | | | | | 2 |
| Norway | Grieg | | 2 | 1 | 2 | | 1 | | 1 | 5 | 2 | 14 |
| Norway | Svendsen | | 1 | | | | 2 | | | | | 3 |
| Peru | Garrido-Lecca | | | | 1 | | | | | | | 1 |
| Poland | Bacewicz | | | | | 1 | | | | | 1 | 2 |
| Poland | Baird | | | 1 | | | | | | | | 1 |
| Poland | Chopin | 8 | 4 | 3 | 2 | 3 | 4 | 3 | 4 | 1 | 2 | 34 |
| Poland | Kassern | 1 | | | | | | | | | | 1 |
| Poland | Kilar | | | | 1 | | | | | | | 1 |
| Poland | Lutoslawski | | 1 | 1 | 1 | 1 | 1 | 4 | 3 | | 3 | 15 |
| Poland | Moniuszko | | | | | | | | | 1 | | 1 |
| Poland | Penderecki | | | | | 1 | 2 | 2 | 2 | | 3 | 10 |
| Poland | Serocki | | | | | | | | | | 1 | 1 |
| Poland | Skrowaczewski | | | | | 1 | | | | | | 1 |
| Poland | Tansman | | | 1 | | | | | | | | 1 |
| Poland | Wieniawski | 1 | 2 | 1 | | | 1 | 1 | | | | 6 |
| Rumania | Enescu | 1 | 1 | 1 | | | 2 | | | | | 5 |
| Russia | Amirov | | 1 | | | | | | | | | 1 |
| Russia | Arutunian | | | | | | | | | 1 | | 1 |
| Russia | Balakirev | 1 | | | | | | | | | 1 | 2 |
| Russia | Borodin | 3 | 1 | 1 | | 5 | 1 | | 1 | 1 | 1 | 14 |
| Russia | Brodsky | | | | | | | | | 1 | | 1 |
| Russia | Denisov | | | | 1 | | | | | | | 1 |
| Russia | Gesensway | 1 | | | | | | | | 2 | | 3 |
| Russia | Glazunov | 1 | 4 | | | 1 | | | 1 | | | 7 |
| Russia | Gliere | | | | | | | 1 | | | | 1 |
| Russia | Glinka | | 3 | 2 | | | | | | 1 | | 6 |
| Russia | Gubaidulina | | | | | | | 1 | | | 2 | 3 |
| Russia | Ippolitof-Ivanov | 1 | | | | | | | | | | 1 |
| Russia | Kabalevsky | 1 | 3 | 2 | 1 | 1 | | | | 1 | | 9 |
| Russia | Kancheli | | | | | | | | | | 2 | 2 |
| Russia | Khachaturian | 1 | | 2 | | | | | | 1 | | 4 |
| Russia | Koussevitsky | | | | | | | | 1 | | | 1 |
| Russia | Liadov | 1 | 1 | 1 | | | | | | 2 | | 5 |
| Russia | Lopatnikoff | | | 2 | | | | | | | | 2 |
| Russia | Mosolov | | | | | | | | | | 1 | 1 |
| Russia | Mussorgsky | 6 | 6 | 4 | 4 | 3 | 2 | 4 | 4 | 5 | 3 | 41 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-------------|-------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Russia | Nabokov | | | | 1 | | | | | | | 1 |
| Russia | Part | | | | | | | | | 1 | | 1 |
| Russia | Prokofiev | 16 | 22 | 16 | 10 | 9 | 16 | 11 | 12 | 14 | 14 | 140 |
| Russia | Raats | | | | | | | | | 1 | | 1 |
| Russia | Rachmaninov | 13 | 13 | 6 | 6 | 7 | 10 | 7 | 7 | 12 | 7 | 88 |
| Russia | Rimsky-Korsakov | 5 | 8 | 2 | 5 | | 1 | 2 | 3 | 6 | 1 | 33 |
| Russia | Rubinstein | 1 | | | | | | | 1 | | | 2 |
| Russia | Schnittke | | | | | | | 1 | 1 | 3 | 1 | 6 |
| Russia | Scriabin | 1 | | 1 | 2 | 1 | 1 | | 3 | 1 | 1 | 11 |
| Russia | Shchedrin | | | | 2 | | | | | | 1 | 3 |
| Russia | Shostakovich | 5 | 8 | 9 | 5 | 2 | 9 | 8 | 13 | 10 | 12 | 81 |
| Russia | Slonimsky | | | | | | | | 1 | | | 1 |
| Russia | Stravinsky | 11 | 14 | 17 | 17 | 32 | 21 | 11 | 19 | 12 | 10 | 164 |
| Russia | Szymanowski | 2 | | 1 | 1 | 3 | 1 | 1 | 1 | 1 | | 11 |
| Russia | Tamberg | | | | | | | | | 2 | 1 | 3 |
| Russia | Taneyev | | | | | | 1 | | | | | 1 |
| Russia | Tchaikovsky | 27 | 33 | 19 | 21 | 21 | 14 | 13 | 18 | 24 | 21 | 211 |
| Russia | Tubin | | | | | | | | | 1 | 1 | 2 |
| Russia | Zagortsev | | | | | | 1 | | | | | 1 |
| Spain | Albeniz | | 1 | | | 3 | | | | | 2 | 6 |
| Spain | Balada | | | | | | | 1 | | | | 1 |
| Spain | Falla | 6 | 3 | 5 | 3 | 4 | 2 | 2 | 1 | 2 | 1 | 29 |
| Spain | Gerhard | | | 1 | 1 | | | | | | | 2 |
| Spain | Granados | | 1 | 1 | 1 | | | | | | | 3 |
| Spain | Lara | | | 1 | | | | 1 | | | | 2 |
| Spain | Marquina | | 1 | 1 | | | | | | | | 2 |
| Spain | Monterdi | | 1 | | | | | | | | | 1 |
| Spain | Montsalvatge | | | 2 | | | | | | | 1 | 3 |
| Spain | Rodrigo | | | | | 1 | | 1 | | | 1 | 3 |
| Spain | Sarasate | | 1 | | | | | | | | | 1 |
| Spain | Turina | | | 2 | | | | | | 1 | 1 | 4 |
| Sweden | Blomdahl | | | | 1 | | | | | | | 1 |
| Sweden | Stenhammer | | | | | | | | 1 | | | 1 |
| Switzerland | Bloch | 3 | 3 | 1 | | | | 1 | 1 | | 1 | 10 |
| Switzerland | Brun | | 1 | | | | | | | | | 1 |
| Switzerland | Honegger | 1 | 3 | 4 | 3 | | 2 | 2 | 1 | 1 | 1 | 18 |
| Switzerland | Liebermann | 2 | 1 | | | | | | | | | 3 |
| Switzerland | Martin | 1 | 1 | 1 | | 1 | | | 1 | | 1 | 6 |
| UK | Ades | | | | | | | | | | 1 | 1 |
| UK | Arnold | | 1 | | | | | | | | | 1 |
| UK | Barbirolli (arr.) | | 1 | | | | | | | | | 1 |
| UK | Bax | 1 | | | | | | | 1 | | | 2 |
| UK | Benjamin | | | | | | | | 1 | | | 1 |
| UK | Birtwistle | | | | | 1 | | 1 | | | | 2 |
| UK | Bliss | | 1 | | | | | | | | | 1 |
| UK | Boyce | 1 | 1 | | | 1 | | | | | | 3 |
| UK | Britten | | 3 | 3 | 3 | 2 | 5 | 7 | 5 | 5 | 3 | 36 |
| UK | Byrd | | | | | | | | 1 | | | 1 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| UK | Delius | | | 2 | 1 | 1 | 1 | | | 1 | | 6 |
| UK | Elgar | 1 | 4 | 2 | 7 | 1 | 4 | 6 | 3 | 5 | 6 | 39 |
| UK | Ferguson | 1 | | | | | | | | | | 1 |
| UK | Goehr | | | | 1 | | | | | | | 1 |
| UK | Hall | | 1 | | | | | | | | | 1 |
| UK | Holst | | 1 | | | 1 | | 1 | 2 | | 1 | 6 |
| UK | Jacob | | | | | | | | 1 | | | 1 |
| UK | Knussen | | | | | | | 1 | | 2 | | 3 |
| UK | MacMillan | | | | | | | | | | 2 | 2 |
| UK | Maxwell Davies | | | | | | 1 | | 1 | | | 2 |
| UK | Musgrave | | | | | 1 | | | | | | 1 |
| UK | Purcell | 1 | | 1 | 1 | | | | | 1 | | 4 |
| UK | Rands | | | | | | | | | 1 | | 1 |
| UK | Rawsthorne | | | | 1 | | | | | | | 1 |
| UK | Scott | | 1 | | | | | | | | | 1 |
| UK | Tippett | | | | | 1 | 1 | | 1 | | 2 | 5 |
| UK | Vaughan Williams | 5 | 3 | 3 | 1 | | 4 | 1 | 2 | 8 | 2 | 29 |
| UK | Walton | 1 | 4 | 5 | 3 | 4 | 2 | 2 | 2 | 2 | 1 | 26 |
| US | Adams | | | | | | | | 1 | 1 | 3 | 5 |
| US | Albert | | | | | | | | | 1 | | 1 |
| US | Alexander | 1 | | | | | | | | | | 1 |
| US | Amram | | | | 1 | | | | | | | 1 |
| US | Anderson | | 1 | | | | | | 1 | | 7 | 9 |
| US | Argento | | | | | 1 | | | | 1 | | 2 |
| US | Arlen | | 1 | | | | | | | | | 1 |
| US | Austin | | | 1 | | | | | | | | 1 |
| US | Babbitt | | | | 1 | | | | | | | 1 |
| US | BakerC | | | | | | | | | 1 | | 1 |
| US | BakerD | | | | | | 1 | | | | | 1 |
| US | Barber | 3 | 10 | 8 | 3 | 2 | 7 | 5 | 5 | 8 | 5 | 56 |
| US | Bassett | | | | | | 1 | | | | | 1 |
| US | Beaser | | | | | | | | | | 1 | 1 |
| US | Becker | | 1 | | | 2 | | | | 3 | | 6 |
| US | Beglarian | | 1 | | | | | | | | | 1 |
| US | Bennett | | | | 1 | | | | | | | 1 |
| US | Berger | 1 | | | | | | | | | | 1 |
| US | Bernstein | | 3 | 7 | 4 | 3 | 4 | 4 | 15 | 11 | 8 | 59 |
| US | Bezanson | 1 | | | | | | | | | | 1 |
| US | Blitzstein | | 1 | | 1 | | | | | | | 2 |
| US | Bolcom | | | | | | | | 1 | 3 | | 4 |
| US | Bonds | | | | | | 1 | | | | | 1 |
| US | Borishansky | | 1 | | | | | | | | | 1 |
| US | Brown | | | 1 | | | | 1 | | | | 2 |
| US | Brubeck | | 1 | | | | | | | | | 1 |
| US | Cage | | | 1 | | | 1 | | | | | 2 |
| US | Carter | | 2 | | 1 | 2 | 2 | 2 | 4 | | 1 | 14 |
| US | Chadwick | | 2 | | | | | | | | 1 | 3 |
| US | Clapp | 1 | | | | | | | | | | 1 |
| US | Clarke | | | | | | | 2 | | | | 2 |
| US | Colgrass | | | | | | 1 | | | | | 1 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| US | Converse | 1 | | | | | | | | | | 1 |
| US | Copland | 3 | 10 | 7 | 14 | 5 | 6 | 21 | 8 | 10 | 25 | 109 |
| US | Corigliano | | | | | | 2 | | 1 | 1 | 2 | 6 |
| US | Cortes | 1 | | | | | | | | | | 1 |
| US | Cowell | | 1 | | 1 | | | | | | | 2 |
| US | Crawford | | | | | 2 | | | | | | 2 |
| US | Creston | 1 | 3 | 2 | | | 1 | | 1 | | | 8 |
| US | Crumb | | | | | 1 | 1 | 2 | | | | 4 |
| US | Cunningham | | | | | | | | 1 | | | 1 |
| US | Dalglish | 1 | | | | | | | | | | 1 |
| US | Danielpour | | | | | | | | | | 1 | 1 |
| US | Daugherty | | | | | | | | | | 1 | 1 |
| US | Deak | | | | | | 1 | | | | | 1 |
| US | Del Tredici | | | | | | 1 | | 3 | | 1 | 5 |
| US | Dello Joio | 3 | 2 | | | | | | | | | 5 |
| US | Diamond | | 2 | 1 | 2 | | 1 | | | 1 | | 7 |
| US | Druckman | | | | | 2 | 3 | 2 | 2 | 1 | 1 | 11 |
| US | Ellington | | | | | | | | 2 | 1 | 3 | 6 |
| US | Erb | | | | | | | | 1 | | | 1 |
| US | Escot | | | | | 1 | | | | | | 1 |
| US | Etler | | | 1 | | | | | | | | 1 |
| US | Feldman | | | 1 | | | | | | | | 1 |
| US | Fine | | 1 | 1 | 1 | | | | 1 | | 1 | 5 |
| US | Foss | | 6 | 1 | 2 | | 1 | 1 | | 2 | 1 | 14 |
| US | Fuleihan | | | | 1 | | | | | | | 1 |
| US | Gaburo | 1 | 1 | | | | | | | | | 2 |
| US | Gershwin | 6 | 11 | 1 | 3 | | 4 | 1 | 3 | 4 | 11 | 44 |
| US | Giannini | | 1 | | | | | | | | | 1 |
| US | Gilbert | | 1 | | | | | | | | | 1 |
| US | Gottschalk | | | | 2 | | | | | 1 | | 3 |
| US | Gould | 5 | 1 | 1 | | | 1 | 1 | | 2 | 1 | 12 |
| US | Griffes | | | | | 1 | | | 1 | | | 2 |
| US | Grofe | 2 | 3 | | | | | | | | 1 | 6 |
| US | Hagen | | | | | | | | | 1 | | 1 |
| US | Haieff | | 1 | 1 | | | | | | | | 2 |
| US | Hailstork | | | | | | | | | | 1 | 1 |
| US | Hanson | | | | 1 | | | | | | 1 | 2 |
| US | Harbison | | | | | | | | | | 1 | 1 |
| US | Harris | 1 | 3 | 2 | 3 | 1 | 1 | 1 | | | 1 | 13 |
| US | Harrison | | | | | | | | | | 1 | 1 |
| US | Hartke | | | | | | | | 1 | | | 1 |
| US | Hawkins | | | | | | | | | | 1 | 1 |
| US | Helm | 1 | | | | | | | | | | 1 |
| US | Herbert | | | | | | | | | 3 | | 3 |
| US | Herrick | | | | | | | 1 | | | | 1 |
| US | Holyoke | | | | | | | 1 | | | | 1 |
| US | Hovhaness | | | 2 | 2 | | | | | | | 4 |
| US | Imbrie | | | | | | 1 | | | | | 1 |
| US | Ives | 1 | 2 | 4 | 4 | 2 | 3 | 3 | 7 | 4 | 5 | 35 |
| US | Kay | | | | | | 1 | 1 | | | 1 | 3 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| US | Kellaway | | | | | | | | 1 | | | 1 |
| US | Kern | | 2 | 1 | | | 1 | | | | | 4 |
| US | Kernis | | | | | | | | 1 | | 1 | 2 |
| US | Kim | | | | | | 1 | | | | | 1 |
| US | Kirchner | 1 | 1 | 1 | 1 | 1 | | | | | 1 | 6 |
| US | Kolb | | | | | 1 | | | | 1 | | 2 |
| US | Koutzen | 1 | | | | | | | | | | 1 |
| US | Kubik | | 1 | | | | | | | | | 1 |
| US | Kurka | | | 1 | | | | | | | | 1 |
| US | La Montaine | | | 1 | | | | | | | | 1 |
| US | Laderman | | | | 1 | | | | | | | 1 |
| US | Lang | | | | | | | | | 1 | | 1 |
| US | Lees | | | 1 | | | | | | | 1 | 2 |
| US | Leibermann | | | | | | | | | | 1 | 1 |
| US | Lieberson | | | | | | | | | | 1 | 1 |
| US | Lindroth | | | | | | | | 1 | | | 1 |
| US | Loewe | | 1 | | | | | | | | | 1 |
| US | Luening | 1 | 1 | | | | | | | | | 2 |
| US | MacDowell | 2 | 3 | | 1 | | | | | | 1 | 7 |
| US | Macero | | 1 | | | | | | | | | 1 |
| US | Mann | | 1 | | | | | | | | | 1 |
| US | Marsalis | | | | | | | | | | 1 | 1 |
| US | Martirano | | | | 1 | | | | | | | 1 |
| US | Mennin | 2 | 1 | 3 | | 2 | | 1 | | | | 9 |
| US | Mercurio | | | | | | | | | 1 | | 1 |
| US | Mills | 1 | | | | | | | | | | 1 |
| US | Moore | | | | | 1 | | | | | | 1 |
| US | Moore2 | 1 | | | | | | | | | | 1 |
| US | Mulligan | | | | | | | | 2 | | | 2 |
| US | Neikrug | | | | | | 1 | | 1 | | | 2 |
| US | Nelson | | | | | | | | | 1 | | 1 |
| US | Paine | | | | | | | | 3 | | | 3 |
| US | Palmer | | | 1 | | | | | | | | 1 |
| US | Paulus | | | | | | | | | 1 | | 1 |
| US | Perle | | | | | | | | | | 1 | 1 |
| US | Perry | | | 1 | | | | | | | | 1 |
| US | Persichetti | | | | | | 1 | | 1 | | | 2 |
| US | Phile | | | | | | | 1 | | | | 1 |
| US | Picker | | | | | | | | | 1 | | 1 |
| US | Piston | 1 | 1 | 3 | 1 | | 1 | | | 3 | 1 | 11 |
| US | Porter | | 1 | | | | | | | 1 | | 2 |
| US | Previn | | | | | | | | | 1 | 4 | 5 |
| US | Pugh | | | | | | | | | | 1 | 1 |
| US | Ramey | | | | | | | | | 1 | | 1 |
| US | Read | | 1 | | | | | | | | | 1 |
| US | Reich | | | | | | | 1 | 1 | | | 2 |
| US | Riegger | | 2 | 1 | 1 | 1 | | | | | 1 | 6 |
| US | Rochberg | 1 | | 1 | | | | 1 | | | | 3 |
| US | Rodgers | 1 | 2 | 1 | 1 | | | | | 1 | | 6 |

NYPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|------------------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| US | Rorem | | 1 | | 1 | | | 1 | 1 | 2 | | 6 |
| US | Rosenthal | | 1 | | | | | | | | | 1 |
| US | Rouse | | | | | | | | | 1 | 1 | 2 |
| US | Ruggles | | | | | 1 | | | | 1 | | 2 |
| US | Russo | | 1 | | 1 | | | | | | | 2 |
| US | Samuel | | | | | | | 1 | | | | 1 |
| US | Schickele | | | | | | | | | | 1 | 1 |
| US | Schuller | | 3 | | 2 | 2 | 1 | 2 | | 1 | | 11 |
| US | Schuman | 1 | 7 | 6 | 5 | | 4 | 4 | 3 | 3 | 3 | 36 |
| US | Schwantner | | | | | | | 1 | | 1 | 1 | 3 |
| US | Serly | 1 | | | | | | | | | | 1 |
| US | Sessions | | 1 | | 1 | | 1 | | | | 1 | 4 |
| US | Shapiro | | 1 | | 1 | | | | | | | 2 |
| US | Shaw | | | | | | | 1 | | | | 1 |
| US | Sherwood | | 1 | | | | | | | | | 1 |
| US | Shulman | 1 | | | | | | | | | | 1 |
| US | Smit | | | 1 | 1 | | | | | | | 2 |
| US | Smith | | | | | | 1 | | | | | 1 |
| US | Sondheim | | | | | | | 1 | | | 1 | 2 |
| US | Sousa | | 1 | | | | | | | | | 1 |
| US | Starer | | 2 | | 1 | | | | | | | 3 |
| US | Still | | | | | | | | | | 1 | 1 |
| US | Stock | | | | | | | | | 1 | | 1 |
| US | Street | | | | | | | | | 1 | | 1 |
| US | Streisand | | | | | | 1 | | | | | 1 |
| US | Subotnick | | | | | | 1 | | | | | 1 |
| US | Swanson | | | | | | 1 | | | | | 1 |
| US | Taxin | | | | | 1 | | | | | | 1 |
| US | Taylor | | 1 | | | | | | | | | 1 |
| US | Thompson | | 1 | | | | | | | | | 1 |
| US | Thomson | | 3 | 2 | 1 | | | | 1 | 1 | 1 | 9 |
| US | Torke | | | | | | | | | 1 | 1 | 2 |
| US | Tower | | | | | | | 1 | | 2 | | 3 |
| US | Travis | 1 | | | | | | | | | | 1 |
| US | Turner | | 1 | | 1 | | | | | | | 2 |
| US | Turrin | | | | | | | | 1 | | 1 | 2 |
| US | Walker | | | | | | | 2 | | | | 2 |
| US | Weber | 1 | | 1 | | | | | | | | 2 |
| US | Williams | | | | | | | | | 1 | | 1 |
| US | Wilson | | | | | | | | | | 1 | 1 |
| US | Wolfe | | | | | | | | 1 | | | 1 |
| US | Wuorinen | | | | | 1 | | | | | | 1 |
| US | Zorn | | | | | | | | | | 1 | 1 |
| US | Zwilich | | | | | | | | 3 | 2 | | 5 |
| Venezuela | Castellanos | | | 1 | | | | | | | | 1 |
| Overall totals > | | 825 | 815 | 649 | 570 | 598 | 644 | 607 | 584 | 635 | 588 | 6515 |

**Appendix C: Hallé Orchestra, composer representation showing items
items performed in 5-year performance periods**

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-----------|---------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Argentina | Ginastera | | | | 3 | | | | | | | 3 |
| Australia | Banks | | | | | 1 | | | | | | 1 |
| Australia | Benjamin | 2 | | | | | | | | | | 2 |
| Australia | Grainger | 1 | 1 | 2 | | | | | | | 1 | 5 |
| Australia | Williamson | | | 1 | 2 | | | | | | | 3 |
| Austria | Berg | 2 | | 1 | 1 | 3 | 2 | 1 | 3 | 4 | 3 | 20 |
| Austria | Bruckner | 2 | 2 | 4 | 8 | 7 | 5 | 10 | 7 | 5 | 4 | 54 |
| Austria | HaydnJ | 14 | 15 | 12 | 14 | 13 | 11 | 10 | 8 | 12 | 12 | 121 |
| Austria | HaydnM | | | | | 1 | | | | | | 1 |
| Austria | Heuberger | | | | | | 1 | | | | | 1 |
| Austria | Kreisler | | 1 | | | | | | | | | 1 |
| Austria | Mozart | 51 | 39 | 54 | 50 | 53 | 33 | 27 | 40 | 47 | 35 | 429 |
| Austria | Reznicek | 1 | 1 | 1 | 1 | 3 | | | 1 | | | 8 |
| Austria | Schoenberg | | 1 | 3 | 2 | 3 | 2 | 1 | 1 | 3 | 1 | 17 |
| Austria | Schoenherr | | 1 | | | | | | | | | 1 |
| Austria | Schubert | 20 | 11 | 21 | 17 | 12 | 14 | 8 | 7 | 13 | 5 | 128 |
| Austria | Schwertsik | | | | | | | | | | 1 | 1 |
| Austria | Straus | | 2 | 2 | 1 | | | | | | | 5 |
| Austria | StraussE | | | | 1 | | | 1 | | | | 2 |
| Austria | StraussJ1 | | 1 | | | 1 | | | | 1 | | 3 |
| Austria | StraussJ2 | 11 | 11 | 9 | 8 | 6 | 2 | 4 | 4 | 3 | 4 | 62 |
| Austria | StraussJoseph | 1 | | | | | | 1 | | | | 2 |
| Austria | Suppe | 5 | 3 | 7 | 4 | 1 | 1 | 3 | 1 | 1 | 2 | 28 |
| Austria | Webern | | | 1 | 3 | 1 | | 3 | 1 | 2 | | 11 |
| Austria | Willi | | | | | | | | | 1 | | 1 |
| Austria | Wolf | | 1 | | | | | | | | 1 | 2 |
| Austria | Zemlinsky | | | | | | | | 1 | | | 1 |
| Belgium | Franck | 8 | 7 | 3 | 3 | 2 | 2 | 2 | 1 | 1 | 1 | 30 |
| Belgium | Gossec | | 1 | | | | | | | | | 1 |
| Brazil | Guarnieri | 1 | | | | | | | | | | 1 |
| Brazil | Villa-Lobos | 2 | 1 | | | | | | | | | 3 |
| China | Yi | | | | | | | | | 1 | | 1 |
| Czech | Dussek | | | 1 | | | | | | | | 1 |
| Czech | Dvorak | 10 | 18 | 19 | 21 | 20 | 16 | 16 | 12 | 12 | 15 | 159 |
| Czech | Fiser | | | | | 1 | | | | | | 1 |
| Czech | Hummel | | | | 1 | | | | 1 | 1 | | 3 |
| Czech | Janacek | | | | 2 | | 2 | | 3 | | 1 | 6 |
| Czech | Krejci | | | | 1 | | | | | | | 1 |
| Czech | Mahler | 6 | 7 | 5 | 9 | 11 | 9 | 10 | 10 | 10 | 11 | 88 |
| Czech | Marlinu | 1 | 1 | 1 | | 1 | 2 | 1 | 1 | 1 | 1 | 10 |
| Czech | Moscheles | | | | | | | | | 1 | | 1 |
| Czech | Smetana | 6 | 4 | 5 | 1 | 1 | 5 | 4 | 1 | | 2 | 29 |
| Czech | Suk | | | 1 | 2 | | 1 | | | | 2 | 6 |
| Czech | Weinberger | 1 | 1 | | | | | | | | | 2 |
| Denmark | Nielsen | 2 | 4 | 2 | 3 | 3 | 8 | 3 | 1 | 3 | 3 | 32 |
| Denmark | Schmidt | | | | | | 1 | | | | | 1 |

Hallé: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Germany | BachCPE | 1 | | | | | | | | | | 1 |
| Germany | BachJC | | | | | | | | 1 | 1 | | 2 |
| Germany | BachJS | 9 | 10 | 10 | 10 | 4 | 2 | 3 | 1 | 4 | 5 | 58 |
| Germany | BachWF | | | 1 | | | | | | | | 1 |
| Germany | Beethoven | 69 | 74 | 71 | 64 | 56 | 53 | 44 | 44 | 31 | 29 | 535 |
| Germany | Blacher | | 1 | | | | | | | | | 1 |
| Germany | Brahms | 43 | 33 | 35 | 31 | 31 | 25 | 23 | 19 | 19 | 16 | 275 |
| Germany | Bruch | | | 1 | 2 | 1 | 1 | 2 | 1 | 4 | 4 | 16 |
| Germany | Egk | 1 | | | | | | | | | | 1 |
| Germany | Fortner | 1 | | | | | | | | | | 1 |
| Germany | Gluck | 1 | | | | 1 | 1 | | 2 | | | 5 |
| Germany | Handel | 12 | 4 | 4 | 6 | 4 | 4 | 5 | | | 6 | 45 |
| Germany | Henze | | | | 1 | 1 | | | | | | 2 |
| Germany | Hindemith | 4 | 4 | 5 | 4 | 5 | 3 | 4 | 1 | | 1 | 31 |
| Germany | Humperdinck | 4 | 2 | 1 | 1 | | 1 | | | 1 | | 10 |
| Germany | Kaminsky | | | | 1 | | | | | | | 1 |
| Germany | Mendelssohn | 19 | 16 | 17 | 15 | 10 | 11 | 16 | 12 | 12 | 8 | 136 |
| Germany | Meyerbeer | | | | | | 1 | | | | | 1 |
| Germany | Nicolai | 4 | 2 | 1 | | 1 | | | | | | 8 |
| Germany | Offenbach | 4 | 1 | 1 | | | | | 1 | 1 | | 8 |
| Germany | Orff | | | 2 | | | 1 | | 2 | | 2 | 7 |
| Germany | Schumann | 6 | 10 | 3 | 6 | 9 | 6 | 3 | 8 | 6 | 5 | 62 |
| Germany | Strauss | 25 | 14 | 17 | 20 | 9 | 13 | 13 | 13 | 14 | 15 | 153 |
| Germany | Telemann | | | | | | | | 1 | | | 1 |
| Germany | Vogel | | | 1 | | | | | | | | 1 |
| Germany | Wagner | 28 | 23 | 24 | 24 | 13 | 7 | 10 | 11 | 6 | 12 | 158 |
| Germany | Weber | 16 | 11 | 12 | 12 | 9 | 6 | 7 | 4 | 4 | 5 | 86 |
| Germany | Weill | | | | | 1 | 1 | | | | | 3 |
| Greece | Kalomiris | | | 1 | | | | | | | | 1 |
| Greece | Xenakis | | | | | | 1 | | | | | 1 |
| Holland | Andriessen | | 1 | | | | | | | | | 1 |
| Hungary | Balassa | | | | | | 1 | | | | | 1 |
| Hungary | Bartok | 3 | 4 | 3 | 17 | 10 | 7 | 4 | 7 | 6 | 4 | 65 |
| Hungary | Dohnanyi | 1 | 4 | | | | | | | 1 | 1 | 7 |
| Hungary | Kodaly | 1 | 2 | 4 | 1 | | 4 | 2 | 2 | | 1 | 17 |
| Hungary | Lehar | 4 | 2 | 3 | 1 | | 1 | 2 | 1 | 1 | 1 | 16 |
| Hungary | Ligeti | | | | | 3 | 1 | | | 3 | 1 | 8 |
| Hungary | Liszt | 3 | 2 | 1 | 5 | 4 | 6 | 7 | 3 | 2 | 4 | 37 |
| Hungary | Maros | | | | | | | 1 | | | | 1 |
| Hungary | Partos | | | | 1 | | | | | | | 1 |
| Hungary | Rogalski | | | 1 | | | | | | | | 1 |

Hallé: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|---------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Italy | Berio | | | | | | | | 1 | 2 | 2 | 5 |
| Italy | Busoni | 1 | | | | 1 | | | | | 1 | 3 |
| Italy | Casella | | | | 1 | | | | | | | 1 |
| Italy | Castelnuovo-Tedesco | 1 | | | | | | | | | | 1 |
| Italy | Cherubini | | | | 1 | | | | | | 1 | 2 |
| Italy | Cimarosa | 1 | | | | | | | | 1 | | 2 |
| Italy | Corelli | | | | | | | | | 1 | | 1 |
| Italy | Dallapiccola | | | | 1 | | | | | | | 1 |
| Italy | Donatoni | 1 | | | | | | | | | | 1 |
| Italy | Donizetti | 3 | | | 1 | | 1 | | | | 1 | 6 |
| Italy | Dragonetti | | | | 1 | | | | | | | 1 |
| Italy | Gabrieli | | | | | | | | | 1 | | 1 |
| Italy | Gamba | | 1 | | | | | | | | | 1 |
| Italy | Maderna | | | | | 2 | | | | 1 | | 3 |
| Italy | Malipiero | | | 1 | | | | | | | | 1 |
| Italy | Mascagni | 1 | | | | | | | | | | 1 |
| Italy | Menotti | | | | 1 | | | | | 1 | | 2 |
| Italy | Mortari | | | 1 | | | | | | | | 1 |
| Italy | Paganini | | 1 | | | | | | | 1 | | 2 |
| Italy | Petrassi | 1 | | | | | | | | | | 1 |
| Italy | Pizzetti | | | 1 | | | | | | | | 1 |
| Italy | Ponchielli | 2 | 2 | 1 | 1 | | | | | | | 6 |
| Italy | Puccini | 5 | 3 | 2 | 2 | | 1 | | | | 3 | 16 |
| Italy | Respighi | 3 | 4 | 1 | 3 | 1 | 1 | 1 | | 3 | | 17 |
| Italy | Rossini | 28 | 15 | 18 | 15 | 11 | 11 | 10 | 7 | 7 | 5 | 127 |
| Italy | Spontini | 1 | | | | | | | | | | 1 |
| Italy | Torelli | | | | | | | | | 1 | | 1 |
| Italy | Verdi | 9 | 9 | 6 | 8 | 8 | 6 | 4 | 2 | 2 | 4 | 58 |
| Italy | Vivaldi | | 1 | 1 | 1 | 2 | | | | | 2 | 7 |
| Italy | Wolf-Ferrari | 3 | 3 | | 1 | 2 | 1 | 1 | 1 | | | 12 |
| Japan | Ishii | | | | | 1 | | 1 | | | | 2 |
| Japan | Takemitsu | | | | | 1 | | 1 | | 2 | 2 | 6 |
| Norway | Grieg | 14 | 12 | 11 | 3 | 7 | 6 | 6 | 5 | 4 | 4 | 72 |
| Norway | Saeverud | | 1 | 1 | | | 1 | | | | | 3 |
| Norway | Svendsen | 2 | | | | | | | | | | 2 |
| Norway | Vaien | | | | | | 1 | | | | | 1 |
| Poland | Baird | | | | | | 1 | | 1 | | | 2 |
| Poland | Chopin | | 4 | 3 | | 4 | 4 | 4 | 2 | 2 | 1 | 24 |
| Poland | Czyz | | 1 | | | | | | | | | 1 |
| Poland | Lutoslawski | | | | 2 | 1 | 2 | 3 | 4 | 4 | 1 | 17 |
| Poland | Panufnik | | | | | 1 | | | 2 | | | 3 |
| Poland | Penderecki | | | | 3 | | 1 | | 1 | | | 5 |
| Poland | Skrowaczewski | | | | | | | 1 | | | 1 | 2 |
| Poland | Wieniawski | | | | | | | | 1 | | | 1 |
| Rumania | Enescu | | | 1 | | 1 | | | 2 | 1 | | 5 |

Hallé: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-------------|------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Russia | Arensky | 1 | 1 | 1 | | | | | | | | 3 |
| Russia | Balakirev | | | 1 | | | 1 | | | | | 2 |
| Russia | Borodin | 6 | 4 | 8 | 4 | 1 | 5 | | 5 | 1 | 3 | 37 |
| Russia | Gliere | | | | | | | | | 1 | | 1 |
| Russia | Glinka | | 1 | 2 | 2 | 1 | 1 | 1 | 2 | 2 | 4 | 16 |
| Russia | Ippolitov-Ivanov | | 1 | | | | | | | | | 1 |
| Russia | Kabalevsky | 4 | 3 | 3 | | 1 | | | 1 | 1 | | 13 |
| Russia | Khachaturian | 2 | 2 | 2 | 1 | | | | | | 5 | 12 |
| Russia | Khrennikov | | | | | 1 | | | | | | 1 |
| Russia | Liadov | 2 | | 2 | | | 1 | | | | 2 | 7 |
| Russia | Medin | | | | 1 | | | | | | | 1 |
| Russia | Medtner | | 1 | | | | | | | | | 1 |
| Russia | Moniuszko | | | | | | | | | 1 | | 1 |
| Russia | Mussorgsky | 2 | 3 | 6 | 3 | 2 | 4 | 2 | 5 | 4 | 6 | 37 |
| Russia | Petrov | | | | 1 | | | | | | | 1 |
| Russia | Prokofiev | 5 | 4 | 8 | 10 | 9 | 8 | 7 | 9 | 12 | 8 | 80 |
| Russia | Rachmaninov | 12 | 14 | 14 | 10 | 14 | 11 | 14 | 14 | 8 | 11 | 122 |
| Russia | Rimsky-Korsakov | 11 | 13 | 12 | 7 | 4 | 2 | 3 | 5 | 3 | 6 | 66 |
| Russia | Schnittke | | | | | | | | 1 | 1 | | 2 |
| Russia | Scriabin | | | | 1 | 1 | 1 | 1 | 2 | | 1 | 7 |
| Russia | Shostakovich | 2 | 3 | 8 | 14 | 15 | 10 | 10 | 14 | 4 | 10 | 90 |
| Russia | Stravinsky | 6 | 12 | 14 | 19 | 16 | 13 | 9 | 11 | 9 | 10 | 119 |
| Russia | Sviridov | | | | | 1 | | | | | | 1 |
| Russia | Szymanowski | | | | | 1 | | 2 | 3 | 1 | | 7 |
| Russia | Tchaikovsky | 48 | 56 | 48 | 41 | 33 | 27 | 28 | 33 | 23 | 29 | 366 |
| Russia | Tcherepnin | | | | | 1 | | | | | | 1 |
| Spain | Brotons | | | | | | | | | | 1 | 1 |
| Spain | Falla | 4 | 6 | 3 | 1 | 5 | | | | 1 | 3 | 23 |
| Spain | Gerhard | | | | | | | | 1 | | | 1 |
| Spain | Montsalvatge | | | | | 1 | | | | | 2 | 3 |
| Spain | Rodrigo | | | | | 1 | | | 2 | | 1 | 4 |
| Spain | Turina | 2 | | | | | | | | | | 2 |
| Sweden | Atterberg | | 1 | | | | | | | | | 1 |
| Sweden | Lidholm | | | | | | | 1 | | | | 1 |
| Sweden | Sandstrom | | | | | | | | | | 1 | 1 |
| Sweden | Stenhammer | | | | | | | | 1 | | | 1 |
| Switzerland | Bloch | | 2 | | | 1 | | | | | | 3 |
| Switzerland | Honegger | | 3 | | | 1 | | 1 | 1 | | | 6 |
| Switzerland | Kelterborn | | | | | 1 | | | | | | 1 |
| Switzerland | Liebermann | | | 2 | | | | | | | | 2 |
| Switzerland | Martin | 1 | | | 2 | | | | | 1 | | 4 |
| UK | Ades | | | | | | | | | 2 | 1 | 3 |
| UK | Alwyn | 2 | | | | | | | | | | 2 |
| UK | Arnold | | 5 | 4 | 4 | | | 1 | | 2 | 1 | 17 |
| UK | Bantock | | | | 1 | | | | | | | 1 |
| UK | Barbirolli(arr.) | | 1 | 2 | 1 | 1 | | | | | 1 | 6 |
| UK | Bax | 7 | 2 | 2 | 3 | | | 4 | | | 2 | 20 |
| UK | Benjamin | | | | | | | | 2 | 6 | 2 | 10 |
| UK | Bennett | | | | 1 | | 1 | 1 | | 1 | | 4 |

Hallé: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| UK | Berkeley | 1 | 1 | | | | 2 | 1 | | | | 5 |
| UK | Berners | 1 | | | | | | | | | | 1 |
| UK | Birtwistle | | | | | | | | | 1 | | 1 |
| UK | Blake | | | | | | 1 | | | | | 1 |
| UK | Bliss | 2 | 4 | | 1 | 1 | | | | 1 | | 9 |
| UK | Brian | | | | | 1 | | | | | | 1 |
| UK | Bridge | | | | | | | | | | 1 | 1 |
| UK | Britten | 2 | 6 | 6 | 11 | 10 | 6 | 8 | 10 | 4 | 6 | 69 |
| UK | Burt | | 1 | | | | | | | | | 1 |
| UK | Bush | 1 | | | | | | | | | | 1 |
| UK | ButterworthA | | | | | | | | | 1 | | 1 |
| UK | ButterworthG | 1 | 2 | 2 | | 1 | | | | | 1 | 7 |
| UK | Casken | | | | | | | | | 1 | 1 | 2 |
| UK | Chagrin | 1 | | | | | | | | | | 1 |
| UK | Clarke | 1 | | | | | | | | | | 1 |
| UK | Coates | 2 | | | 1 | | | | | | | 3 |
| UK | Coleridge-Taylor | | | | | | | | 1 | | | 1 |
| UK | Crosse | | | | | 1 | 2 | | | | | 3 |
| UK | Dale | | 1 | | | | | | | | | 1 |
| UK | Dankworth | | | | 1 | | | | | | | 1 |
| UK | Davies | | | 1 | | | | | | | | 1 |
| UK | Delius | 17 | 18 | 19 | 13 | 4 | 7 | 5 | 2 | 3 | 3 | 91 |
| UK | Dodgson | | | | | 1 | | | | | | 1 |
| UK | Dove | | | | | | | | | | 1 | 1 |
| UK | Elgar | 30 | 21 | 25 | 31 | 17 | 20 | 24 | 18 | 14 | 22 | 222 |
| UK | Fenby | 1 | | | | | | | | | | 1 |
| UK | Finzi | 1 | 1 | | | | | 1 | | | | 3 |
| UK | Fitkin | | | | | | | | | | 1 | 1 |
| UK | Fricker | | | 1 | | | | | | | | 1 |
| UK | Gardiner | 1 | | | | | | | | | | 1 |
| UK | Gardner | 1 | | | | | | | | | | 1 |
| UK | German | 3 | 1 | 2 | 1 | | | | | | | 7 |
| UK | Gibbs | | | 1 | | | | | | | | 1 |
| UK | Gilbert | | | | | | | | | 1 | | 1 |
| UK | Goehr | | | | | 3 | | 1 | | | | 4 |
| UK | Gregson | | | | | | | | | | 1 | 1 |
| UK | Hamilton | | | | | | 1 | | | | | 1 |
| UK | Harper | | | | | | | | | 1 | | 1 |
| UK | Harty | | 2 | | | | 1 | | | | | 3 |
| UK | Harvey | | | | | | | | 1 | | | 1 |
| UK | Hely-Hutchinson | 2 | | | | | | | | | | 2 |
| UK | Hoddinott | | | | 3 | | | | | | | 3 |
| UK | Holst | 3 | 14 | 4 | 2 | 5 | 1 | 4 | 2 | 4 | 4 | 43 |
| UK | Howells | 1 | | | | 1 | | | | | | 2 |
| UK | Hughes | | 1 | | | | | | | | | 1 |
| UK | Ireland | | 1 | | 1 | 1 | 2 | 1 | | | | 6 |
| UK | Isaacs | 1 | | | | | | | | | | 1 |
| UK | Jacob | | | | 1 | | | | | | | 1 |
| UK | Johnstone | 2 | | | | | | | | | | 2 |
| UK | Joubert | | 1 | | 1 | | | | | | | 2 |

Hallé: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|------------------|------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| US | Adams | | | | | | | | | 5 | 4 | 9 |
| US | Barber | 2 | 1 | 2 | 1 | | 2 | 1 | 3 | 1 | 2 | 15 |
| US | Bernstein | | | 1 | | 1 | 1 | | 1 | 2 | 3 | 9 |
| US | Cage | | | | | | | | | 1 | | 1 |
| US | Carpenter | | | | | | | 1 | | | | 1 |
| US | Carter | | | | | | | | | | 1 | 1 |
| US | Chasins | 2 | | | | | | | | | | 2 |
| US | Colgrass | | | | | | | | 1 | | | 1 |
| US | Copland | | 1 | 3 | | 1 | | | 2 | 2 | 4 | 13 |
| US | Corigliano | | | | | | | | 1 | | | 1 |
| US | Creston | 1 | 1 | | | | | | | | | 2 |
| US | DiDomenica | | | | | | | | 1 | | | 1 |
| US | Foss | | | | | 1 | | | | 1 | | 2 |
| US | Gershwin | 3 | 3 | 1 | 1 | 2 | 1 | | 1 | 2 | 9 | 23 |
| US | Grofe | | | 1 | | | | | | | | 1 |
| US | Harris | | | | 1 | | | | | | | 1 |
| US | Herrmann | | 1 | | | | | | | | | 1 |
| US | Imbrie | | | | 1 | | | | | | | 1 |
| US | Ives | | | | | 6 | 1 | | | | 3 | 10 |
| US | Mennin | | | | | | 1 | | | | | 1 |
| US | Neikrug | | | | | | | | 1 | | | 1 |
| US | Piston | | | | 1 | | | | | | | 1 |
| US | Rodgers | | | | | | | | | | 1 | 1 |
| US | Schuller | | | | 1 | | 1 | 1 | 1 | | 1 | 5 |
| US | Schuman | | | | | | | | 1 | | | 1 |
| US | Sousa | | | | | | | | | | 1 | 1 |
| US | Taylor | 2 | | | | | | | | | | 2 |
| US | Zwilich | | | | | | | | 1 | | | 1 |
| Yugoslavia | Devcic | | | 1 | | | | | | | | 1 |
| Yugoslavia | Gotovac | | | 1 | | | | | | | | 1 |
| Yugoslavia | Slavenski | | | 1 | 1 | | | | | | | 2 |
| Yugoslavia | Sulek | 1 | | | | | | | | | | 1 |
| Overall totals > | | 839 | 751 | 773 | 758 | 628 | 528 | 508 | 509 | 494 | 523 | 6311 |

**Appendix D: Berlin Philharmonic Orchestra, composer representation
showing items performed in 5-year performance periods**

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-----------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Argentina | Ginastera | | | 2 | 1 | | | | | | | 3 |
| Australia | Dean | | | | | | | | | | 1 | 1 |
| Austria | Berg | 5 | 3 | 4 | 6 | 9 | 7 | 6 | 5 | 4 | 8 | 57 |
| Austria | Berger | 1 | 2 | | 1 | | | | | | | 4 |
| Austria | Bruckner | 21 | 23 | 24 | 22 | 25 | 20 | 24 | 27 | 8 | 12 | 206 |
| Austria | Cerha | | | | | 2 | | 1 | | | 1 | 4 |
| Austria | David | | 1 | 1 | | | | | | | | 2 |
| Austria | Dittersdorf | | | | | | | | | 1 | | 1 |
| Austria | Eder | | | | | | 1 | | | | | 1 |
| Austria | Einem | 2 | 5 | 4 | | 1 | 1 | | | | | 13 |
| Austria | Gal | | | | | | | 1 | | | | 1 |
| Austria | Goldmark | | | | | | | | 1 | | | 1 |
| Austria | Gulda | | | | | | | | | 1 | | 1 |
| Austria | HaydnJ | 19 | 21 | 19 | 28 | 18 | 17 | 17 | 36 | 19 | 11 | 205 |
| Austria | Heiller | | | 1 | | | | | 1 | 1 | | 3 |
| Austria | Jelinek | 1 | | | | | | | | | | 1 |
| Austria | Krenek | 1 | 4 | 2 | 1 | 1 | | | | | | 9 |
| Austria | Lanner | 1 | | | | | | | | | | 1 |
| Austria | Monn | | | | 1 | | | | | | | 1 |
| Austria | Mozart | 34 | 55 | 60 | 76 | 52 | 60 | 66 | 60 | 50 | 49 | 562 |
| Austria | Schoenberg | 7 | 5 | 9 | 9 | 11 | 4 | 6 | 5 | 8 | 3 | 67 |
| Austria | Schreker | | 2 | | | | | | | | | 2 |
| Austria | Schubert | 15 | 17 | 6 | 16 | 17 | 15 | 15 | 17 | 15 | 9 | 142 |
| Austria | Spitzmuelle | | | 1 | | | | | | | | 1 |
| Austria | StraussJ2 | 5 | 9 | | 3 | 4 | 7 | 2 | | 1 | 2 | 33 |
| Austria | StraussJosef | 1 | | | 1 | 3 | 2 | 2 | | | | 9 |
| Austria | Suppe | | | | | 1 | 1 | | | | | 2 |
| Austria | Toch | | 2 | | | | | | | | | 2 |
| Austria | Webern | 1 | 5 | 4 | 5 | 10 | 6 | 6 | 3 | 10 | 2 | 52 |
| Austria | WolffH | 1 | | 2 | | | | 1 | | | | 4 |
| Austria | Zemlinsky | | | | | | | 3 | | 1 | 1 | 5 |
| Belgium | Franck | 4 | 8 | 1 | 2 | 3 | 3 | 1 | 3 | 3 | | 28 |
| Belgium | Poot | | 1 | | | | | | | | | 1 |
| Brazil | Santoro | | | | 1 | | | | | | | 1 |
| Brazil | Villa-Lobos | | 1 | | | | | | | 2 | | 3 |
| Bulgaria | Badinski | | | | | | 1 | | | | | 1 |
| Bulgaria | Lazarof | | | | | 1 | | | | | | 1 |
| Canada | Roy | | 1 | | | | | | | | | 1 |
| Chile | Salas | 1 | | | | | | | | | | 1 |
| China | Su | | | | | | | | 1 | | | 1 |
| China | Tsu-Chiang | | | | | | | 1 | | | | 1 |
| China | Weng-Chung | | 1 | | | | | | | | | 1 |
| Cuba | Brouwer | | | | 1 | | | | | | | 1 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Czech | Benda | | | | | | | | | 1 | | 1 |
| Czech | Cikker | | | 1 | | | | | | | | 1 |
| Czech | Dvorak | 11 | 15 | 19 | 19 | 19 | 16 | 13 | 22 | 12 | 7 | 153 |
| Czech | Fiser | | | | 1 | 1 | | | | 1 | | 3 |
| Czech | Haas | | | | | | | | | 1 | | 1 |
| Czech | Janacek | 3 | | 2 | 1 | 4 | 4 | 2 | 5 | 1 | 2 | 24 |
| Czech | Joachim | | | | | | | 1 | | | | 1 |
| Czech | Kalabis | | | | 1 | | | | | | | 1 |
| Czech | Komzak | 1 | | | | | | | | | | 1 |
| Czech | Macha | | | | | 1 | | | | | | 1 |
| Czech | Mahler | 7 | 13 | 14 | 13 | 13 | 14 | 15 | 18 | 24 | 17 | 148 |
| Czech | Martinu | 3 | 2 | 5 | 1 | 3 | 3 | 2 | 3 | 4 | | 26 |
| Czech | Moscheles | | | 1 | | | | | | | | 1 |
| Czech | Myslivecek | | | | | | | 1 | | | | 1 |
| Czech | Schmidt | | 2 | 1 | | | | | | 1 | | 4 |
| Czech | Smetana | 3 | 7 | 4 | 1 | | 2 | 2 | 2 | 1 | | 22 |
| Czech | Sommer | | | 1 | | | | | | | | 1 |
| Czech | Suk | | | 1 | | | 1 | 1 | | 1 | | 4 |
| Czech | Zelenka | | | | | 1 | | | | | | 1 |
| Denmark | Nielsen | | | | 1 | 1 | 1 | 1 | | 1 | 1 | 6 |
| Finland | Rautavaara | | | | 1 | | | | | | | 1 |
| Finland | Salonen | | | | | | | | | | 1 | 1 |
| Finland | Seegerstam | | | | | 2 | 2 | | | | | 4 |
| Finland | Sibelius | 5 | 5 | 8 | 6 | 8 | 11 | 2 | 10 | 8 | 3 | 66 |
| France | Berlioz | 7 | 7 | 8 | 9 | 9 | 10 | 8 | 13 | 6 | 15 | 92 |
| France | Bizet | 3 | 2 | | | 2 | 2 | 4 | 2 | 1 | 2 | 18 |
| France | Bondeville | | 1 | | | | | | | | | 1 |
| France | Boulez | | | 3 | | 1 | 1 | | 2 | | 3 | 10 |
| France | Charpentier | | | | | 1 | | | | | | 1 |
| France | Chausson | | | | | 1 | | | 1 | | 1 | 3 |
| France | Couperin | | 2 | | | | | | | | | 2 |
| France | Debussy | 5 | 10 | 14 | 7 | 8 | 3 | 6 | 7 | 6 | 5 | 71 |
| France | Dukas | 3 | 1 | 1 | | | | | | | | 5 |
| France | Durufle | 1 | | | | | | | | | | 1 |
| France | Dutilleux | | | | | | 1 | 1 | 1 | | 1 | 4 |
| France | Faure | | | | | | | 1 | 5 | 1 | | 7 |
| France | Gounod | | | | | 1 | | | | 1 | | 2 |
| France | Ibert | 1 | 1 | 1 | 1 | | | | 1 | 1 | | 6 |
| France | Koechlin | | | | | | | | 3 | | | 3 |
| France | Lalo | 1 | 1 | | | | | 2 | | 1 | | 5 |
| France | Massenet | | | | | 1 | | | 1 | | | 2 |
| France | Messiaen | 1 | 2 | | 1 | 2 | 2 | 3 | 1 | 3 | 4 | 19 |
| France | Milhaud | 1 | 3 | 5 | 1 | | 1 | | | 1 | | 12 |
| France | Poulenc | 1 | 1 | | | 2 | | 1 | 3 | | | 8 |
| France | Rameau | | | | | | | | | 1 | | 1 |
| France | Ravel | 16 | 17 | 21 | 13 | 13 | 8 | 9 | 12 | 14 | 17 | 140 |
| France | Rebel | 1 | | | | | 1 | | | | | 2 |
| France | Roussel | 4 | 2 | 4 | 3 | 2 | 1 | | | 1 | | 17 |
| France | Saint-Saens | | 5 | 2 | 1 | 1 | 2 | 2 | 4 | 2 | | 19 |
| France | Satie | | | 1 | 1 | | | | | | | 2 |
| France | Varese | | | 2 | 1 | 1 | 1 | | 2 | | 1 | 8 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Germany | Adorno | | | | | | | 1 | | | | 1 |
| Germany | BachCPE | | | 1 | | | | | | 1 | | 2 |
| Germany | BachJC | 1 | 1 | 1 | 1 | | | | | | | 4 |
| Germany | BachJS | 23 | 25 | 30 | 19 | 22 | 11 | 26 | 3 | 5 | 6 | 170 |
| Germany | Baumann | | 1 | 2 | | | | | | | | 3 |
| Germany | Baur | | | | 1 | | | | | | | 1 |
| Germany | Becker | | | | 1 | | | | | | | 1 |
| Germany | Beethoven | 100 | 76 | 69 | 84 | 60 | 59 | 51 | 56 | 41 | 34 | 630 |
| Germany | Ben-Haim | | 1 | | | | | | | | | 1 |
| Germany | Beyer | | | | 1 | | 1 | | 1 | | | 3 |
| Germany | Bialas | | 1 | 1 | | | | | | | | 2 |
| Germany | Blacher | 6 | 8 | 13 | 6 | 9 | 3 | 2 | 4 | 1 | 1 | 53 |
| Germany | Borck | 1 | 1 | | | | | | | | | 2 |
| Germany | Borris | | | 1 | | | | | 1 | | | 2 |
| Germany | Bose | | | | | | | 1 | | | | 1 |
| Germany | Brahms | 47 | 43 | 44 | 51 | 36 | 33 | 33 | 40 | 21 | 29 | 377 |
| Germany | Bruch | 2 | 2 | | 1 | 2 | 1 | 4 | 1 | | | 13 |
| Germany | Chemin-Petit | 2 | 1 | 1 | 1 | | 1 | | | | | 6 |
| Germany | Cornelius | 1 | | | | | | | | | | 1 |
| Germany | Dessau | | | | 1 | | | | | | | 1 |
| Germany | Distler | | 1 | | | | | | | | | 1 |
| Germany | Dittrich | | | | | | 1 | | | | | 1 |
| Germany | Driessler | 1 | | | | | | | | | | 1 |
| Germany | Drude | | | | | | | 1 | | | | 1 |
| Germany | Egk | 2 | 2 | 2 | | 1 | 1 | 1 | | | | 9 |
| Germany | Erbse | | 1 | | | | | | | | | 1 |
| Germany | Febel | | | | | | | 1 | | | | 1 |
| Germany | Fortner | 1 | 5 | 4 | 2 | 2 | 2 | | | | | 16 |
| Germany | Friedl | | | | | | | 1 | | | | 1 |
| Germany | Frohne | | | | 1 | | | | | | | 1 |
| Germany | Furtwangler | 2 | 3 | 2 | 1 | | 1 | 1 | 1 | | | 11 |
| Germany | Genzmer | 1 | | 1 | | | | | 1 | | | 3 |
| Germany | Glanert | | | | | | | 1 | 1 | | | 2 |
| Germany | Gluck | 3 | | 2 | 1 | | 1 | 4 | | | 1 | 12 |
| Germany | Goetz | 1 | 1 | | | | | | | | | 2 |
| Germany | Goldmann | | | | | | | | | 1 | | 1 |
| Germany | Goldschmidt | | | | | | | | | | 1 | 1 |
| Germany | Grosskopf | | | | | 1 | | | | | | 1 |
| Germany | Hamel | | | | | | | 1 | | | | 1 |
| Germany | Handel | 4 | 18 | 11 | 7 | 4 | 3 | 4 | 3 | 1 | | 55 |
| Germany | Hartig | | 1 | 2 | 1 | | | | | | | 4 |
| Germany | Hartmann | | 4 | 4 | 3 | 1 | 4 | | | 3 | 1 | 20 |
| Germany | Hartung | | 1 | | | | | | | | | 1 |
| Germany | Havenstein | | | | | | | 1 | | | | 1 |
| Germany | Henze | 2 | 3 | 21 | 14 | 2 | 10 | 8 | 4 | 4 | 3 | 71 |
| Germany | Hindemith | 12 | 21 | 23 | 10 | 7 | 10 | 5 | 10 | 13 | 3 | 114 |
| Germany | HoellerK | | 2 | | | | | | | | | 2 |
| Germany | HoellerY | | | | | | | | 1 | | | 1 |
| Germany | Hoffmann | 3 | | | | | | | | | | 3 |
| Germany | HummelB | | | | | | 1 | | | | | 1 |
| Germany | Humperdinck | | | | | | | 1 | | | | 1 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Germany | Jacobi | | 1 | | | | | | | | | 1 |
| Germany | Jentsch | 2 | 1 | | | | | | | | | 3 |
| Germany | Kagel | | | | | | | 1 | | | | 1 |
| Germany | KirchnerVD | | | | | | | 1 | | | | 1 |
| Germany | Klebe | 1 | 1 | 1 | 2 | 1 | 1 | | 1 | | | 8 |
| Germany | Kochan | | | | | | | | 1 | | | 1 |
| Germany | Kohler | | | | | | | 1 | | | | 1 |
| Germany | Kyburz | | | | | | | | | | 1 | 1 |
| Germany | Lebrun | | | | | | | | | 1 | | 1 |
| Germany | Matthus | | | | | | 1 | 1 | 1 | | | 3 |
| Germany | Mendelssohn | 9 | 21 | 13 | 6 | 14 | 13 | 17 | 17 | 11 | 11 | 132 |
| Germany | Meyerbeer | 2 | | | | | | | | | | 2 |
| Germany | Mohaupt | 1 | 2 | | | | | | | | | 3 |
| Germany | Motte | | | | 1 | | | | | | | 1 |
| Germany | Mueller-Siemens | | | | | | | 1 | | | | 1 |
| Germany | Muenz | | | | | | | 1 | | | | 1 |
| Germany | Nicolai | | | | | | | | 1 | | 1 | 2 |
| Germany | Offenbach | | 1 | | | | | | | | | 1 |
| Germany | Orff | 2 | | | | 1 | 1 | 1 | 2 | | | 7 |
| Germany | Pachelbel | | 1 | | 1 | | | 1 | | | | 3 |
| Germany | Pepping | 1 | 1 | 1 | | | 1 | | | | | 4 |
| Germany | Pfitzner | 1 | 5 | 5 | 7 | 1 | 2 | 3 | | | 1 | 25 |
| Germany | Pintscher | | | | | | | | | | 1 | 1 |
| Germany | Reger | 5 | 7 | 7 | 4 | 1 | 3 | 3 | 1 | 3 | 3 | 37 |
| Germany | Reimann | | | 4 | 2 | 1 | 1 | 1 | | 1 | | 10 |
| Germany | Reinecke | | | | | | | 1 | | | | 1 |
| Germany | Rihm | | | | | | 3 | | 3 | 3 | 7 | 16 |
| Germany | Rubbert | | | | | | | 1 | | | | 1 |
| Germany | Ruzicka | | | | | 1 | | | 1 | | | 2 |
| Germany | Schnebel | | | | | | | 2 | | | | 2 |
| Germany | Schneidt | | 1 | | | | | | | | | 1 |
| Germany | Scholz | | 1 | | | | | | | | | 1 |
| Germany | Schreiter | | 1 | | | | | | | | | 1 |
| Germany | Schroeder | | | | | 1 | 1 | | | | | 2 |
| Germany | Schumann | 15 | 24 | 21 | 20 | 16 | 18 | 21 | 20 | 11 | 11 | 177 |
| Germany | Schwarz-Schilling | 2 | 1 | 1 | | | 2 | 1 | | | | 7 |
| Germany | Spohr | | 1 | | | | | | | | | 1 |
| Germany | Stamitz | | 1 | | | 1 | | | | | | 2 |
| Germany | Stephan | | 1 | | | | | | | | | 1 |
| Germany | Sternberg | | 1 | | | | | | | | | 1 |
| Germany | Stiebitz | | 1 | | | | | | | | | 1 |
| Germany | Stockhausen | | | | | 10 | 1 | 1 | | 1 | | 13 |
| Germany | Stoelzel | | 1 | | | | | | | | | 1 |
| Germany | Stranz | | | | | | 1 | | | | | 1 |
| Germany | Strauss | 12 | 33 | 25 | 20 | 11 | 23 | 16 | 37 | 11 | 25 | 213 |
| Germany | Teuschet | | 1 | | | | | | | | | 1 |
| Germany | Thaerichen | 1 | 1 | 3 | 4 | 2 | 2 | | | | | 13 |
| Germany | Tiessen | 1 | 1 | 2 | 1 | 1 | | | | | | 6 |
| Germany | Trapp | 1 | 3 | 1 | 2 | | | | | | | 7 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Germany | Trojahn | | | | | | | 1 | 1 | | | 2 |
| Germany | Vogel | 1 | 3 | 1 | | | | | | | | 5 |
| Germany | Volkman | | | | | | | 1 | | | | 1 |
| Germany | Voss | | 2 | 1 | | | | | | | | 3 |
| Germany | WagnerR | 15 | 5 | 5 | 3 | 4 | 5 | 6 | 8 | 9 | 16 | 76 |
| Germany | WagnerS | | | | | | | 1 | | | | 1 |
| Germany | Wahren | | | | | 1 | | | | | | 1 |
| Germany | Weber | 10 | 7 | 4 | 5 | 3 | 4 | 5 | 8 | 6 | 1 | 53 |
| Germany | Wehle | | 1 | | | | | | | | | 1 |
| Germany | Weill | | 2 | | | | | 1 | 1 | | 2 | 6 |
| Germany | Westerman | | | 3 | | | | | | | | 3 |
| Germany | Wohlfart | | 1 | | | | | | | | | 1 |
| Germany | WolfW | | 1 | | | | | | | | | 1 |
| Germany | Zeller | | | | | | | 1 | | | | 1 |
| Germany | Zender | | | | 1 | 2 | 1 | | | | | 4 |
| Germany | Zillig | | 1 | 2 | | | | | | | | 3 |
| Germany | Zimmermann | | 1 | | 1 | 9 | 2 | 3 | 3 | 1 | 1 | 21 |
| Greece | Kounadis | | | 1 | | | | | | | | 1 |
| Greece | Skalkottas | | 2 | | 2 | | | | | | | 4 |
| Greece | Theodorakis | | | | | | | 1 | | | | 1 |
| Greece | Vlachopoulos | | | | | | | 1 | | | | 1 |
| Greece | Xenakis | | | | | | 1 | 1 | | | | 2 |
| Holland | Landre | | | | 1 | | | | | | | 1 |
| Hungary | Balassa | | | | | | 1 | | | | | 1 |
| Hungary | Bartok | 10 | 12 | 13 | 13 | 20 | 12 | 19 | 15 | 9 | 11 | 134 |
| Hungary | Dorati | | | | | | | | 1 | | | 1 |
| Hungary | Kentner | | | | | | | | 1 | | | 1 |
| Hungary | Kodaly | 1 | 4 | 1 | | 2 | 1 | 1 | 2 | | 1 | 13 |
| Hungary | Kurtag | | | | | | | | | 2 | | 2 |
| Hungary | Ligeti | | | | 2 | 6 | 1 | | | 4 | 1 | 14 |
| Hungary | Liszt | 3 | 5 | 7 | 2 | 3 | 2 | 11 | 6 | 5 | 3 | 47 |
| Hungary | Seiber | 1 | | | | | | | | | | 1 |
| Hungary | Veress | | 1 | | | | | | | | | 1 |
| Hungary | Weiner | | | | | | | | | | 1 | 1 |
| Israel | Scheinkman | 1 | | | | | | | | | | 1 |
| Israel | Tal | | 1 | | | | | | | 1 | | 2 |
| Italy | Arrigo | | | 1 | | | | | | | | 1 |
| Italy | Bellini | | | | | | | | | | 1 | 1 |
| Italy | Berio | | | 1 | 1 | 4 | 1 | | 2 | 1 | 1 | 11 |
| Italy | Boccherini | 1 | 2 | 1 | | | | 1 | 2 | | | 7 |
| Italy | Bonporti | | | | | | | 1 | | | | 1 |
| Italy | Busoni | 4 | 1 | | 3 | | | 1 | 1 | 1 | | 11 |
| Italy | Caldara | | | 1 | 1 | | | | | | | 2 |
| Italy | Casella | | 1 | | | | | | | | | 1 |
| Italy | Castiglioni | | | | 1 | | | | | | | 1 |
| Italy | Cherubini | | 1 | 1 | 1 | | | 1 | | | | 4 |
| Italy | Ciardi | | | | | | | 1 | | | | 1 |
| Italy | Cimarosa | 1 | | | | | | | | | | 1 |
| Italy | Corelli | 1 | 2 | 1 | 1 | | 1 | 1 | 1 | | | 8 |
| Italy | Dallapiccola | 2 | 1 | 1 | 3 | | | | | | | 7 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Italy | Ferrero | | | | | | 1 | | | | | 1 |
| Italy | Gabrieli | | 1 | 1 | | 1 | 1 | | | | | 4 |
| Italy | Geminiani | | | 1 | | | 1 | | | | | 2 |
| Italy | Ghedini | 1 | | | | | | | | | | 1 |
| Italy | Leoncavallo | | | | | | | 1 | | | | 1 |
| Italy | Locatelli | | | 1 | | | | | | | | 1 |
| Italy | Maderna | | | | | | 2 | | | | | 2 |
| Italy | Mainardi | | 1 | | | | | | | | | 1 |
| Italy | Malipiero | | 1 | 1 | 2 | | | | | | | 4 |
| Italy | Manzoni | | | | | | 1 | | | 1 | | 2 |
| Italy | Marcello | | 1 | 1 | | | | | | | | 2 |
| Italy | Mascagni | | | | | 1 | 1 | | | | | 2 |
| Italy | Menotti | | 1 | | | | | | | | | 1 |
| Italy | Monteverdi | 1 | | 2 | 2 | | 1 | | 1 | 3 | | 10 |
| Italy | Nono | | 1 | 1 | | 1 | 1 | | 1 | 2 | 1 | 8 |
| Italy | Paganini | 1 | 1 | | | | 1 | 1 | 1 | 1 | | 6 |
| Italy | Pergolesi | 1 | | | | | | | | | | 1 |
| Italy | Petrassi | 1 | 1 | 4 | 2 | 2 | | | | | | 10 |
| Italy | Puccini | | 1 | | | 1 | | 3 | | | | 5 |
| Italy | Respighi | 2 | | | | | | | | | | 2 |
| Italy | Rossini | 4 | 5 | 1 | 3 | 3 | 2 | 4 | 3 | 3 | 4 | 32 |
| Italy | Salviucci | | | | | 1 | | | | | | 1 |
| Italy | ScarlattiA | | 1 | | | 1 | | | | | | 2 |
| Italy | Sinopoli | | | | | | 2 | 1 | | | | 3 |
| Italy | Spontini | 1 | | | | | | | | | | 1 |
| Italy | Verdi | 2 | 1 | 2 | 6 | 4 | 5 | 4 | 3 | 5 | 19 | 51 |
| Italy | Viotti | | 1 | | | 1 | | 2 | | | | 4 |
| Italy | Vivaldi | 1 | 2 | | 1 | 4 | 1 | 1 | 4 | | | 14 |
| Italy | Vlad | | | | 1 | | | | | | | 1 |
| Japan | Akutagawa | | 1 | | | | | | | | | 1 |
| Japan | Anjo | | | | | | | | 1 | | | 1 |
| Japan | Ishii | | | | | 2 | 2 | | | | | 4 |
| Japan | Matsudaira | | 1 | | | | | | | | | 1 |
| Japan | Matsushita | | | 1 | | | | | | | | 1 |
| Japan | Mayuzumi | | | 2 | 1 | | | | | | | 3 |
| Japan | Moroi | | | | 1 | | | | | | | 1 |
| Japan | Ohguri | | 1 | | | | | | | | | 1 |
| Japan | Takemitsu | | | 1 | 3 | 1 | 1 | 1 | | 1 | 1 | 9 |
| Korea | Yun | | | 1 | 1 | 2 | | 2 | 2 | | | 8 |
| Mexico | Chavez | 1 | 3 | 1 | | | | | | | | 5 |
| Mexico | Revueltas | | 1 | 1 | | | | | | | | 2 |
| Norway | Grieg | | 2 | 1 | | 1 | | 1 | 2 | 1 | | 8 |
| Norway | Nordheim | | | | | 1 | | | | | | 1 |
| Norway | Saeverud | | | 1 | | | | | | | | 1 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|-------------|-------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Sweden | Atterberg | 1 | 1 | | | | | | | | | 2 |
| Sweden | Blomdahl | | | | 1 | | 1 | | | | | 2 |
| Sweden | Boldemann | 1 | | | | | | | | | | 1 |
| Sweden | Larsson | 1 | | | | | | | | | | 1 |
| Sweden | Lidholm | | | | 1 | | | | | | | 1 |
| Sweden | Pettersson | | | | | | | | 1 | | | 1 |
| Sweden | Stenhammer | | | | | | | | | 1 | | 1 |
| Switzerland | Beck | 1 | | | | | | | | | | 1 |
| Switzerland | Bloch | | | 2 | 1 | | 1 | | 1 | | | 5 |
| Switzerland | Burckhardt | 1 | | | | | | | | | | 1 |
| Switzerland | Englert | | | | | 1 | | | | | | 1 |
| Switzerland | Honegger | 4 | 6 | 6 | 5 | 6 | 3 | 2 | 2 | | 2 | 36 |
| Switzerland | Huber | | | | 2 | 1 | | | | | | 3 |
| Switzerland | Liebermann | 1 | 3 | 1 | | | | | | | | 5 |
| Switzerland | Martin | 2 | 2 | 8 | 2 | 2 | 1 | | | 1 | | 18 |
| Switzerland | Mieg | | 1 | | | | | | | | | 1 |
| Switzerland | Schoeck | | | 1 | | | | | | | | 1 |
| Switzerland | Staempfli | | 1 | | | | | | | | | 1 |
| Switzerland | Sutermeister | 1 | 2 | | | | | | | | | 3 |
| Turkey | Erkin | 1 | | | | | | | | | | 1 |
| UK | Barbirolli (arr.) | | | 1 | | | | | | | | 1 |
| UK | Bennett | | | 1 | | | | | | | | 1 |
| UK | Birtwistle | | | | | | | | | | 1 | 1 |
| UK | Britten | 2 | 3 | 6 | 1 | 1 | 2 | 1 | | 2 | 5 | 23 |
| UK | D'Albert | | | 1 | | | 1 | | | | | 2 |
| UK | Delius | | | | | | 2 | | | | | 2 |
| UK | Eastwood | 1 | | | | | | | | | | 1 |
| UK | Elgar | | 1 | 1 | 3 | 2 | 4 | 1 | 6 | 3 | 3 | 24 |
| UK | Fricker | 1 | | | | | | | | | | 1 |
| UK | Gibbons | | | | 1 | | | | | | | 1 |
| UK | Goehr | | | | 1 | | | | | | | 1 |
| UK | Holst | | | | | | | | 1 | | | 1 |
| UK | Jacob | 1 | | | | | | | | | | 1 |
| UK | Knussen | | | | | | | | | | 1 | 1 |
| UK | Purcell | | | | 2 | | | | | 2 | | 4 |
| UK | Rawsthorne | 1 | | | | | | | | | | 1 |
| UK | Tippett | | 1 | 1 | 1 | 1 | | | 1 | | | 5 |
| UK | Vaughan Williams | 3 | 1 | 1 | 2 | 2 | 1 | | | | 1 | 11 |
| UK | Walton | | 1 | | 2 | 1 | | | | | | 4 |

BPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|------------------|-------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| US | Babbitt | | | | 1 | | | | | | | 1 |
| US | Barber | | 5 | 1 | 1 | | 1 | | 1 | | | 9 |
| US | Bernstein | | | | | | | | | 3 | | 3 |
| US | Blackwood | | | 1 | | | | | | | | 1 |
| US | Bolcom | | | | | | | | | 1 | | 1 |
| US | Burton | | | 1 | | | | | | | | 1 |
| US | Carter | | | | 2 | | 1 | | | | 2 | 5 |
| US | Chadwick | | 1 | | | | | | | | | 1 |
| US | Copland | | 1 | 2 | | | | | | | | 3 |
| US | Creston | | 3 | | | | | | | | | 3 |
| US | Crumb | | | | | | 1 | 1 | | | | 2 |
| US | Dello Joio | | 2 | | | | | | | | | 2 |
| US | Druckman | | | | | | 2 | 1 | 1 | | | 4 |
| US | Foss | | | 1 | 1 | | | | | | | 2 |
| US | Gershwin | | 4 | | | | 2 | | | 2 | | 8 |
| US | Gould | | 1 | | | | | | | | | 1 |
| US | Griffes | 1 | | | | | | | | | | 1 |
| US | Grofe | | | | | | 1 | | | | | 1 |
| US | Helm | 1 | | | | | | | | | | 1 |
| US | Humel | | | 1 | | | | | | | | 1 |
| US | Ives | | | | 3 | 3 | 1 | | 4 | 2 | 2 | 15 |
| US | Maazel | | | | | | | | | | 1 | 1 |
| US | Miller | | | 1 | | | | | | | | 1 |
| US | Paine | | | | | | | 1 | | | | 1 |
| US | Piston | | 2 | | | | | | | | | 2 |
| US | Read Thomas | | | | | | | | | | 1 | 1 |
| US | Robertson | | 1 | | | | | | | | | 1 |
| US | Rouse | | | | | | | 1 | | | | 1 |
| US | Ruggles | | | | | | 1 | 1 | | | | 2 |
| US | Schuller | | | | 1 | | | 1 | | | | 2 |
| US | Schuman | 1 | | | | | | | | | | 1 |
| US | Seeger | | 1 | | | | | | | | | 1 |
| US | Swanson | | 1 | | | | | | | | | 1 |
| US | Thomson | | 1 | | | | | | | | | 1 |
| Yugoslavia | Kelemen | | | | 1 | | | | | | | 1 |
| Yugoslavia | Malec | | | | 1 | 1 | | | | | | 2 |
| Overall totals > | | 615 | 817 | 763 | 714 | 654 | 617 | 636 | 687 | 510 | 462 | 6475 |

**Appendix E: Vienna Philharmonic Orchestra, composer representation
showing items performed in 5-year performance periods**

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|---------|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Austria | Berg | | | | 2 | 5 | | 3 | 2 | 3 | 4 | 19 |
| Austria | Berger | 2 | 5 | 1 | 2 | | 1 | | | | | 11 |
| Austria | Bruckner | 10 | 11 | 12 | 12 | 12 | 9 | 5 | 11 | 5 | 7 | 94 |
| Austria | Cerha | | | | | | | 1 | | | 1 | 2 |
| Austria | Eder | | | | | | 1 | | | | | 1 |
| Austria | Einem | | 2 | 3 | 2 | 1 | | | | 1 | | 9 |
| Austria | Fuerst | | | | | 1 | | | 1 | | | 2 |
| Austria | Gulda | | | | | | | | | 1 | | 1 |
| Austria | Haager | 1 | | | | | | | | | | 1 |
| Austria | Hadamowsky | 1 | | | | | | | | | | 1 |
| Austria | Haydn1 | 7 | 11 | 6 | 5 | 9 | 8 | 14 | 7 | 6 | 8 | 81 |
| Austria | Heiller | | | | 1 | | | | | | | 1 |
| Austria | Korngold | 1 | | | | | | | | | | 1 |
| Austria | LeitermayerA | | | 1 | | | | | | | | 1 |
| Austria | LeitermayerF | | | | | | | 1 | | | 1 | 2 |
| Austria | Marx | 1 | | | | | | | | | | 1 |
| Austria | Mozart | 18 | 20 | 13 | 17 | 44 | 22 | 23 | 20 | 23 | 9 | 209 |
| Austria | Prinz | | | | | 1 | | | | | | 1 |
| Austria | Salmhofer | 2 | | | | | | | | | | 2 |
| Austria | Schoenberg | | 2 | 1 | 2 | 2 | 1 | 1 | 3 | 3 | 3 | 18 |
| Austria | Schubert | 9 | 6 | 5 | 4 | 7 | 7 | 4 | 5 | 7 | 9 | 63 |
| Austria | StraussJ2 | 2 | | | | 2 | | | | | | 4 |
| Austria | Uhl | | | | 2 | | | | | | | 2 |
| Austria | Webern | | 2 | 2 | 3 | 2 | | | 4 | | 3 | 16 |
| Austria | Wellesz | | | | | | | 1 | | | | 1 |
| Austria | Wimberger | | | | | | 1 | | | | | 1 |
| Austria | Wolf | 1 | 2 | | | | | | | | | 3 |
| Austria | Wunderer | | | | | | 1 | | | | | 1 |
| Austria | Zemlinsky | | | | | | | | | 1 | | 1 |
| Belgium | Franck | 3 | | 1 | | 1 | | | | 1 | | 6 |
| Brazil | Guarnieri | 1 | | | | | | | | | | 1 |
| Brazil | Villa-Lobos | 1 | | | | | | | | | | 1 |
| Czech | Dvorak | 7 | 2 | 2 | 1 | 5 | 4 | 4 | 5 | 4 | 6 | 40 |
| Czech | Janacek | 1 | | | | | 1 | 1 | | 1 | 2 | 6 |
| Czech | Mahler | 5 | 7 | | 6 | 7 | 6 | 9 | 9 | 13 | 7 | 69 |
| Czech | Martinu | 1 | | | | | | | 1 | 2 | | 4 |
| Czech | Smetana | 3 | 1 | | | | | | 2 | | | 6 |
| Czech | Vanhal | | | | | 1 | | | | | | 1 |
| Denmark | Nielsen | | | | | | | | | 1 | | 1 |
| Finland | Sibelius | 1 | | 1 | 1 | | | | 4 | | 2 | 9 |
| France | Berlioz | | 2 | 1 | 1 | 3 | 2 | 2 | 2 | 2 | 2 | 17 |
| France | Bizet | | 1 | | | | | | | 1 | | 2 |
| France | Boulez | | | | | | | | 1 | 1 | 1 | 3 |
| France | Chabrier | | 2 | | | | | | | | | 2 |
| France | Couperin | | 1 | | | | | | | | | 1 |
| France | Debussy | 4 | 2 | 3 | 3 | 1 | 2 | 4 | | 4 | 6 | 29 |
| France | Dukas | 2 | | | | | | | | | | 2 |
| France | Faure | | | | | | | | | 1 | | 1 |
| France | Ibert | | | | | | 1 | | | | | 1 |
| France | Messiaen | | | | | | 1 | | | 1 | | 2 |
| France | Rameau | | | | 1 | | | | | | | 1 |
| France | Ravel | 6 | 4 | 2 | 1 | 3 | | 3 | | 4 | 5 | 28 |
| France | Saint-Saens | | | | | 1 | | | | | | 1 |

VPO: composer representation (items performed in 5-year periods)

| Country | Composer | 51-55 | 56-60 | 61-65 | 66-70 | 71-75 | 76-80 | 81-85 | 86-90 | 91-95 | 96-00 | Totals |
|------------------|------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|
| Italy | Berio | | | | | | | | 1 | | 1 | 2 |
| Italy | Busoni | | 2 | 1 | | | | | | | | 3 |
| Italy | Casella | 1 | | | | | | | | | | 1 |
| Italy | Cherubini | 1 | | 2 | | | | | 1 | | 1 | 5 |
| Italy | Cimarosa | | 1 | | | | | | | | | 1 |
| Italy | Gabrieli | | | 2 | | | | | | 1 | | 3 |
| Italy | Geminiani | | | | | 1 | | | | | | 1 |
| Italy | Locatelli | | | 1 | | | | | | | | 1 |
| Italy | Monteverdi | 1 | | | | | | | | | | 1 |
| Italy | Nono | | | | | | | | 1 | | | 1 |
| Italy | Paganini | | | | | | | | | 1 | | 1 |
| Italy | Petrassi | | | 1 | | | | | | | | 1 |
| Italy | Pizzetti | | 1 | | | | | | | | | 1 |
| Italy | Respighi | 2 | 1 | | 1 | | | | | | | 4 |
| Italy | Rossini | 3 | 1 | | | | | | | 2 | | 6 |
| Italy | Verdi | 2 | | 1 | | | | 1 | | 1 | | 5 |
| Italy | Vivaldi | 2 | | 1 | 1 | | 3 | 1 | 1 | | | 9 |
| Japan | Matsudaira | 1 | | | | | | | | | | 1 |
| Japan | Takemitsu | | | | | | | | | 1 | | 1 |
| Poland | Chopin | | | | | | | 1 | | | | 1 |
| Poland | Lutoslawski | | | | | | | | 1 | | | 1 |
| Poland | Penderecki | | | | | 1 | | | | | | 1 |
| Rumania | Enescu | 1 | | | | | | | | | | 1 |
| Rumania | Rogalski | | | 1 | | | | | | | | 1 |
| Russia | Glazunov | | | | | 1 | | | | | | 1 |
| Russia | Kabalevsky | | 1 | | | | | | | | | 1 |
| Russia | Khachaturian | | | 3 | | | | | | | | 3 |
| Russia | Mussorgsky | 3 | 1 | | 1 | | 1 | 1 | | 1 | 1 | 9 |
| Russia | Prokofiev | 1 | 1 | | | 3 | 2 | | 1 | 2 | 2 | 12 |
| Russia | Rachmaninov | | | | | | | | | 1 | | 1 |
| Russia | Rimsky-Korsakov | | | | | | | 1 | | | 1 | 2 |
| Russia | Schnittke | | | | | | | | | 1 | | 1 |
| Russia | Scriabin | | | 1 | | | 1 | | 1 | | | 3 |
| Russia | Shostakovich | | 1 | | 1 | | 1 | 1 | 3 | 1 | 5 | 13 |
| Russia | Stravinsky | 5 | 3 | 5 | 6 | 5 | 2 | 5 | 1 | 4 | 5 | 41 |
| Russia | Tchaikovsky | 7 | 1 | 4 | | 4 | 6 | 7 | 3 | 2 | 3 | 37 |
| Spain | Albeniz | 1 | | | | | | | | | | 1 |
| Spain | Falla | 2 | | | | | | | | | | 2 |
| Switzerland | Honegger | 2 | 1 | | | | | 1 | 1 | 1 | | 6 |
| Switzerland | Martin | | | 1 | 2 | 1 | 1 | | | | | 5 |
| UK | Britten | | | 1 | | | | | | | | 1 |
| UK | Elgar | | | | | 1 | 1 | | | | 3 | 5 |
| UK | Vaughan Williams | | | | | | | | 1 | | 1 | 2 |
| UK | Walton | 1 | | | 1 | | | | | | | 2 |
| US | Barber | 1 | | | | | | | | | 1 | 2 |
| US | Bernstein | | | | 1 | | | 2 | 2 | | | 5 |
| US | Crumb | | | | | | | 1 | | | | 1 |
| US | Gershwin | | | | | | 1 | | 1 | | | 2 |
| US | Ives | | | | | | 1 | 1 | | | | 2 |
| US | Maazel | | | | | | | | | | 2 | 2 |
| US | Previn | | | | | | | | | | 1 | 1 |
| US | Ruggles | | | | | | | | 1 | | | 1 |
| Overall totals > | | 234 | 175 | 156 | 158 | 175 | 149 | 166 | 152 | 166 | 172 | 1703 |