PERFECT STRANGERS: INTER-SCENE ENGAGEMENT IN *CONCERTO FOR GROUP AND ORCHESTRA*

by

CHRIS PFEIFER

(Under the Direction of Naomi Graber)

ABSTRACT

This dissertation investigates *Concerto for Group and Orchestra* (*CfGaO*), a pioneering 1969 event in which rock and classical music scenes intersected through Deep Purple's collaboration with the Royal Philharmonic Orchestra under Malcolm Arnold's baton. Composed by the band's keyboardist Jon Lord, *CfGaO* represents a formative attempt to unify rock and classical music within a live, interdependent framework at London's Royal Albert Hall, a setting steeped in classical tradition. The study employs musicological and social psychological frameworks to unpack how scene members—musicians, critics, and audiences—negotiated genre contracts in real-time, spanning rehearsal to reception. In analyzing *CfGaO*'s composition, its mixed critical reception, and subsequent influence on rock-classical fusion, this work situates *CfGaO* as a catalyst that expanded the possibilities for crossover between popular and classical music. Ultimately, this study underscores the concert's reflection of musical identity, inviting deeper discourse on the interplay between genre, culture, and social identity.

INDEX WORDS: Crossover, musical identity, rock, progressive rock, classical, music scenes, Deep Purple, Jon Lord, Royal Philharmonic Orchestra, Royal Albert Hall, Malcolm Arnold

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CHRIS PFEIFER

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CHRIS PFEIFER

Major Professor:	Naomi Graber
Committee:	Richard “Dickie” Lee
	Stephen Valdez

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
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CHAPTER 1

INTRODUCTION TO *CONCERTO FOR GROUP AND ORCHESTRA*

Introduction

On September 24, 1969, Deep Purple performed *Concerto for Group and Orchestra* (*CfGaO*) with the Royal Philharmonic Orchestra (RPO) at the Royal Albert Hall in London, in an event titled "Deep Purple – When Two Worlds Meet! With the Royal Philharmonic Orchestra and Malcolm Arnold, in aid of Task Force."[1] The incorporation of classical timbres into rock or pop music was not novel in 1969, but *CfGaO*, a multimovement work composed by the band's keyboardist Jon Lord, is the earliest example of a rock band releasing an album of music that was written with the goal of performing an interdependent, live collaboration with a major symphonic orchestra.[2] As rock historian Glenn Baker notes, "back then the idea that these two diametrically opposed worlds could come together was outrageous."[3] Still, Jon Lord desired *CfGaO* to be perceived as serious music—more than a mass market commodity—as he believed his

[1] Deep Purple, the Royal Philharmonic Orchestra, *Concerto for Group and Orchestra*, conducted by Malcom Arnold, Tetragrammaton Records, 1969 (U.S.). The U.K. release was in January 1970.

[2] Susan Fast, "Rock," *Grove Music Online*, January 31, 2014, https://doi.org/10.1093/gmo/9781561592630.article.A2257208; Richard Middleton, "Rock," *Grove Music Online*, January 20, 2001, https://doi.org/10.1093/gmo/9781561592630.article.49135; I consider "rock" as having evolved from "rock and roll" by the in the mid-1960s, as discussed by the Middleton and Fast. While this distinction is not without its detractors, the terminological development of"'rock music" is credited to the scene's attempts "to distinguish this music from the Rock and roll of the 1950s and the pop and soul of the early-1960s" (Fast). I use the term "classical" in this dissertation to refer to the style commonly referred to as "Western art" music to maintain consistency with the musicians, critics, and authors quoted in this dissertation (e.g., Fred Bacon in Kenneth H. Marcus, "'Every Evening at 8': The Rise of the Promenade Concerts in Late Nineteenth-Century Boston." *American Music* 36, no. 2 [2018]: 203; *Deep Purple – In Rock*, directed by Bob Carruthers [Marina Del Ray, CA: Vision Films, 2004], DVD; Adler Ayden Wren, "'Classical Music for People Who Hate Classical Music': Arthur Fiedler and the Boston Pops, 1930–1950," [PhD diss., The University of Rochester, Eastman School of Music, 2007]; Michael Dwyer, "Classical Gas," *The Age* [Melbourne], February 3, 2003).

[3] Ashley Hall, "Deep Purple Keyboardist Dies," *The World Today (ABC)*, July 12, 2016, accessed November 17, 2024, https://www.abc.net.au/listen/programs/worldtoday/deep-purple-keyboardist-dies/4136210.

compositions were "as profound in structure and as significant in cultural impact as any work from the symphonic canon."[4]

My dissertation explores how rock and classical scene members converged during the *CfGaO* event. I draw the idea of "scene" primarily from Keith Harris' work on the "Extreme Metal Scene," in which he describes "scene" as connoting a "decentralised, global and diffuse network of producers and consumers" of a specific musical style or genre.[5] This dissertation will use broad musicological and social psychological concepts to examine how the involved scenes engaged one another through each phase of the event process: the rehearsal, performance, and album consumption. I also evaluate the competing claims of some classical music critics and Lord to explore the issue of the "seriousness" of his composition.

Significance

I focus on *CfGaO* as a concert comprising music that was not groundbreaking harmonically, melodically, or rhythmically in 1969, but it was unprecedented for being a live event in a classical concert hall that combined rock and classical ensembles into one unit.[6] *CfGaO* premiered a composition that fully integrated classical and rock music rather than one style or the other incorporating elements of the other, or simply an arrangement of existing music. Furthermore, the event's advertising evoked ideas of classical scenes—a concerto performed with a symphony orchestra conducted by a classical composer. This event contrasts with The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and The Moody Blues' *Days of Future Past* (both 1967), as the latter two are unambiguously the creations of rock/pop bands and

[4] "Obituary: Jon Lord: Organ player who infused his band Deep Purple with classical influences," *Guardian*, July 17, 2012, 39.

[5] Keith Harris, "'Roots'?: The Relationship between the Global and the Local within the Extreme Metal Scene," *Popular Music* 19, no. 1 (2000): 14.

[6] Robert Walser, "Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* 11, no. 3 (1992): 263–308, 266.

were studio recordings that listeners first experienced outside of a concert setting. Two significant points I discuss are: first, the concert's marketing lacked clarity on whether it was a rock event with an orchestra or a classical event with a rock band. Second, *CfGaO* was initially a live performance, which carries different expectations in terms of sound, setting, and audience compared to studio recordings.

While full orchestras were not uncommon in some 1950s and 1960s popular music genres, and "classical" elements such as sweet string timbres appeared in rock, full ensembles were all but absent in the genre. Walter Everett attributes this to the prohibitively high cost of production—rehearsal and studio time—leading labels to limit such expenditures to popular music artists who could guarantee profits. Executives were comfortable investing capital into performers such as Doris Day, Sammy Davis Jr., Barbra Streisand, and Tom Jones because, as Everett states, labels considered such acts to have "loyal" audiences.[7] This makes *CfGaO* noteworthy beyond 1969, as such events are still uncommon due to their cost and logistical challenges.

The concert not only encouraged major orchestras to record symphonic arrangements of rock music, but it also influenced future similar efforts by popular rock acts, some of which catalyzed this dissertation. The most similar example of a rock artist partnering with a large, established classical ensemble is Yngwie Malmsteen's *Concerto Suite for Electric Guitar and Orchestra in E Flat Minor Op.1* (1998). Malmsteen composed the work for himself as a solo electric guitarist playing primarily classical-style music with an orchestra, whereas Lord composed for a rock group playing rock and classical music with an orchestra. Additionally, the guitarist is noticeably more present and integrated with the orchestra in Malmsteen's

[7] Walter Everett, *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes,"* (Oxford University Press, 2008), 115–116.

composition than Deep Purple was with the RPO in *CfGaO*. More commonly known successors to *CfGaO* are Metallica's *S&M* (1999) and Scorpions' *Moment of Glory* (2000). These events featured each artist's previously recorded catalog, which was then augmented by an orchestra playing newly composed music. Malmsteen's and Scorpions' releases achieved some commercial exposure, but Metallica's *S&M* was a chart and financial success, selling over five million albums and leading to a follow-up concert, DVD, and similar album twenty years later (*S&M*^{2}).[8]

Understanding *CfGaO*'s background, execution, and stakeholders reveals my dissertation's contribution to the scholarship surrounding reactions to music that crosses stylistic and cultural boundaries. Prior to this project, my familiarity with the event was limited to statements from artists such as those mentioned above, but my research uncovered *CfGaO*'s importance as the first concert of its kind. This event was unlike Pops concerts, where classical orchestras play an array of music from classical to arrangements of popular music; it was unlike studio recordings from rock bands that feature classical instruments. From its marketing to its rehearsals to its performance, *CfGaO* revealed how members of disparate scenes—musicians, fans, venue, and critics—engage each other when social contracts and expectations are challenged. My research will contribute to conversations on subsequent crossover efforts and how musical identities are perceived and maintained by ingroup and outgroup members. These achievements, along with the comments in Chapters 2 and 5 by musicians and authors who cite *CfGaO* as an inspirational and landmark event, reveal just some of the concert's significance.

[8] Bryan Rolli, "Metallica Smashes Global Box Office Record with '*S&M*^{2},'" *Forbes*, June 4, 2024, accessed November 17, 2024, https://www.forbes.com/sites/bryanrolli/2019/10/17/metallica-scores-biggest-global-rock-event-cinema-release-with-sm/.

Research Questions

Genre includes musical stylistic features, but also functions more broadly as a social contract among scene members, establishing informal expectations between artist and audience. These expectations encompass not only musical elements like timbres, rhythms, and dynamics but also concert etiquette, personal appearance, and even sartorial and grooming choices. Thomas Johnson's concept of contractual implications loosely parallels the social contract theories of Hobbes and Locke, where one party implicitly or explicitly yields certain freedoms in exchange for social benefits (e.g., citizens surrendering liberties to a government for protection). In discussing genre-as-contract, Johnson highlights an implicit agreement where both artist and audience acknowledge and engage with the conventions tied to a specific musical label.[9] This dynamic resembles Hobbes' and Locke's theories, where the exchange of services (e.g., genre-consistent performances) is met with reciprocal support (e.g., purchasing tickets, albums, or merchandise).

Perceived contractual agreements are specific to genre considerations because, unlike musical "styles," musical genres represent "extra-musical peripheral determinations of categorizations," according to Johnson and others.[10] In other words, "style" implies musical gestures alone, whereas "genre" implies identities and contexts. Johnson further notes that such contracts are cemented through the repetition of musical gestures, manifesting a scene's expectations of an artist.[11] This does not imply, however, that genre is static. While research on musical identity (defined below) within scenes can only make imprecise categorizations, the

[9] Thomas Johnson, "Analyzing Genre in Post-Millennial Popular Music" (Ph.D. diss., The City University of New York, 2018), 18.

[10] Ibid., 18–20, and 24.

[11] Ibid., 20.

group members at all levels must satisfy implicit social contracts by conforming to the scene's general expectations for sounds, activities, and communication.

For this dissertation, these concepts raise the question: how do scene members of disparate genres react when both contracts are simultaneously renegotiated in live events that require inter-scene engagement? In this dissertation I consider this question alongside several related ones: For what audiences was *CfGaO* intended? Did the composer and artists accomplish these goals musically? How did the orchestral musicians view the material? How did the rock and classical musicians engage each other before and during the performances? Finally, how was the event received by critics and audiences?

I also will unpack the implications of the advertising of *CfGaO* and the efforts to evoke a sense of legitimacy from and among scene members, though I will also consider how that advertising led to some scene members feeling uncertain about the event's goal. I plan to present evidence that highlights the perceived cultural mismatch between rock and classical music scenes. This will provide an understanding of why the cultural challenges faced by Deep Purple and the RPO during their collaboration initially may have hindered their success in the immediate term. However, the perseverance of each ensemble ultimately paved the way for later events, demonstrating the potential for rock and classical music to become viable crossover partners.

Limitations

I acknowledge that the use of elements of classical music in the context of popular music was not novel during the conception of *CfGaO*. I further recognize that *CfGaO* was not the first

time a rock band performed with an orchestra. Important predecessors include *Sgt. Pepper's Lonely Hearts Club Band* and *Days of Future Past*.[12]

One of the research questions I discuss in the previous section references the event's reception by critics. It is important to note that I analyze *CfGaO* from a classical perspective rather than a rock or hybrid perspective, primarily because disapproval of the event by journalists focused on its classical and concerto credentials. However, disapproval of the concert was not limited to classical scene members. Chapter 3 reveals that even unsatisfied rock authors and musicologists commented on *CfGaO* from a classical vantage point rather than a rock perspective. While I acknowledge the scenes represented by most of the quoted critics, the lack of consistent feedback from the rock scene led to minimal examination of negative journalism regarding the concert.

My work is informed by research on human interactions and behavior from a sociological approach, but I will not cite specific theories. Instead, I will use broad qualitative sociological concepts on scenes to examine the individual and group behaviors at play during the conception and creation of *CfGaO*, which I will discuss by examining the implied social contract of genre and scene expectations.

Literature Review

The texts of Robert Walser (*Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*) and Simon Frith (*Performing Rites*) are foundational to rock music and heavy metal studies. Frith's notions that the reception and expectations of music "are not inherent in the music itself" enable me to unpack the biases of scene members in the subject

[12] These two albums represent some of the most commercially significant early rock and orchestra recordings, but they were predated by critically successful albums such as *Freak Out!* (1966) by the Mothers of Invention.

events.[13] I then consult Walser's analysis of how rock and metal scenes employ imprecise characteristics to gauge the perceived genre authenticity of an artist's image and sound, which will inform my analysis of the event's reception.[14] I also draw on Elena Savitskaya's article "From Rock Symphony to Metal Opera: Classical Genres and Forms in Rock Music," which forms the foundation for my background research on the beginnings of rock and orchestra collaborations.[15] Her examination of Deep Purple's *Concerto for Group and Orchestra* will serve as a guide for viewing inter-scene communication, and will frame the event's reception by critics, which will act as an initial gauge on scene transformation over the thirty years between *CfGaO* and its most perceptible descendants.

My dissertation examines group interactions among popular music and classical music scene members, and I discuss inter-scene relationships based on the expectations from the implied social contract between artist and listener. Thomas Johnson's dissertation "Analyzing Genre in Post-Millennial Popular Music" is the launching point for this initial question, beginning with the concept of genre-as-contract.[16] His examinations of the "reader's" (listener's) expectations of an "author" (artist) establish concepts of perceived contract violations by scene members, allowing me to analyze the ways scene members perceive violations in the contract when musicians do not perform expected rhythms, dynamics, etc.

Also relevant to my research is David Brackett's "Popular Music Genres: Aesthetics, Commerce and Identity," in *The SAGE Handbook of Popular Music*, in which he discusses the

[13] Simon Frith, *Performing Rites* (Oxford University Press, 1996), 26.

[14] Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (University Press of New England, 1993).

[15] Elena Savitskaya, "From Rock Symphony to Metal Opera: Classical Genres and Forms in Rock Music," *Music Science Today: The Permanent & the Changeable / Mūzikas Zinātne Šodien: Pastāvīgais Un Mainīgais* 11 (2019): 42.

[16] Johnson, "Analyzing Genre," 18–20, 41–43. Johnson discusses the differing concepts of genre contracts, but I consider this contract as encompassing the entire scene, per Harris, "'Roots'?," 14.

foundational links between musical and cultural identification, both in theory and in practice, including the associations of genres and musical identities.[17] More specifically, I consider Brackett's assessment of genres as having perceived sonic tendencies rather than "static assemblages of empirically verifiable musical characteristics," which informs my presentation of inter-scene and intra-scene interactions when contract violations are perceived.[18]

I look to Eric Smialek's dissertation "Genre and Expression in Extreme Metal Music, ca. 1990–2015" regarding more specific concepts of genre and meaning-making within metal styles.[19] His exploration of how scene members treat and perceive non-scene members is of central relevance when I examine how Deep Purple members hoped to engage the classical music scene during the live event. Accordingly, my work focuses on the case study as a live event, not a studio event, the fundamental differences that Thomas Turino addresses in *Music as Social Life: The Politics of Participation*.[20] Turino notes that there are fundamental differences between creating a studio recording, in which human interaction during the artistic process may be limited, and yet is necessary in live contexts. In the case of my dissertation's case studies, this frames the discussion on the engagement between rock and classical scenes, as opposed to interactions during studio recording events that employed classical timbres (e.g., The Beatles, The Beach Boys, The Moody Blues).

[17] David Brackett, "Popular Music Genres: Aesthetics, Commerce and Identity," in *The SAGE Handbook of Popular Music*, edited by Andy Bennett and Steve Waksman (SAGE, 2015).

[18] Ibid., 3.

[19] Eric T. Smialek, "Genre and Expression in Extreme Metal Music, Ca. 1990–2015" (Ph.D. diss., McGill University, 2015).

[20] Thomas Turino, *Music as Social Life: The Politics of Participation* (University of Chicago Press, 2007), 66–92.

Methodology

To establish an understanding of how the musicians and critics responded to the *CfGaO* event, I examine documented perceptions and reactions from these scene members. Along with monographs and journal articles, the primary sources for my exploration will be published interviews with the subjects and reviews from classical critics. Before examining inter-group communication, I will establish a framework to solidify the concept of a music "scene" as scholarship continues to exhibit some inconsistency; for example, as recently as the 2005 American Sociological Association conference, researchers propagated the notion that scenes are limited to one locational.[21] Broader discussions of "scene" (and "musical identity") stem from Christopher Small's work on music participation and meaning in *Musicking: The Meanings of Performing and Listening*, in which he conceived *musicking* as the actions of everyone involved with a musical event.[22]

For the theoretical analysis, I investigate the work by examining both the original album recording and the score. One challenge of this method is that the score does not perfectly match the 1969 performance. Lord lost the original score after the second *CfGaO* performance. However, in 1997, nearly thirty years after the original event, composer and Deep Purple fan Marco de Goeij presented Lord with a transcription of the concert, albeit with a few minor mistakes. As I detail in Chapter 4, my musical analysis is a response to the theoretical challenges posed by two critics—Noel Goodwin and Meirion Bowen—whose comments suggest that Lord did not compose elements that I demonstrate he did. My analysis, in turn, prepares a

[21] Sebastian Haunss and Darcy K. Leach, "Between Networks, Organizations, and Subcultures: The Role of Scenes in Social Movements and Civil Society," *Conference Papers -- American Sociological Association*, August 13, 2005, 1–21, 3.

[22] Christopher Small, *Musicking: The Meanings of Performing and Listening*, (Wesleyan University Press, 1998), 10, 39–49.

conversation suggesting that the underlying meaning behind their comments aligns with the overtly social criticism by authors in Chapter 3.

Definitions

My specific discussions of "scenes" employ Keith Harris' idea of the term, presented in "'Roots'?: The Relationship between the Global and the Local within the Extreme Metal Scene," as a "decentralised, global and diffuse network of producers and consumers" of a specific musical style or genre.[23] A scene, therefore, is defined as comprising anyone involved with facilitating the live musical event case studies (artists/composers, musicians, record labels, fans, critics, venue organizers, merchants et al.), or the culture surrounding individuals who identify as part of a specific music community. Although my theoretical analysis of *CfGaO* focuses on a classical perspective, both rock and classical scenes are represented in my examinations of Deep Purple and the event's reception. Additionally, while the critics quoted in the Chapter 4 musical analysis were classical journalists from 1969 London, other cited critics hailed from different countries, time periods, and in some cases, different scenes. The concept of scene trans-locality is based on the methods group members use to support each other's identities beyond a specific geographic site. From the time of *CfGaO* (1969) to today, this reinforcement can be viewed in the form of reading and writing fanzines, exchanging official releases or illegally recorded music, traveling long distances to attend concerts, making mail order purchases, and participating in internet culture surrounding a genre. Much of this concept originates in Andy Bennett's "Consolidating the Music Scenes Perspective" and Will Straw's "Communities and Scenes in Popular Music."[24] These sources argue that ingroup (scene membership) consideration

[23] Harris, "'Roots'?" 14.

[24] Andy Bennett, "Consolidating the Music Scenes Perspective," *Poetics: Journal of Empirical Research on Culture, the Media and the Arts* 32, no. 3–4 (2004): 223–34, https://doi.org/10.1016/j.poetic.2004.05.004.

exhibits few innate social restrictions (class, race, etc.) on membership criteria, but both Bennett and Straw highlight the social requirements to maintain ingroup status, which include verbal and nonverbal cues such as scene-specific vernacular and physical appearance, and musical traits such as tempo, loudness, production quality, and more.

I consult Timothy Taylor's *Beyond Exoticism: Western Music and the World. Refiguring American Music*, and William G. Roy's and Timothy J. Dowd's "What Is Sociological about Music?" to discuss intra-scene communication. These authors confirm that group-specific communication methods are part of all music-makers, with Roy and Dowd discussing the essential concern with viewing group membership as a static concept.[25] I use these sources to examine *CfGaO* with the following in mind:

1) Although a person's status as outgroup (non-member) is unfixed, music scenes share a "language" ("embracing this music").[26] Group status is, therefore, contingent on a person's ability to communicate scene membership verbally and nonverbally.

2) The shaping of musical identities (see below) within a group, whether conscious or unconscious, is a reciprocal process often called a feedback loop.

3) The formation, acknowledgment, and maintenance of social identities are necessary conditions of scene membership.[27]

Conceptualizing Musical Identity

The concept of "musical identity" is central to understanding the relationships discussed in this dissertation. A "musical identity" is the performance of personality characteristics that

[25] Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World* (Duke University Press, 2007, 144); William G. Roy and Timothy J. Dowd, "What Is Sociological about Music?" *Annual Review of Sociology* 36 (2010): 190.

[26] Roy and Dowd, "What Is Sociological about Music?," 190. See also Tia DeNora, *Music in Everyday Life*, (Cambridge University Press, 2000), 123.

[27] Small, *Musicking*, 60.

influence musical activities and behaviors, which are influenced by social groups, geographic location, environment, ethnicity, language, gender, age, race, and biological predispositions, among other factors.[28] Glenn Pillsbury's book *Damage Incorporated: Metallica and the Production of Musical Identity* informs my presentation of rock musicians displaying their musical identities.[29] Importantly for my work, Pillsbury's interdisciplinary approach examines how the actions and language of rock music scene members reveal their specific musical identities and how such identities engage what it means to be viewed as scene members.

The foundation of my dissertation does not rely on any specific sociological theories to examine inter-scene communications. However, I consult broad sociological publications to understand issues of musical identity and topics such as a group member's vested interest in associating inter-scene sounds and styles with emotions they view as positive. These general publications include the *Handbook of Social Psychology*, which includes scholarship on recognizing how an identity is never fully static, regardless of salience level (see below), and that group behaviors (conformity, stereotyping, ethnocentrism, ingroup favoritism, intergroup discrimination, and ingroup cohesion) represent each member's salient basis of self-conceptualization.[30] Sheldon Stryker defines "identity salience" as the likelihood of an identity

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[28] Dorothy Miell, Raymond MacDonald, and David J. Hargreaves, *Musical Communication* (Oxford University Press, 2005); David Sheather and Phillip McIntyre, *Creativity in the Recording Studio: Alternative Takes* (Routledge, 2013); Pablo Calvo-Sotelo and Francisca Cea D'Ancona, *Music Education and Social Development* (Universitat de Barcelona Press, 2019); Xi Zheng and Samuel W. Curtis, *Cross-Cultural Music Learning* (Springer, 2018); Djamila Boer et al., "Music Preferences and Social Identity in Adolescence," *Journal of Adolescence* 35, no. 1 (2012): 97–104; Raymond MacDonald, Dorothy Miell, and David J. Hargreaves, "Music, Identity, and Culture," *Musicae Scientiae* 6, no. 2 (2002): 123–145.

[29] Glenn T. Pillsbury, *Damage Incorporated: Metallica and the Production of Musical Identity*, (Routledge, 2006), 134.

[30] Julio Mendívil and Christian Spencer Espinosa, "Introduction: Debating Genre, Class, and Identity—Popular Music and Music Scenes from the Latin American World," In *Made in Latin America: Studies in Popular Music*, eds. Julio Mendívil and Christian Spencer Espinosa (Routledge, 2016), 2; Jan E. Stets and Richard T. Serpe, "Identity Theory," in *Handbook of Social Psychology. Handbooks of Sociology and Social Research*, ed. John Delamater and Amanda Ward (Springer, 2006), 56; Michael A. Hogg, "Intergroup Relations," *Handbook of Social Psychology. Handbooks of Sociology and Social Research*, ed. John Delamater and Amanda Ward (Springer, 2006), 542.

being invoked or performed during social interactions, indicating an identity's hierarchical position and its effect on an individual and their social group(s).[31] In other words, the prominence and import of an individual's situational identity—in the case of *CfGaO*, musicians, fans, or critics of specific genres rather than, for example, familial identities—is invoked and evolves based on group behaviors and interactions. While analyzing criticism of *CfGaO*, I reflect on Tarrant et al., who explore the emotional concepts of music scene membership in "Social Categorization, Self-Esteem, and the Estimated Musical Preferences of Male Adolescents." Their examination of how music listeners overwhelmingly favor ingroup members while negatively stereotyping outgroup members helps frame my presentation as a general, wide-reaching social phenomenon rather than merely actions indicative of scene or genre-specific attitudes.[32]

Chapter Outline

Chapter 2 examines the events that led to the creation of *CfGaO*. It begins with specific background events and genre developments that led to Malcolm Arnold's offer to conduct the event. Following this background, I offer a brief history—before 1969—of Pops orchestras and crossover music because I view the genres as direct predecessors to *CfGaO*. Next, I explore the history of the *CfGaO* event location, the Royal Albert Hall (RAH), including this historic venue's relationship with popular music. This will reveal how previous rock events at the RAH were marketed, and how rock musicians perceived the venue. The chapter then moves to an explanation of precursors to and the development of progressive rock. This is relevant because

[31] Sheldon Stryker, "Identity Salience and Role Performance: The Relevance of Symbolic Interaction Theory for Family Research," *Journal of Marriage and Family* 30, no. 4 (1968): 558–564, https://doi.org/10.2307/349494; Sheldon Stryker and Richard T. Serpe, "Identity Salience and Psychological Centrality: Equivalent, Overlapping, or Complementary Concepts?" *Social Psychology Quarterly* 57, no. 1 (1994): 16–35.

[32] Mark Tarrant, Adrian C. North, and David J. Hargreaves, "Social Categorization, Self-Esteem, and the Estimated Musical Preferences of Male Adolescents," *Journal of Social Psychology* 141, no. 5 (2001): 565–581.

authors cited in this dissertation often cite Deep Purple as early genre practitioners. Just as significantly, the genre necessarily combines rock with classical elements, to the point that it has been termed "art rock," "symphonic rock," and "classical rock."[33] This will include a discussion of Deep Purple's and Arnold's musical efforts before *CfGaO*. I will then discuss how Deep Purple, Malcolm Arnold, and the RPO conceived, prepared for, and marketed *CfGaO*. An integral part of this chapter will be the discussion of the scenes of the genres discussed. Understanding the social expectations of each scene and major symphonic orchestras like the RPO will facilitate an understanding of events inspired by *CfGaO*.

Chapter 3 will investigate the reception of *CfGaO* by contemporary and modern critics. I begin with how the event was marketed because this is the first public step toward setting expectations for the performance, music, and overall atmosphere. This includes a glance into how pre-*CfGaO* rock events were marketed, which suggests how the RAH represented popular music at the venue. The chapter then moves on to a discussion of how the concert unfolded, which leads to a discussion of contemporary critical reaction that emphasizes musical and social concerns with the event. This is followed by later critical commentary, which starts with publications in the late 1990s, right during the resurgence of similar efforts by Malmsteen, Metallica, and Scorpions. Chapter 3 primarily examines negative reviews to understand why *CfGaO* may not have experienced wider commercial success in 1969 and how those sentiments carried over to artists thirty years later.

Chapter 4 digs into the theoretical claims of critics discussed in Chapter 3. The *Daily Express*' Noel Goodwin and the *Guardian*'s Meirion Bowen both attended the event and made bold charges about the work's lack of development and dialogue between the ensembles,

[33] Kevin Holm-Hudson, *Progressive Rock Reconsidered*, (Routledge, 2002), 2.

significant elements of a piece's concerto-ness. I examine these claims by presenting a brief history of the concerto genre, its development, and Lord's to effort satisfy the necessary criteria. I discuss and analyze Goodwin's claim that the orchestra failed to meet its burden and stifled the band's performance. This is followed by an examination of Bowen's assertion that the music's inadequate dialogue between Deep Purple and the RPO. I conclude the chapter by summarizing how both claims fell short of the truth displayed in the work, thereby raising the question of the critics' motivation and setting up the conclusion.

Chapter 5 discusses *CfGaO's* genre-defying nature, highlighting Lord's innovative composition that brought rock music into a classical concert setting. I then examine the concerto's influence on subsequent rock-classical collaborations, noting how it set the stage for artists like Metallica, Yngwie Malmsteen, and Opeth to follow in its footsteps. The legacy of *CfGaO* is contextualized within broader discussions of musical elitism, as it challenged long-held boundaries between popular and classical music. A key focus of this chapter is *CfGaO*'s place in conversations surrounding genre-crossing and how many critics engage with musical hierarchies. I conclude by identifying opportunities for future research, particularly in examining how contemporary musicians continue to blur genre lines and how audiences respond to such works, as shown by the commercial success of later works. Ultimately, this chapter argues that *CfGaO*'s significance lies in its reception and influence as a catalyst for continued innovation in the fusion of musical traditions.

CHAPTER 2

BACKGROUND AND CONTEXT OF *CONCERTO FOR GROUP AND ORCHESTRA*

Introduction

On September 24, 1969, Deep Purple performed *Concerto for Group and Orchestra* (*CfGaO*) with the Royal Philharmonic Orchestra (RPO), in an event titled "Deep Purple – When Two Worlds Meet! With the Royal Philharmonic Orchestra and Malcolm Arnold, in aid of Task Force." Performed at the Royal Albert Hall (RAH) in London, *CfGaO* was the first collaboration between a popular artist and symphony orchestra that was a fully interdependent, live event.[1] Deep Purple keyboardist Jon Lord composed and arranged the three-movement work, which was a stylistic departure from the blues-based rock, proto-heavy metal, and progressive rock that fans of the band's first three albums came to expect. However, this event did not come to be through the efforts of Lord and Deep Purple alone; conductor Malcolm Arnold also played a significant role. This chapter presents the background of the *CfGaO* event and recording. I begin by examining the phenomenon of "classical crossover" music from its roots in the Pops concerts of the 1830s through its role in 1960s classical music culture. I then trace the history of progressive rock, paying close attention to previous interactions between popular and classical musicians. Finally, I turn to the actions and motivations of Deep Purple (especially Lord) and Arnold in

[1] Deep Purple, the Royal Philharmonic Orchestra, *Concerto for Group and Orchestra*, conducted by Malcolm Arnold, Tetragrammaton Records, 1969 (U.S.). The U.K. release was in January 1970. Task Force was a charitable organization "about young people helping old people," such that the former helped the struggling latter, "establishing a constructive and purposeful relationship between the two generations." Courtesy of the Royal Albert Hall archive, *The Royal Albert Hall. When Two Worlds Meet!* (Daily Express and British Lion Films), 1969, 12.

bringing this event to the stage, bringing the historical insights of the first part of the chapter to bear on the origins of this event.

One of the differences between *CfGaO* and concerts by classical orchestras, including Pops orchestras, is that an orchestra director constructs a Pops program. In contrast, a rock music artist conceived and arranged the *CfGaO* music. Regardless of the organizing force behind the music, the *CfGaO* collaboration set a precedent for established orchestras to perform and record the music of rock bands as another way of targeting some Pops audiences, thereby planting the seeds for later events, such as those listed in Chapter 1.[2]

Crossing Over to the Other Side

Malcolm Arnold was asked to conduct *CfGaO* for a few reasons, including being considered a "master of crossover" music.[3] "Crossover music" indicates a combining of musical styles or genres that leads to a song's presence on multiple charts (e.g., *Billboard*), thereby "crossing over" from one chart to another. Within popular music, the goal is often to reach as many listeners as possible rather than to target fans of specific genres, making crossing over an intentional part of the creative and economic process. In other instances, such as religious music that finds success on mainstream charts, a song or work may cross over as a byproduct of serendipitous increased exposure, such as the use of the music in other media (e.g., movies or advertisements) or endorsement from another popular source (e.g., a public figure). Successful examples of songs from a niche genre crossing over are observable in the Contemporary Christian Music scene with songs such as "Place in This World" (1991), in which songwriter

[2] Tom King, *Metallica - Uncensored On the Record*, (Coda, 2012), 4.
Barney Porter, "Deep Purple Keyboardist Dies," *World Today* (ABC), July 16, 2012, accessed November 17, 2024, https://www.abc.net.au/listen/programs/worldtoday/deep-purple-keyboardist-dies/4136210.

[3] "Concerto for Hairies and Orchestra," *Independent on Sunday* (England), August 26, 2012, accessed November 17, 2024, EBSCOhost.

Michael W. Smith implied his Christian faith, and MercyMe's overtly religious "I Can Only Imagine" (2001), which crossed over to mainstream charts nearly two years after its initial release.[4] In broader terms, crossover music sees the interaction of scenes, which introduces cross-cultural interactions between dissimilar identities—musical or otherwise. To understand the full effect of *CfGaO*, I will focus primarily on the initial concept of crossover that I introduced: music that intentionally combines genres typically represented on different charts. This will facilitate a discussion on how *CfGaO*'s stakeholders engaged the inter-scene musical event.

Attempting to pinpoint the beginning of classical and popular music collaborations is challenging for multiple reasons, including the ever-changing concept of what constitutes "popular" music. Furthermore, the general incorporation of one style into another is less the focus of my dissertation than the context of an event in which the stakeholders attempted to develop a concert that would meaningfully acknowledge the two scenes involved, and to satisfy both social contracts. Before examining the subject case study, I present the developments that led to the 1969 event, which directly speak to the artistic, entrepreneurial, and marketing efforts behind similar scene-crossing musical phenomena.

The original promenade concerts—precursor of the modern "Pops" concerts—began in the late eighteenth century as passive entertainment for aristocrats strolling—i.e., promenading—through fashionable London parks. In the 1830s, French conductors and composers of light music Philippe Musard and Louis Jullien developed this concept. In 1833, Musard developed an

[4] "Michael W. Smith," *Billboard*, accessed March 1, 2023, https://www.billboard.com/artist/michael-w-smith/. I used two religious-themed songs as examples because their method of crossing over is easily identifiable. When the songs were released, music with Christian lyrical themes, especially by artists who had established themselves on religious charts (e.g., Smith), were not common on mainstream charts. "MercyMe," *Billboard*, accessed March 1, 2023, https://www.billboard.com/artist/mercyme/.

informal musical experience to attract lower middle- and working-class patrons. He conducted his promenade concerts in Paris, London, Vienna, New York, and Philadelphia with programs featuring quadrilles, waltzes, dances, and well-known classical music for attendees to enjoy while eating, drinking, dancing, and socializing.[5] As Adam Carse notes, Musard aimed to "please and amuse his audiences rather than to edify them; the medium was, therefore, the music of a sort that could be easily assimilated and which carried its charm no deeper than the surface."[6] Musard's concerts brought him significant success and popularity, inspiring American bandleaders such as Francis "Frank" Johnson to create a similar model in late-1830s Philadelphia. However, it was the concerts that Jullien began in 1836 Paris, which were later permanently housed in London and which became a "fixture of the city's social life" in the 1840s and 1850s, that are often referenced as the inspiration for the Boston Pops and other well-known classical-popular collaborations.[7] Jullien's promenade concerts included complete Mozart and Beethoven symphonies, dance music, and other popular overtures, as well as collaborations with bands such as the Royal Artillery, Coldstone Guards, drummers from the French Garde Nationale, and Allied Armies.[8]

Jullien, like Musard, toured America but did so at the invitation of promoter P.T. Barnum to create a successful spectacle in 1853 and 1854. German conductor Theodore Thomas noted Jullien's effort to attract larger audiences with more accessible music, which inspired him to create a model of playing lighter fare in the 1860s and 1870s in New York, then Chicago from the 1890s forward. Unlike Jullien, Thomas eschewed showmanship and non-classical

[5] David M. Guion, *A History of the Trombone* (Scarecrow, 2010), 246.

[6] Adam Carse, *The Life of Jullien: Adventurer, Showman-Conductor and Establisher of the Promenade Concerts in England, Together with a History of Those Concerts up to 1895* (W. Heffer and Sons, 1951), 7.

[7] Kenneth H. Marcus, "'Every Evening at 8': The Rise of the Promenade Concerts in Late Nineteenth-Century Boston." *American Music* 36, no. 2 (2018): 198.

[8] David Cox, *The Henry Wood Proms* (British Broadcasting Corporation, 1980), 15.

programming. Musard's and Jullien's ambitions were the expansion of their audience; however, Thomas, long dedicated to European classical music history, aspired to "whet his audiences' appetite for 'more serious' orchestral music."[9] The ideas established by Musard, Jullien, and Thomas set the stage for businessman "Major" Henry Lee Higginson, who formed the Boston Symphony Orchestra (BSO) in 1881. Favoring Thomas' view on music while still attracted to Musard's and Jullien's ideas on programming for a broader audience, Higginson led the charge to develop an extension to the BSO in 1885, an initiative that would later become known as the Boston Pops.

Higginson hoped to create "Promenade Concerts" from the BSO's inception, which would perform "light classics and the popular music of the day" meant to be "accessible to the broadest possible public."[10] It was in 1900 that this effort officially became known as the "Boston Pops."[11] Creating the "Pops" part of the BSO is directly relevant to modern collaborations due to the stylistic mergers that appeared on their concert programs. Higginson and conductor Wilhelm Gericke created the Pops to attract skillful and dedicated musicians who would fully establish the BSO (and Pops) as a consistent draw for patrons.[12] They broadened their appeal through programming and touring like Musard in Paris and Jullien and London.

In July 1885, the BSO premiered their summer concert series called the "Boston Promenade Concerts."[13] The BSO marketed these concerts as "Large Orchestral, Popular Programs, Attractive Floral Designs, Electric Lights, [and] Perfect Ventilation," indicating their

[9] Marcus, "'Every Evening at 8'," 199.

[10] Keith Lockhart, "Boston Symphony Orchestra," *BSO*, accessed November 11, 2021, https://www.bso.org/pops/about/history.

[11] Ibid.

[12] Adler Ayden Wren, "'Classical Music for People Who Hate Classical Music': Arthur Fiedler and the Boston Pops, 1930–1950," (Ph.D. diss., The University of Rochester, Eastman School of Music, 2007), 27–28.

[13] Henry Lee Higginson and Bliss Perry, *Life and Letters of Henry Lee Higginson*, vol. 2 (Atlantic Monthly, 1921), 293.

goal of attracting a broad audience comprising more than the typical classical music aficionado.[14] Taking on an important social and musical role in the city, as historian Kenneth Marcus notes, the Pops became significant for the "orchestra's history because they bridged barriers of class, gender, and age, and so helped to make orchestral music in Boston more accessible to a wider public."[15]

Marcus notes that the business-minded Higginson adopted Jullien's model by creating a regular series to attract "middle and lower middle [class]" attendees.[16] Marcus quotes *Boston Herald* music critic Fred Bacon's recommendation that the concerts cater to "'those whose education and natural tastes' did not incline them toward the 'so styled, classical programs.'"[17] Where Thomas' programs favored well-known Romantic-era opera selections, marches, waltzes, and polkas, nearly eighty percent of Gericke's BSO programs were Austro-Germanic compositions, of which audiences grew weary.[18] As John Henry Mueller and Lawrence Levine write, Gericke—although a superior conductor to his predecessor, Georg Henschel—"clung" to Haydn, Mozart, and Beethoven, prompting audiences to "[leave] the hall in hundreds," directly contributing to some of the BSO's financial struggles during Gericke's first few seasons.[19] On the other hand, Pops concert guests spanned class and age demographics, which saw younger and less-affluent attendees presenting themselves informally compared to their mature counterparts, which resulted in overall financial and critical successes.

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[14] Marcus, "'Every Evening at 8'," 194.
[15] Ibid., 195.
[16] Ibid., 203.
[17] Ibid.
[18] John Henry Mueller, *The American Symphony Orchestra: A Social History of Musical Taste* (Indiana University Press, 1951), 99.
[19] Ibid. and Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Harvard University Press, 1988), 125.

The term "Pops" signifies the inclusion of many popular music genres and familiar classical music, which, as Lucy Manning notes, constitutes different meanings to different people.[20] For the BSO, it was an entrepreneurial venture, as by 1885, four years after their inception, empty seats multiplied at BSO concerts. Higginson and the BSO management added more seating at the Pops Concerts, offering tickets at a fraction of the BSO concert prices, and expanded the food and alcohol concession options. Additionally, unlike the earlier European inspirations, the Boston Pops concerts were held exclusively indoors during the "stifling summer"—at least in the beginning—concessions that, as Marcus explains, along with the festive environment, were aimed at "accommodating" both men and women.[21] Higginson and his partners developed this idea while maintaining their belief in the superiority of some music over others. He described the conception of the Pops as follows:

> My judgement would be that a good orchestra would need, during the winter season, to keep its hand in playing only the better music, and could relax in summer, playing a different kind of thing. But I should always wish to eschew vulgar music, i.e., such trash as is heard in the theatres, sentimental or sensational nonsense; and on the other side I should wish to lighten the heavier programmes by good music, of a gayer nature. This abounds, is as classical and as high in an artistic sense, and is always charming.... But of course anything unworthy is to be shut out.[22]

Considering he wrote this in 1881, one can see that he was already attuned to the potential benefits of the varied programming he would install in the coming years. Economic demands likely compelled him to adjust his willingness to include music he considered "vulgar," which led the organization to cater to the whims of the masses. In modern lexicon, this would be termed

[20] Lucy Manning, *Orchestral "Pops" Music: A Handbook*, 2nd ed., (Scarecrow, 2013), vi.
[21] Marcus, "'Every Evening at 8'," 212.
[22] M. A. De Wolfe Howe, *The Boston Symphony Orchestra, an Historical Sketch* (Houghton Mifflin, 1914), 31.

"selling out;" in practical terms, this facilitates careers and an industry, which will be relevant to the discussion on Deep Purple's and the RPO's motivations.

To stay current and relevant, the Boston Pops later incorporated Tin Pan Alley and jazz arrangements, the latter of which caused consternation among late-1930s classical scenes. Negative public reactions include a letter to the *Boston Globe* charging that including jazz in a classical setting would "deprive children of the opportunity to hear an equal amount of music better worth the talents of the symphony musicians."[23] The letter's author perceived a social contract that the Boston Pops would perform music the author viewed as appropriate for children in exchange for their patronage, a contract that the performance of jazz seemingly violated. In Chapter 3, I discuss the racial undertones in the criticism of amalgamating jazz and classical music, and Wren highlights the direct racial implications of rejecting so-called "lowbrow" music in favor of what is considered "highbrow" art.[24] Browed-ness refers to cranial shapes and the distinction between those of diminished inherent intellect—"Bushman, the uncultivated" lowbrowed persons—and "Caucasians, with the highest brow of all."[25] This idea is often perpetuated when European classical music is combined with music from people of non-White backgrounds. Higginson also may have hinted at racial ideations when referring to "vulgar music, i.e., such trash as is heard in the theatres, sentimental or sensational nonsense." Scott Joplin wrote that "Syncopations are no indication of light or trashy music," which uses coded language to address, as Christian Noakes explains, the "reality of racial oppression and long-standing racist assumptions concerning the perceived degeneracy of jazz culture among the

[23] "Symphony Orchestra to Play Jazz Piece for Children," *Boston Globe*, July 11, 1939, from the Laning Humphrey Collection in the Music Department at the Boston Public Library, Box: Esplanade Children's Concerts, Folder: Esplanade Children's Concerts.

[24] Wren, "'Classical Music for People Who Hate Classical Music,' 5.

[25] Levine, *Highbrow/Lowbrow*, 221–222.

country's White population."[26] This question of integrating seemingly different musical cultures is a part of the reception discussion in the following chapter.

Meanwhile, popular musical theater and recordings of Tin Pan Alley songs also relied on orchestras with similar instruments, albeit in smaller numbers and in different combinations. Subsequent stylistic marriages between popular and classical music arose in the 1920s, including symphonic jazz. By the 1930s and 1940s, jazz ensembles grew in number as well, resulting in big band and swing, coinciding with the traditional popular music of crooners in the 1930s through the 1950s. Increased interest in music that included instruments such as the electric six-string and bass guitars corresponds with the emergence of rock and roll in the 1950s, which correlates with the decline in the popularity of traditional orchestral timbres in mainstream pop, including jazz and the big-band sound that characterized Tin Pan Alley in the first half of the twentieth century. Music critic Richard Dyer notes the following idea about popular music approaching the 1960s:

> Well into the 1950s, the Broadway stage was still the major source of popular songs, and the idiom of the stage was compatible with the sound of the symphony orchestra. But with the development of rock 'n' roll, music was moving in another direction that left a symphony orchestra with little to do. The Pops solution was not satisfactory. Until the '50s, the Pops could play current hits more or less straight…. Later arrangers were less skillful and tasteful, and their efforts to transcribe pop and rock hits for orchestra were bloated and absurd.[27]

As cross-stylistic efforts in the first half of twentieth-century America pushed popular music developments in a direction that began influencing popular music throughout the world, promenade concerts regained status in the U.K. Beginning in 1895, impresario Robert Newman

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[26] Christian Noakes, "'Do It Yourself, Brother': Cultural Autonomy and the New Thing," *Monthly Review: An Independent Socialist Magazine*, March 1, 2024, 49.

Scott Joplin, "School of Ragtime," *Music Educators Journal* 59, no. 8 (April 1, 1973): 65. Originally published in 1908, https://doi.org/10.2307/3394280.

[27] R. Dyer, "Stars and Stripes Forever and Ever," *Boston Globe Sunday Magazine*, April 28, 1985, 13.

arranged the new version of London promenade concerts, telling conductor Henry Wood that the programs would "train the public by easy stages [. . .] gradually raising the standard until I [Newman] have *created* a public for classical and modern music."[28] He first raised the promenade concert profile with accessibly priced, well-known classics, including regular evenings with Wagner and Beethoven. Ultimately, Wood established the Proms' lasting ambition to make the "best-quality classical music available to the widest possible audience."[29] He created a broader audience for Richard Strauss, Debussy, Rachmaninov, and more by the 1920s.[30] In 1927, the BBC took control of what would become known as the "BBC Proms," relocating the events to the RAH beginning in May 1941, where they continued to grow in popularity under Wood's leadership until his death in 1944.[31]

Conductor Malcolm Sargent was the Proms' next most significant musical leader before the *CfGaO* event. From 1947 to 1967, Sargent "shaped the BBC Proms as we know them today."[32] He brought Britain its first-ever televised concert in his first season at the Proms, which created a legacy of the events being broadcasted worldwide. Sargent programmed different forms from British composers, but he also expanded the audience's palette for J.S. Bach, Dvořák, Berlioz, and Zoltán Kodály.[33] Additionally, Sargent brought the well-known Last Night

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[28] Henry J. Wood, *My Life of Music* (V. Gollancz, 1946), 92.

[29] "BBC Proms - the BBC Proms, What's It All About?" *BBC Radio 3*, accessed September 1, 2024, https://www.bbc.co.uk/programmes/articles/2kSNxH9Cj9PT62ZzTnvWpYZ/the-bbc-proms-whats-it-all-about.

[30] Natasha van der Pas, "The Enduring Legacy of Proms Co-Founder Sir Henry Wood," *Royal Albert Hall*, August 19, 2014, accessed September 1, 2024, https://www.royalalberthall.com/about-the-hall/news/2014/august/the-enduring-legacy-of-proms-co-founder-sir-henry-wood/.

[31] Sandra Lawrence, "How to Survive the Proms: Music for the Masses Gone Stylish," *British Heritage* 35, no. 6 (2015): 50–55. The Proms were held in Queen's Hall until the Luftwaffe bombed the venue on May 10, 1941; "BBC Proms - History of The Proms." *BBC Radio 3*, accessed September 4, 2024, https://www.bbc.co.uk/programmes/articles/1sgMxZvFzHQG3Y1HktMfg6w/history-of-the-proms.

[32] Lydia Smith, "Remembering Proms Pioneer Sir Malcolm Sargent, Chief-Conductor of the BBC Proms 1947–1967," *Royal Albert Hall*, June 28, 2017, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/news/2017/june/remembering-proms-pioneer-sir-malcolm-sargent-chief-conductor-of-the-bbc-proms-1947-1967/.

[33] David Cox, *The Henry Wood Proms* (London: British Broadcasting Corporation, 1980), 349.

of the Proms—whose foundations were built by Wood and Newman in the early twentieth century—into public consciousness, cementing its format as a feature for well-known classical works, patriotic tunes, and light popular fare, an event similar to the Pops concert.[34] The work of the BBC Proms contributed to the non-classical scene's awareness and openness to classical music. These more casual events, like the earlier promenade concerts and Boston Pops, paved the way for popular music artists to begin performing at the RAH—discussed in the next section—and ultimately aided in setting the stage for *CfGaO*.[35]

The 1960s exploded with musical creativity, the evolution of which is attributable to technological advances and social and philosophical movements that directly influenced art. The development of computers and advanced machinery led to new styles of electronic music facilitated by synthesizers developed by Robert Moog and Donald Buchla. Similar innovations shaped classical music. Milton Babbitt's serial and electronic compositions, John Cage's musical innovations, the minimalism of Terry Riley, and others led to a highly experimental period of musical creativity. As much as it ever had, the RPO's own classical scene was opening to outside influences, as is evident in their non-classical recordings leading up to *CfGaO*. These examples include 1959's *Ballads in Colonial America*, part of the "The Society for the Preservation of the American Musical Heritage" series comprising the RPO's earliest and primary non-classical releases before *CfGaO*. The RPO's last pre-*CfGaO* non-classical release was 1967's *Custer of The West (The Original Motion Picture Soundtrack)*, showing an openness to the music of

[34] David Cannadine, "The 'Last Night of the Proms' in Historical Perspective," *Historical Research* 81, no. 212 (May 1, 2008): 315–49, https://doi.org/10.1111/j.1468-2281.2008.00466; Jacky Cowdrey, Natasha van der Pas, Suzanne Keyte, John Willians, and Lydia Smith, "Boxing, Bottoms, Pop Music and Elephants: Banned at the Royal Albert Hall," *Royal Albert Hall*, November 2, 2022, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/news/2017/april/boxing-bottoms-pop-music-and-elephants-banned-at-the-royal-albert-hall/.

popular culture.[36] (Newspapers looked at much of these works as "popular" music, even if today's listeners do not.)

The Royal Albert Hall and Popular Music

Inaugurated on March 29, 1871, the RAH is the concert hall of "Albertopolis," a campus of museums, educational centers, and colleges for the arts and sciences in the South Kensington neighborhood of London, England. The venue, originally known as the Royal Albert Hall of Arts and Sciences, initially seated 7,000 audience members, but due to fire regulations, the current capacity is 5,794, which is still two to three times the size of Europe's other leading concert halls.[37] The RAH was intended to house primarily classical orchestras but allowed acts such as John Philip Sousa to bring a wind and drum band to play in October 1901. Boxing events were held there beginning in December 1918, and the RAH even housed suffragette events between 1908 and 1918. The promenade concert legacy reached the venue in 1944 with the BBC Proms moving from its previous home at Queen's Hall to the RAH.[38]

December 1952 saw the RAH's first modern popular music event, led by jazz band leader Cab Calloway, the Deep River Boys, and Mary Lou Williams.[39] It would be over a decade until

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[36] "The Royal Philharmonic Orchestra," Discogs (BMG Music Publishers Ltd.), accessed January 24, 2023, https://www.discogs.com/artist/153980-The-Royal-Philharmonic-Orchestra?page=9 and https://www.discogs.com/artist/153980-The-Royal-Philharmonic-Orchestra?page=10. A history of why these specific American works were being performed in London around this period is unclear, but a reason for the latter work (*Custer of The West*) being programmed may be as simple as the broad popularity of film music being performed by orchestras beginning no later than the 1930s London. For example, British composer Arthur Bliss' score for *Things to Come* (1936) was performed by the London Symphony Orchestra at the BBC Proms soon after the film's release. Cooke, Mervyn. *A History of Film Music* (Cambridge University Press, 2008), 230.

[37] Courtesy of the Royal Albert Hall archive, per email on 27 April 2023. Daryl Bennett, Matt Griffin, Lydia Smith, and Suzanne Keyte, "Why Was the Royal Albert Hall Built?," *Royal Albert Hall*, November 2, 2022, https://www.royalalberthall.com/about-the-hall/news/2012/march/why-was-the-hall-built/; Royal Albert Hall, Daryl Bennett, and Matt Griffin, "Prince Albert's Cultural Vision and the History of South Kensington: What Is Albertopolis?," *Royal Albert Hall*, November 2, 2022, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/news/2016/july/prince-alberts-cultural-vision-and-the-history-of-south-kensington-what-is-albertopolis/.

[38] Thomas Russell, *Philharmonic Decade* (Hutchinson & Co., 1945), 98.

[39] "Big Rhythm Show - Cab Calloway, Deep River Boys, Mary Lou Williams," *Royal Albert Hall Memories*, August 27, 2019, accessed October 17, 2024, https://memories.royalalberthall.com/content/big-rhythm-show-cab-calloway-deep-river-boys-mary-lou-williams-0.

the next notable popular music concerts at the RAH occurred, which was the BBC's Swinging Sound '63 event in April of that year, featuring multiple rock and popular acts, with two notable up-and-coming bands: The Beatles and The Rolling Stones.[40]

Figure 1: Swinging Sound '63 Art Print[41]

The Swinging Sound '63 event is most notable for being the first RAH concert with rock bands and the first of only four times The Beatles and The Rolling Stones shared a bill. Similarly, another underreported debut at the RAH was Bob Dylan's May 1965 performance. Dylan's album *The Bootleg Series Vol. 4: Bob Dylan Live 1966 (The Royal Albert Hall Concert)*, recorded one year after his debut at the venue, was notable for two reasons.[42] First, it marked the

[40] Matt Griffin and Lydia Smith, "Beatlemania, Bans and Sharing a Bill with the Stones: The Beatles' Royal Albert Hall History," *Royal Albert Hall*, November 2, 2022, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/news/2013/april/the-beatles-at-the-hall/.

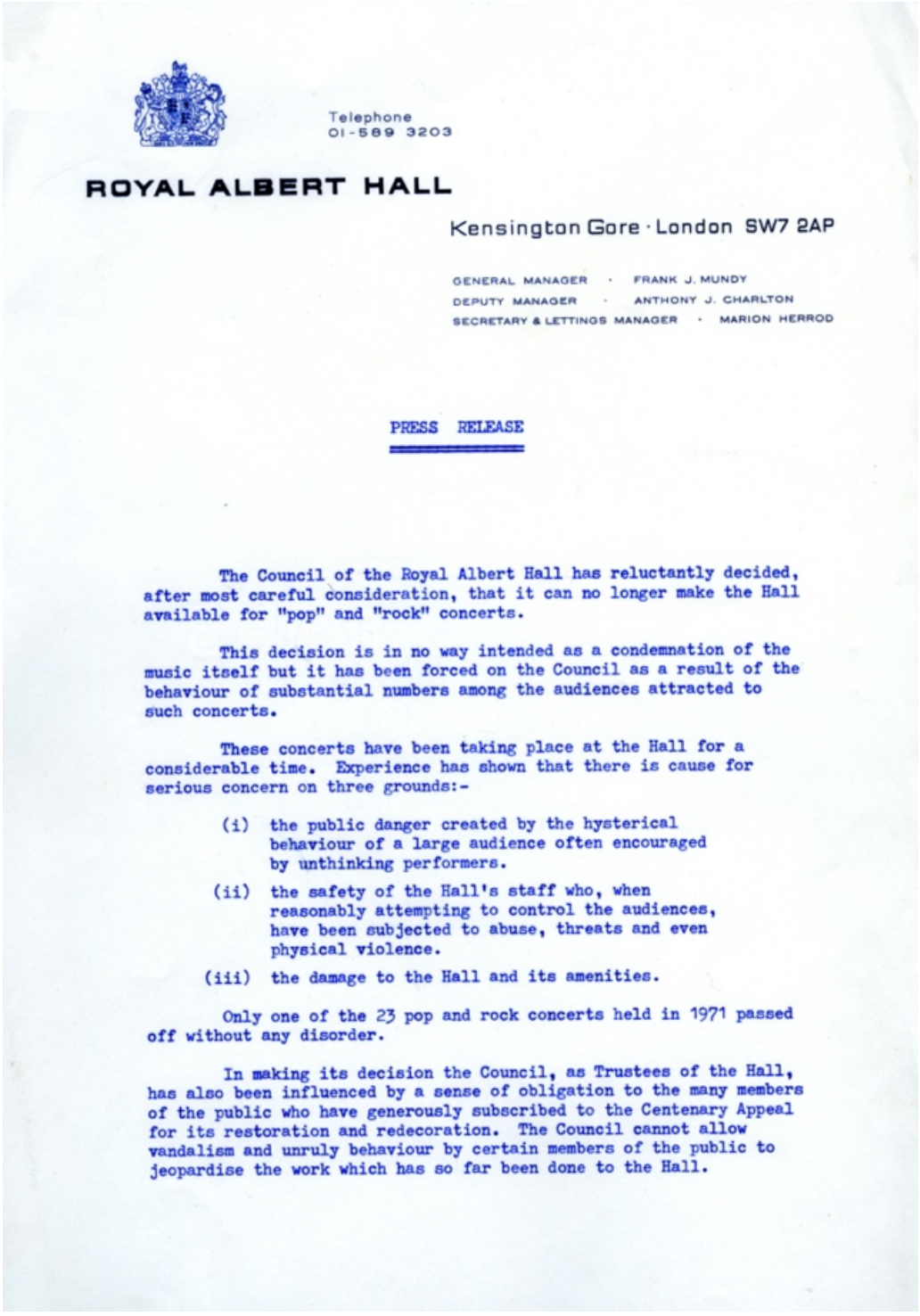
[41] "Swinging Sound '63 Art Print," Royal Albert Hall, 2023, accessed October 17, 2024, https://shop.royalalberthall.com/collections/rock-and-pop/products/pod1032757.

[42] Although the album was recorded in 1966, it was not released until 1998.

beginning of a new era for the RAH in which rock bands started playing the location more frequently, ultimately leading to a ban on popular music concerts in 1972, primarily due to concerns over public safety and damage to the venue. This decision followed several incidents during rock concerts in the early 1970s, where events led to property destruction, including the July 1971 concert by Mott the Hoople, which substantially damaged the venue.[43] Additionally, the Hall's management was concerned about maintaining a certain level of decorum and avoiding repeated disturbances that were becoming commonplace at rock concerts. This decision to ban rock acts reflected the broader cultural tensions between the conservative values of the RAH's management and the youth culture that rock music represented at the time.[44] The ban highlighted these tensions and the challenges of accommodating the evolving musical landscape. Although the exact date of the ban's reversal is unclear, rock concerts had become a regular feature at the Hall again by the mid-1980s.

[43] Lydia Smith, "Mott the Hoople and the Royal Albert Hall's Rock and Roll Ban, 8 July 1971," Royal Albert Hall, January 19, 2016, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/building-and-history/our-history/mott-the-hooples-part-in-the-royal-albert-halls-rock-and-roll-ban/.

[44] Matt Griffin, "Boxing Bottoms, Pop Music, and Elephants Banned at the Royal Albert Hall," Royal Albert Hall, March 27, 2015, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/news/2017/april/boxing-bottoms-pop-music-and-elephants-banned-at-the-royal-albert-hall/.



Telephone
01-589 3203

ROYAL ALBERT HALL

Kensington Gore · London SW7 2AP

GENERAL MANAGER · FRANK J. MUNDY
DEPUTY MANAGER · ANTHONY J. CHARLTON
SECRETARY & LETTINGS MANAGER · MARION HERROD

PRESS RELEASE

The Council of the Royal Albert Hall has reluctantly decided, after most careful consideration, that it can no longer make the Hall available for "pop" and "rock" concerts.

This decision is in no way intended as a condemnation of the music itself but it has been forced on the Council as a result of the behaviour of substantial numbers among the audiences attracted to such concerts.

These concerts have been taking place at the Hall for a considerable time. Experience has shown that there is cause for serious concern on three grounds:-

(i) the public danger created by the hysterical behaviour of a large audience often encouraged by unthinking performers.

(ii) the safety of the Hall's staff who, when reasonably attempting to control the audiences, have been subjected to abuse, threats and even physical violence.

(iii) the damage to the Hall and its amenities.

Only one of the 23 pop and rock concerts held in 1971 passed off without any disorder.

In making its decision the Council, as Trustees of the Hall, has also been influenced by a sense of obligation to the many members of the public who have generously subscribed to the Centenary Appeal for its restoration and redecoration. The Council cannot allow vandalism and unruly behaviour by certain members of the public to jeopardise the work which has so far been done to the Hall.

Figure 2: The RAH Bans Pop and Rock Concerts[45]

[45] Ibid.

Secondly, the two concerts remain a topic of conversation among Dylan and folk music fans due to his switching to electric instrumentation for the concert's second half, predating his famed Newport Folk Festival performance two months later.[46]

The rock music run-up to *CfGaO* at the hall began with Frank Zappa and the Original Mothers of Invention performing in September 1967, followed by The Byrds, Yes, Jethro Tull, and Cream in 1968. In 1969, Jimi Hendrix and Janis Joplin performed, followed by The Who and Chuck Berry at the Pop Proms: First London Gala Pop Festival, the rock event that immediately preceded *CfGaO*. These concerts were held at the hall not because these artists faced limited venue options, but because they were attracted to the prestige of the site; Led Zeppelin guitarist Jimmy Page said that the RAH is in "a league of its own, it's the Holy Grail for musicians."[47] The hall's aura as hallowed musical ground is undoubtedly attributable to its classical music heritage, which the *CfGaO* event leans into through Arnold's participation.

The Classical Music Atmosphere in 1960s Britain

The postwar contemporary classical music scene in Britain was characterized by an emphasis on modernism and avant-garde experimentation, with a clear disdain for the perceived conservatism of neo-Romanticism. Classical music composers of this period aimed to "combine the rigor and discipline of Schoenberg (without his romantic gestures), the timbral sound world of Debussy (without his harmonic language or programmatic leanings), and Stravinsky's objective approach to music as problem-solving or as process fulfillment (without his neoclassic

[46] Richard Dacre, Matt Griffin, and Lydia Smith, "The Times They Have a-Changed - 50 Years of Bob Dylan Concerts at the Royal Albert Hall," Royal Albert Hall, November 2, 2022, accessed October 17, 2024, https://www.royalalberthall.com/about-the-hall/news/2015/april/the-times-they-have-a-changed-50-years-of-bob-dylan-concerts-at-the-royal-albert-hall/.

[47] Michael Segalov, "The Royal Albert Hall at 150: 'It's the Holy Grail for Musicians,'" *Guardian*, March 29, 2021, accessed November 17, 2024, https://www.theguardian.com/music/2021/mar/29/the-royal-albert-hall-at-150-its-the-holy-grail-for-musicians.

tonality)."[48] Much of the musical atmosphere leaned toward intellectual rigor, contrasting sharply with neo-Romanticism's more emotionally expressive style. Notable composers of the time, such as Peter Maxwell Davies, Harrison Birtwistle, and Alexander Goehr, were members of the "Manchester School." This group was known for its radical modernist tendencies and rejection of traditional tonal frameworks, aligning more closely with the continental European avant-garde. They were central figures in "reshaping the landscape of British music" from the late 1960s on.[49]

The cultural climate of postwar Britain favored innovative music, reflecting societal changes and technological advancements. Composers working in a neo-Romantic style found it increasingly difficult to gain institutional support. This is highlighted by the BBC's efforts to promote avant-garde music, which started in 1959 with the appointment of "maverick" William Glock as Controller of Music. Glock pursued a deliberate policy of "creative unbalance," emphasizing the promotion of challenging, experimental music over works that catered to public taste, a practice he continued until 1972.[50] This sentiment informed the mood for the reception of Arnold, a neo-Romantic composer, conducting Lord's neo-Romantic composition.

From Rock and Roll to Rock and Beyond

In some sense, it is unsurprising that Progressive ("Prog") Rock groups would be interested in uniting the classical and rock music scenes, as these musicians (including pre-*CfGaO* Deep Purple) are notable for their effort to incorporate elements of classical music into a style that had previous eschewed associations with the so-called "art music" world. Unlike later

[48] Elliott Schwartz, *Music Since 1945: Issues, Materials, and Literature* (Schirmer, 1993), 46.
[49] Jonathan Cross, "Manchester School," *Grove Music Online*, January 20, 2001, https://doi.org/10.1093/gmo/9781561592630.article.49722.
[50] David Addison, "Politics, Patronage, and the State in British Avant-Garde Music, c.1959–c.1974," *Twentieth Century British History* 27, no. 2 (2016): 244, https://doi.org/10.1093/tcbh/hww010.

rock musicians, early rock and roll artists like Chuck Berry were intent on separating rock and roll from traditional styles. As David Hatch and Stephen Millward pointed out, "Berry admonished the serious music composers of the past to take notice of rock and roll, his light mockery serving to deflate their status."[51] Conversely, the rock bands in the late 1960s and early 1970s that incorporated both acoustic and electrophonic instruments to combine rock and orchestral timbres (e.g., Rick Wakeman, Pink Floyd, Queen, and Kansas) aspired to some level of acceptance from classical music scenes; such bands sought to have their music acknowledged as its own entity that was worthy of respect from those considered to be "more serious" musicians. Lord's responses to questions of whether he sought approval from the classical scene evolved over his career, but his consistent overarching desire was to be considered a rock *and* classical "musician [rather] than composer."[52] This confidence guided Lord's creation of *CfGaO*, leading the work to become the catalyst for the increase of rock and classical music collaborations.

While rock and roll's decline can be attributed to numerous factors, between 1959 and 1964, the genre integrated into mainstream culture and music through producers and artists such as Phil Spector, The Beach Boys, and The Beatles. Rock and roll of the 1950s and early 1960s artists challenged the notion that the lead singer must be the focus of popular songs, so more nuanced textures developed as the sounds of rock and roll merged with pop.[53] Whether one believes that The Beatles' *Help!* or *Rubber Soul* (both 1965) is definitively the first rock (as opposed to rock and roll) album, there are several reasons that scholars, critics, and fans point to the mid-1960s as the beginning of rock as a distinct idea, separate from rock and roll. For one,

[51] David Hatch and Stephen Millward, *From Blues to Rock: An Analytical History of Pop Music, Music, and Society*, (Manchester University Press, 1987), 149–150.
[52] Martin Anderson, "The Early Silence of Jon Lord," *Musical Opinion* 135, no. 1490 (2012), 21.
[53] Michael Campbell and James Brody, *Rock and Roll: An Introduction* (Schirmer, 1999), 99.

Black artists began to be categorized as "pop" or "soul" as labels like Motown and Stax gained traction. This left the rock and roll field Whiter than in previous generations. Additionally, the increasing complexity of the recordings (the songwriting, the new instruments, and studio technologies) produced a markedly different sound than rock and roll. Finally, the post-1964 generation of musicians was influenced by Beat Generation writers and ideas, which overlapped with drug culture and helped to highlight socio-political issues such as the Civil Rights Movement and the anti-Vietnam War Movement.[54] Around this period, rock subgenres such as psychedelic rock developed, and criticism emerged wherein the term "rock" was first used to describe the evolution of contemporary musical ideas. *Rubber Soul* included a sitar on "Norwegian Wood," making The Beatles the earliest rock act to include non-Western instrumentation and the first time such an instrument was heard on a released pop song.[55] By the mid-1960s, what we now consider "rock" music also began to be distinguished from its predecessor by the artists.

Using the influence of Spector's "wall of sound" method, George Martin began employing more complex recording techniques while producing The Beach Boys, along with Brian Wilson, and The Beatles, such as the advanced use of multi-tracking on *Pet Sounds* (1966) and *Sgt. Pepper's Lonely Hearts Club Band* (*Sgt. Pepper*) in 1967.[56] In describing the evolution of rock music's sounds, author Piero Scaruffi calls the production advancements "deceptive":

> Both progressive-rock and pop-jazz of the 1970s had emphasized the "sound" over melody, rhythm, and harmony. The "sound" was mostly due to the interplay of timbres and to the producer's work. From Phil Spector's hits to the Beach Boys' *Pet Sounds* to

[54] Katherine Charlton, *Rock Music Styles: A History* (Wm. C. Brown, 1990), 158.

[55] Walter Everett, *The Beatles as Musicians: The Quarry Men through Rubber Soul* (Oxford University Press, 2001), 341. While Richie Valens and Roy Orbison are examples of artists who included Latin elements in their music, these were rock and roll musicians, not rock acts.

[56] Spector developed a signature approach to studio production called the "wall of sound," which layered numerous musicians in the studio, crafting a rich and intricate instrumental backdrop to support the vocalists; Paul D. Fischer, "Spector, Phil(lip Harvey)," *Grove Music Online*, January 31, 2014, accessed November 18, 2024, https://doi.org/10.1093/gmo/9781561592630.article.A2258339.

> the Beatles' *Sgt. Pepper* to Pink Floyd's *Dark Side of the Moon*, the ultimate value of a piece of music had consistently been shifting from the genuine ingredients of rock'n'roll towards the deception of the recording studio and of arrangement. Significant advances (and lower costs) in the recording technique led to a generation of musicians whose main goal was to compose "sound" rather than songs.[57]

The value judgment Scaruffi expresses is that studio techniques used in the 1960s and 1970s rock, which began in pop, corrupted the purity of the genre. Given the complexity of the music on the three albums he mentioned compared to rock and roll songs, one can infer from words such as "genuine" and "deception" that Scaruffi not only has an issue with the music, but he disagrees with the view that the studio itself is an instrument. Furthermore, by asserting that using the studio in this manner "shift[s rock] from the genuine ingredients of rock 'n' roll," he suggests that producers of the period breached an implied contract dictating that the musicians use the studio to recreate the live experience as closely as possible by leveraging the studio to deceive scene members. Eric Woolfson, a British session pianist in the 1960s and later the keyboardist for the progressive rock band The Alan Parsons Project from 1975 forward, remarked on this idea succinctly: "The studio is an instrument and should be used as such."[58] I discuss the import of *CfGaO*'s liveness when comparing the event to The Beatles and The Moody Blues, but Woolfson's comments are relevant because they express the compositional direction of the evolving rock music: the pursuit and incorporation of timbres and complexity beyond the model established by rock and roll artists.

I trace the path from rock and roll to Deep Purple primarily through The Beatles for two reasons. While The Beatles were not the only band contributing to the shift from rock and roll to

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[57] Piero Scaruffi, *A History of Rock Music: 1951–2000* (iUniverse, 2003), 92–93.

[58] Jim Aikan and Bob Doerschuk, "Alan Parsons Project: The Essence of Studio Rock," *Keyboard Magazine*, August 1986, accessed November 17, 2024, http://www.roadkeel.com/~ajy/scrapbook/008.html (archived).

rock, their transitional phase that began in 1965 with *Help!* and *Rubber Soul* represented a seismic shift for popular music artists and listeners because the band moved into more serious, personal lyrical content, and began exploring more complex formal arrangements in their songs. The convergence of drugs and social consciousness influenced rock artists to explore broader influences, including hairstyles. The reception of The Beatles also presages many of the issues at play in the reception of *CfGaO*. As *Atlanta Constitution* columnist Paul Jones noted in 1964 about The Beatles' iconic appearance on The Ed Sullivan Show, "Shorn of their mop-like hair-dos they would look and sound like many other inferior rock 'n' roll groups which are still attempting to keep alive the fad which died when Elvis Presley enters the armed forces."[59] The Sullivan appearance preceded The Beatles' transition to rock music, but Jones' response foreshadows tension that would grow between new subgenres of related musics. Jones' problem with the hairstyles of The Beatles is that he believed the musicians used their image to distract from poorly executed music—music that, to the Joneses of the world, already came from a subgenre that generally comprised of subpar musicians. Jones' implication that The Beatles were more style than substance is echoed in some criticism of Deep Purple's presence on stage with the RPO, which will be discussed later.

More importantly, the Fab Four are among the bands that developed psychedelic rock, which is apparent on tracks such as "Norwegian Wood" and "The Word" from *Rubber Soul*, and led to progressive rock, hard rock, and metal, genres that characterize Deep Purple's music broadly, as well as *CfGaO* specifically. Psychedelic rock's roots also lie in songs such as The Yardbirds' "Heart Full of Soul" (1965), in which the electric guitar is played in a manner that emulates a sitar with an "Indian motif," and is supported by an acoustic guitar that evokes the

[59] Paul Jones, "As I See It: Sullivan Wasted Time with Beatles," *Atlanta Constitution*, February 11, 1964, 10.

sounds of American Western movies.[60] This would be followed by The Electric Prunes' "I Had Too Much Too Dream" (1967) and Jefferson Airplane's "White Rabbit" (1967).

Transition to Progressive Rock

Out of these styles emerged progressive rock, characterized by its eclectic musical style, complex musical structures, and an emphasis on musical experimentation and innovation. Artists moved beyond using production advancements to evoke the experience of a drug-fueled haze and instead transitioned to incorporating instruments and compositional techniques that were atypical of rock sounds. Progressive rock began to emerge from psychedelic rock through bands like The Yardbirds, who incorporated elements of Gregorian chant in "Turn Into Earth" (1966). The same year, The Beach Boys released *Pet Sounds*, which included classical and other unconventional timbres previously unheard in rock. The following year, *Sgt. Pepper's Lonely Hearts Club Band* arrived with significant instances of classical and non-Western timbres, which was released the same month as Procol Harum's "A Whiter Shade of Pale" (May 1967) that infuses vocal and instrumental counterpoint along with an organ part that references J.S. Bach's *Orchestral Suite No. 3 BWV 1068*, "*Air on the G String*."

While arguments have been made for The Moody Blues' *Day of Future Passed* (1967) and others being the first progressive rock album, I subscribe to the notion that *Sgt. Pepper* is the earliest example, even if not all of the album's songs can be considered progressive rock.[61] The album's first song, the title track, includes a staccato passage reminiscent of a classical brass

[60] William Echard, *Psychedelic Popular Music: A History through Musical Topic Theory* (Indiana University Press, 2017), 31–32.

[61] Whether one believes *Sgt. Pepper* is proto-progressive rock or the first progressive rock album, I put it ahead of *Pet Sounds* in the shaping of progressive rock because the former's sound is often shaped by rock instrumentation, such as fried vocals and overdriven guitars playing pentatonic blues licks (see the title track, Sgt. Pepper's Lonely Hearts Club Band"), compared to *Pet Sounds*' instrumentation more often being led by non-rock instruments. *Pet Sounds* more aptly belongs in the progressive pop genre.

ensemble, and "Lucy in the Sky with Diamonds" begins with a Lowery organ that evokes a psychedelic harpsichord, while "Fixing a Hole" contains a harpsichord, and the full string section provides the accompaniment for "She's Leaving Home." These are just a few examples of *Sgt. Pepper* representing a new direction toward incorporating instruments and sounds generally associated with classical music into the nascent rock world.

Still, *Days of Future Passed* is an important milestone as well, and an important predecessor to *CfGaO*. The Moody Blues emerged alongside The Beatles in 1964 as part of the British Invasion with their hit single "Go Now." Borrowing from jazz, classical, and world music, they created a distinctive sound that blended various sounds with hard rock. While their early work was largely blues-oriented, the band began experimenting more widely with psychedelic and progressive elements in the late 1960s, creating an expansive sonic palette. This experimentation is best represented by *Days of Future Passed*, a collaboration with the London Festival Orchestra, and it was one of the first concept albums of its kind.

Another important predecessor of Deep Purple is The Nice, who formed in 1967 and quickly gained notoriety as one of the most exciting live bands of their era, thanks to keyboardist Keith Emerson's virtuosic playing style that combined rock, jazz, and classical motifs into something unique. They drew on classical music for inspiration by borrowing material from J.S. Bach's *Brandenburg Concerto No. 3* in their song "3rd Movement – Acceptance 'Brandenburger'" on their 1968 album *Ars Longa Vita Brevis*. The genre developed more fully in the early- and mid-1970s through bands such as King Crimson, Genesis, Yes, and Jethro Tull, but the foundations were laid by the artists mentioned above and by the influence of *CfGaO*.

Perhaps the most significant difference between *CfGaO* and The Beatles and The Moody Blues is that the Deep Purple/RPO event was live rather than a studio creation. In live

collaborative events such as *CfGaO*, popular and classical musicians and audience members were among each other during rehearsals and the initial performance of music that did not easily fit either genre's implied social-contractual expectations. When recording in the studio, the musicians of different scenes may limit interaction based on sonic and personal goals, and they may not meet or play together at all if overdubbing techniques are employed. Such techniques could speak to Piero Scaruffi's characterization of studio recordings as becoming "deceptive." Conversely, the stresses of playing for a live audience with preconceived notions and potential hostilities of a scene represented on stage will likely keep the musicians from that scene on edge. In the case of *CfGaO*, Deep Purple remained uneasy about the few audience members who seemed combative towards the band's music. As classical and rock musicians must satisfy implicit social contracts by conforming to the scene's expectations for sounds, activities, and communication, a question arises: how do scene members of disparate genres react when their respective implicit contracts are challenged in a setting that obliges inter-scene engagement?

Deep Purple Before *CfGaO*

Before discussing Deep Purple's history as a band, it is worth briefly noting the relevant classical music backstories of the band members. Ian Gillan (vocals), Ian Paice (drums), and Roger Glover (bass guitar) do not speak of pre-*CfGaO* classical influences in interviews. Glover looked to Paul McCartney and jazz musician Jaco Pastorius, while Gillan lists rock and roll, blues, and R&B singers of the 1950s and 1960s as his inspirations.[62] Rock and roll musicians similarly influenced drummer Paice, and he added the likes of jazz musicians such as Gene

[62] Paul Brannigan, "Ian Gillan: 8 Songs That Changed My Life," *Louder*, July 6, 2021, accessed November 17, 2024, https://www.loudersound.com/news/ian-gillan-8-songs-that-changed-my-life. Gillan was a choir boy in church and narrated a Chopin documentary later in life, but does not count classical music an influence early in life; Marcin Rybacki, "Review 'Chopin's Story by Ian Gillan from Deep Purple,'" *Caramba!*, accessed August 30, 2024, https://www.gillan.com/chopin-dvd-review.html.

Krupa.[63] The band's classical leanings instead came by way of Lord and lead guitarist Ritchie Blackmore. Lord, born in 1941, was inspired by his saxophonist father to begin formal piano lessons from local Leicester organ players by age seven, studying diligently and long enough to pass the Royal College of Music's exams at age seventeen.[64] He was primarily a classical musician and consumer until he heard Jerry Lee Lewis' "Whole Lotta Shakin' Goin" (1957), which compelled the young Lord to explore styles beyond classical. He then played with various jazz combos and non-rock outfits in the early and mid-1960s, including the R&B band The Artwoods, before co-founding Deep Purple in 1968. Like Lord, Blackmore's classical exposure began early in life. He briefly studied classical guitar at age eleven, which he credits as influencing his "compositional sense" and playing style, before becoming more interested in rockers Jeff Beck, Jimi Hendrix, and Steve Howe (from the band Yes).[65]

Deep Purple's earliest incarnation was called "Roundabout," which drummer Chris Curtis conceived as a loose entity of rotating musicians who "would be located at the center of the roundabout. Other musicians would then leap aboard to join them, to play whatever they saw fit, then depart when their turn was over."[66] This description was somewhat prophetic, as Curtis was off the project before playing a single song. The first iteration of the band that would become Deep Purple included Lord on keyboards, Ritchie Blackmore on guitar, bassist Nick Simper, drummer Bobby Woodman, and vocalist Rod Evans. Soon after rehearsals began, the group—including Woodman—realized that a new drummer was needed, and Ian Paice was

[63] Kevin Julie, "An Exclusive Interview with Deep Purple's Drummer (from Extreme Magazine)," *The Highway Star*, 1999, accessed November 17, 2024, https://www.thehighwaystar.com/interviews/paice/ip_mail_1999xxxx.html.

[64] Lord's classical background is primarily recounted in Dave Thompson, *Smoke on the Water: The Deep Purple Story* (ECW, 2004), 22–25.

[65] Jesse Gress, "Ritchie Blackmore: Playing with Electricity," *Guitar Player*, November 1, 1993, accessed November 17, 2024, EBSCOhost; Jesse Gress, "What You Gotta Do to Play like Ritchie Blackmore," *Guitar Player*, December 15, 2010, accessed November 17, 2024, EBSCOhost.

[66] Thompson, *Smoke on the Water*, 20.

inserted to form the band's first official lineup. According to Bob Carruthers, Deep Purple's music before *CfGaO* was "a mishmash; it was a melting pot. It was trying to find a style and a direction, but it had elements of pop of the time, elements of psychedelia, blues, classical, and progressive, but all three albums have pretty much one thing in common: they're a melting pot. It was directionless."[67]

Blackmore and Lord's songwriting on Deep Purple's first three albums included some of their classical influences and nods to specific works, as heard in "Prelude: Happiness/I'm So Glad" on Deep Purple's debut album, *Shades of Deep Purple* (1968), which acknowledges Nikolai Rimsky-Korsakov's *Scheherazade* (1888).[68] These elements doubtless attracted fans whose active listening habits were more welcoming to complex musical ideas than the predilections of mainstream rock fans.

The band quickly gained a reputation as a hard rock act due to their heavy guitar sounds and electrifying live performances. Led by Blackmore's influential guitar playing, the band moved in a more progressive direction with subsequent albums, introducing classical influences and jazz-inspired elements into their sound. According to Chris Charlesworth, British music journalist and author, "They were more successful in the U.S. than the U.K."[69] "Hush" (1968), Deep Purple's first charting single, was a cover of the 1967 Joe South/Billy Joe Royal song. In this first period, the band's lineup is known as Mark I, which spanned the first three albums: *Shades of Deep Purple* (July 1968) included the hit "Hush." The next two albums, *The Book of Taliesyn* (October 1968) and *Deep Purple* (1969) were less successful, necessitating a change in

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[67] *Deep Purple – In Rock*, directed by Bob Carruthers (Marina Del Ray, C.A.: Vision Films, 2004), DVD.

[68] Classic Rock, "Deep Purple - Shades of Deep Purple Full Album 1968," *YouTube*, October 3, 2020, video, 42:48, accessed November 17, 2024, https://www.youtube.com/watch?v=J3sqPIGGwHg.

Janelle Duxbury, "Deep Purple Classical Quotes," *Deep Purple Classical Quotes*, accessed August 24, 2024, https://www.thehighwaystar.com/rosas/misc/classic.htm.

[69] Chris Charlesworth in *Deep Purple – In Rock*.

direction. Three of *Shades of Deep Purple*'s eight tracks were covers, as were two of seven *The Book of Taliesyn*'s tracks, and one of *Deep Purple*'s eight tracks. This is notable because the band removed nearly all the original lineup's songs from live sets after replacing lead vocalist Evans with Ian Gillan and bassist Simper with Roger Glover, thus beginning the Mark II era of Deep Purple.[70] This was a monumental shift for the band's future because, as Jerry Bloom suggests, they "didn't really write great songs" until the Mark II lineup was formed in 1969.[71]

Leading Up to the Concert

Years later, Lord explained that *CfGaO* "drew attention to us at a time when we needed it, but . . . it was never intended to be part of the direction of the group, it was merely an experiment."[72] While the composer was influenced by classical music from the beginning of his musical journey, it was not until the mid-1960s when he heard The Dave Brubeck Quartet's *Dialogues for Jazz Combo and Orchestra* (1959)—a classical-jazz hybrid—that he was inspired to create something similar.[73] A chance meeting with German composer and conductor Hans Bregel in 1967 revealed that there was a growing interest in a rock-classical collaboration, but no music materialized from the conversation.[74] Despite this encouraging interaction, Decca Records, Lord's record label when he was in The Artwoods until the group disbanded in 1967, was unconvinced that there was a future in such music. Ironically, as the parent label for Deram Records, The Moody Blues' management team, Decca was involved with the seminal classical-

[70] Deep Purple refers to their lineups as "Marks." The replacement of members initiates a new Mark. Mark I comprised the members who played on the first three albums (1968–1969); Mark II members joined in 1969, recording the next four studio albums and multiple live albums from 1969–1973. This latter incarnation recorded *CfGaO*.

[71] Jerry Bloom in *Deep Purple – In Rock*.

[72] Vincent Budd, "Malcolm Arnold and Jon Lord: 'Concerto for Group and Orchestra' and 'Gemini Suite,'" *The Malcolm Arnold Society*, 1997, accessed November 17, 2024, http://www.musicweb-international.com/arnold/lord.htm.

[73] Martin Anderson, "Jon Lord, Painter in Music," *Fanfare: The Magazine for Serious Record Collectors* 34, no. 1 (2010): 1.

[74] Thompson, *Smoke on the Water*, 25.

rock collaboration *Days of Future Passed* just a year later. Deep Purple was with Parlaphone Records for their debut album before joining Harvest Records, who actively supported such projects as Welsh rock band Love Sculpture's "sonic, guitar-led demolition of Russian composer Khatchaturian's 'Sabre Dance.'"[75] Signing with Harvest eventually led to Lord being able to pursue his goal of exploring his love for classical and rock music to create *CfGaO*.

Lord's musical goals with *CfGaO* differed from the aspirations of other Mark II Deep Purple members. According to journalist Chris Charlesworth, vocalist Ian Gillan was amenable to the project because he wanted to be recognized as a "serious musician."[76] However, Gillan disputes this by saying he had a negative attitude during the *CfGaO* process because he and Glover were focused on writing for the next album.[77] In contrast, drummer Ian Paice and bassist Roger Glover were largely indifferent to the effort, while guitarist Ritchie Blackmore merely "tolerated" it.[78] From another perspective, author Dave Thompson compares the band's mood surrounding the concert to "a trip to the dentist," quoting Gillan as saying "it was something we all found very difficult to cope with."[79] Blackmore made *CfGaO* with the understanding from other Deep Purple members that the next album would be a pure rock album, and he never fully acknowledged the impact *CfGaO* had on the rest of the music world.

Despite his familiarity with playing and listening to classical music, Blackmore's and Lord's disparate goals were on full display during *CfGaO*'s preparation and performance. As discussed earlier and in the next chapter, Lord was comfortable in his skin as a rock and classical

[75] Thompson, *Smoke on the Water*, 79.
[76] Chris Charlesworth in *Deep Purple – In Rock*.
[77] Thompson, *Smoke on the Water*, 81.
[78] Charlesworth in *Deep Purple – In Rock*.
[79] Thompson, *Smoke on the Water*, 81.

musician.[80] Blackmore, on the other hand, sought only to explore music within the confines of rock:

> I was impressed with what Zeppelin did. I wanted to do that kind of stuff, and if it doesn't take off we'll go and play with orchestras the rest of our lives. So we [returned to explore what we could do in rock music], and it was *Deep Purple In Rock*, which, luckily, took off. We'd purposely made it so it hammered along every song, there was no lull. I was very pleased with it because I never wanted to work with an orchestra again.[81]

With the new lineup of Deep Purple in place, Lord worked tirelessly for the twelve weeks leading up to *CfGaO*, but in his words, "the rest of the band were not amused."[82] Blackmore, one of Deep Purple's leaders, was the band's most vocal critic of the event, but it quickly spread to other members. Lord confirmed that Gillan wrote the lyrics the day before the concert, which told the story of how the singer felt about the experience:

> Standing there in front of an orchestra when he wants really to be in a rock band, and "how can I do this? I don't know what I'm doing here. Get me out of here. Help!" So, the rest of the band were not helping, but by the end of that night, you could've put their smiles together and spanned the River Thames.[83]

According to Gillan, "There was a wave of anti-Concerto feeling, started by Ritchie, and I went along with it. . . . I saw some sense in what Ritchie was saying. He said, 'this is going to detract from what we're doing on our album. This is going to detract from the rock stuff. This is going to make people confused."[84] Blackmore, in some ways, perceived Deep Purple's actions as a social contract breach. As scene members, the band and its musicians are responsible for holding other ingroup members—themselves included—accountable to scene expectations.

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[80] Anderson, "The Early Silence of Jon Lord," 21.

[81] Rafael Polcaro, "Ritchie Blackmore's Opinion on Led Zeppelin," *Rock And Roll Garage*, February 9, 2023, accessed November 17, 2024, http://rockandrollgarage.com/ritchie-blackmore-opinion-on-led-zeppelin/.

[82] Jon Lord in *Rock Family Trees*, episode "Deep Purple People," directed by Francis Hanly, aired July 8, 1995, on BBC.

[83] Ibid.

[84] Ian Gillan in *Rock Family Trees*.

Indeed, Blackmore's, Gillan's, and Glover's hostility towards *CfGaO* seem less of an opposition to working with orchestras than it was about the music not being a rock project. Although Gillan would later admit that his "attitude was all wrong" during the rehearsals and performance, he and Glover were pragmatic at the time. The two had just joined a rock band that was writing a rock album (*Deep Purple In Rock*, 1970), so *CfGaO* became a disruptive endeavor, fraught with distractions stemming from the pressure of performing unfamiliar music amidst members of their core audience and the classical scene.[85] By most accounts, everyone but Lord was less anxious about judgment by the classical scene than they were concerned with being perceived as attempting to be something they were not. In Blackmore's case, the guitarist's frustrations were less about the sound of music and more about the people and atmosphere the music represented. He wanted to play rock music "for people in parties . . . [that] should be non-stop, hard-hitting, rock and roll," and he did not feel in charge.[86] After *CfGaO*, he took charge of *Deep Purple In Rock*, intentionally making a heavier-sounding rock, a deliberate response to the band's work with the RPO.[87] This worked well for Deep Purple and their interests because it was a financial and commercial success and because it was the stylistic direction that all band members wanted—including Jon Lord.

Blackmore's discomfort with the atmosphere speaks to a profound difference between classical and hard rock scenes. In the former, audiences are expected to sit quietly, while in the latter, audiences expect to interact with the music to some extent. The expected physical movement of the audience during the earliest promenade concerts and the looser atmosphere of

[85] Thompson, *Smoke on the Water*, 81.

[86] Neil Jeffries, "Ritchie Blackmore: The Lost Interview," *Louder*, June 9, 2016, accessed November 17, 2024, https://www.loudersound.com/features/ritchie-blackmore-the-lost-interview.

[87] Michael Adams, "Inside Bowie and the Spiders 1972–1974: An Independent Critical Review, and: Inside Deep Purple: The Independent Critical Guide, 1969–1973, and: Inside Led Zeppelin: A Critical Review, 1968–1972 (review)," *Notes* 62, no. 3 (2006): 791–93, https://doi.org/10.1353/not.2006.0002.

Pops concerts spoke to this difference over a century before *CfGaO*. The fact that it remained part of the genre contract well into the twentieth century illustrates that these differences are deep-seated and that aspects of these scenes are fundamentally incompatible.

While Lord wanted to be mentioned in the same breath as solo keyboardists like Wakeman (later of Yes) and The Nice's Emerson, he repeatedly emphasized that, like his bandmates, he wanted Deep Purple to remain a rock band. He never intended *CfGaO* to be genre-transforming—his aim was simply to maintain the flexibility to explore his different musical interests within the context of Deep Purple.[88] Having new band members capable of executing his vision, albeit with varying enthusiasm, Lord now had a path to realizing his goal of combining musical styles. Despite Lord's desire to experiment beyond the rest of the band's comfort when creating the concerto, and despite criticism examined in Chapters 3 and 4, the band felt that they each found "space in which to shine during the performance itself."[89]

Malcolm Arnold

The last important figure in the history of *CfGaO* is the event's conductor, Malcolm Arnold. Born in Northampton, England, in 1921, Arnold grew up in a musical family.[90] His great-great-grandfather was the composer and prominent London music director William Hawes, and Arnold's mother was a skilled pianist and accompanist. By age eighteen, Arnold was second trumpet for the London Philharmonic Orchestra (LPO) and principal by age twenty-one. In 1948, his overture *Beckus the Dandipratt* was recorded by the LPO and gained the composer broad renown. He completed his first symphony the following year. While completing classical works, his film scores led him to a fruitful career as a composer due to successes such as the Academy

[88] Keith Altham, "Deep Purple," *New Musical Express*, March 17, 1973, 22.
[89] Ibid.
[90] This summary of Arnold's life comes from multiple sources listed in this chapter, including Stewart R. Craggs, *Malcolm Arnold: A Bio-Bibliography*, (Greenwood, 1998), 4.

Award-winning *The Bridge on the River Kwai* (1957). He wrote prolifically in the 1950s, composing major works including dozens of film scores, four ballets, three symphonies, and three operas. However, he remained largely underappreciated by much of the classical scene until the 1990s, as evidenced by his knighting in 1993.

In 1965, Arnold had recently remarried and moved from the busy London life to the quieter Cornwall, due in part to mental health issues that were exacerbated by alcohol abuse.[91] He had become an outcast in the London classical music scene, disparaged by some for his conservative sound by the end of the 1950s, and *Symphony No. 5* in 1961 was cursed with the label "neo-romantic [. . .] in an age unsympathetic to any serious dalliance" to such efforts.[92] After a prolific period from July 1951 to July 1961, composing his first five symphonies and numerous other stage and award-winning film works, Arnold's personal circumstances and receipt of unending criticism delayed his sixth symphony for six years. Despite a successful career composing music for the orchestra, stage, and screen, by the 1960s, Arnold was ignored by critics and sections of the concert and broadcasting establishment for his neo-Romantic style (more on this in Chapter 3).[93]

While in Cornwall, Arnold began reestablishing his brand, part of which he accomplished by joining the Cornish Gorseth bards, a group that "celebrates and promotes Cornwall's distinctive Celtic culture," including their musical history.[94] He completed *Symphony No. 6* in

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[91] Christopher Mowat, "Obituary: Sir Malcolm Arnold," *The Guardian*, September 25, 2006, accessed November 17, 2024, https://www.theguardian.com/news/2006/sep/25/guardianobituaries.artsobituaries1; Colin Larkin, *The Encyclopedia of Popular Music*, 2nd ed. (Oxford University Press, 1998), 240, accessed November 17, 2024, https://archive.org/details/encyclopediaofpo01lark/page/240/mode/2up.

[92] Millan Sachania, *Malcolm Arnold, Symphony No. 5* (Novello, 2003), Foreword, accessed November 17, 2024, https://issuu.com/scoresondemand/docs/symphony_no5_7034.

[93] Larkin, *The Encyclopedia of Popular Music*, 240.

[94] Mowat. "Obituary: Sir Malcolm Arnold."

"Gorsedh Kernow Ceremony to Welcomes 29 New Bards," *BBC News*, September 2, 2023, accessed November 17, 2024, https://www.bbc.com/news/uk-england-cornwall-66682274.

July 1967 but did not premiere it until June 1968 in Sheffield, England. The work met with mixed reviews, as it challenges both orchestras and listeners with its effort to accomplish stylistic ideas from jazz and popular music. Arnold noted that "the first movement contains many phrases of the type used by Charlie Parker . . . The second movement is elegiac in character and pays a tribute in passing, to a style of Pop-music [sic] which will be dead by the time the work is performed, which might justify the whole movement being somewhat funeral."[95] Mixed reception aside, Arnold had regained his confidence.

Arnold became aware of a mutual connection with Deep Purple's management. After Deep Purple's manager, Tony Edwards, booked the RAH for *CfGaO*, he and Lord enlisted Deep Purple's publisher, Ben Nisbet, to contact his friend Arnold.[96] Arnold was simply meant to review the first fifty pages Lord had written to gauge the work's merit, but the conductor's response after evaluating the beginning of Lord's composition was that he "knew right away that it was extraordinarily good," which soon led to Arnold offering to conduct the work's premiere.[97]

> I had never before heard of a pop musician who could write music like that. . . . Often, when pop musicians compose more serious works, they become pretentious. But Mr. Lord's concerto is lively and full of mind. . . . When I was approached, I had never heard of Deep Purple. But after listening to their first two albums, I realized that together we could do something to bridge the gap between the world of orchestral music and the world of pop.[98]

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[95] Malcolm Arnold, "Symphony No 6," Faber Music, accessed May 10, 2023, https://www.fabermusic.com/music/symphony-no-6-700.

[96] Jean-Sylvain Cabot, *Deep Purple: Rhapsody in Rock* (Le Mot et le Reste, 2013), 56.

[97] Robert Webb, "The Arts: Pop: It's in the Mix; The Independent's Guide to Pop's Unlikeliest Collaborations: Deep Purple and the Royal Philharmonic Orchestra Concerto for Group and Orchestra," *Independent*, November 10, 2000, EBSCOhost.

[98] Judith Simons, "How the Royal 'Phil' Joined the Deep Purple," *Daily Express*, September 11, 1969, quoted in Jean-Rene Larue, "Jon Lord's Concerto for Group and Orchestra: Progressive Rock and Postmodernity," (MA thesis, University of Reims Champagne-Ardenne, 2015), 61.

Pairing *CfGaO* with the London premiere of his own *Symphony No. 6* seemed logical. In the first and second movements, Arnold communicates to classical outgroups—jazz and popular music scenes—by incorporating ideas inspired by each genre, and he conveys to the classical scene that he is more than a neo-romantic parrot. Opening *CfGaO* with a symphony containing music from two scenes that had an uneasy relationship with classical scenes may have been Arnold, already a nonconformist within the scene, sending a message. It is not difficult to perceive how Arnold and Lord are alike: they each enjoyed the music of the scenes to which they belonged, but both composers detested the social and musical constraints assigned by these scenes.

Arnold's involvement with *CfGaO* was meaningful enough for Lord to proclaim that the English composer's insistence on conducting changed the rock keyboardist's life.[99] Having such an esteemed composer in his corner gave Lord the confidence to finish composing the concerto. Arnold's encouragement also rang loudly for the rock keyboardist as he composed subsequent classical and rock works, such as 1971's *Gemini Suite*, released right as progressive rock began experiencing the genre's most prominent mainstream exposure.

Rehearsals

Members of the RPO were just as unenthused as Deep Purple. The negative response to *CfGaO* from non-Deep Purple members began during the first rehearsal, when one cellist exited prematurely, proclaiming the composition was "second-rate Beatles' music."[100] Blackmore, unsure of the project from its nascency, later said of the collaboration: "[RPO musicians] have no sympathy for our type of music. . . . The orchestra was very condescending towards us, and I didn't like playing with them."[101] The orchestra's lack of enthusiasm for the music prompted

[99] "Louder Rock of Ages," *Advertiser*, March 1, 2001, accessed November 17, 2024, https://research.ebsco.com/linkprocessor/plink?id=6a7cb2a3-4ee2-3aec-ac71-d7db3805b181.

[100] Michael Dwyer, "Classical Gas," *The Age*, February 3, 2003, EBSCOhost.

[101] Sylvie Simmons, "The Man in (the) Black," *Sounds Magazine*, December 15, 1979, 25.

conductor Arnold, who had a vested interest in the event's success, to slam down his baton during rehearsal the evening before the premiere, admonishing them: "Ladies and gentlemen of the Royal Philharmonic, we're here to play some music. These young gentlemen are fine musicians, and you've got to show them some respect. You, on the other hand, who are acknowledged as fine musicians, are playing like a bunch of cunts."[102]

It is revealing that the RPO cellist invoked The Beatles to insult Deep Purple's music in this instance, as it implies that she was familiar with the Fab Four's music. This is telling because reactions to *CfGaO* typically revolve around the event combining two genres that are often viewed as "opposing."[103] The cellist's reaction does not suggest that she objected to combining popular and classical music; instead, her response indicates either an objection to the specific music of *CfGaO* or her presuppositions of Lord and Deep Purple. Classical incorporations by The Beatles and the emerging progressive rock scene fell closer to the broader classical scene's Baroque and Neoclassical trends. Lord's *CfGaO*, however, not only evokes sonic ideas of Liszt's symphonic poems, but the original event was also conducted by a composer repeatedly branded a neo-Romantic, and it contained sections of improvised guitar solos from Blackmore. Tensions about *CfGaO* were not simply about the quality of the composition or performance; as a work and as an event, it did not follow contemporary classical trends. The improvisational sections by Blackmore may have appealed to the Baroque sensibilities in the orchestra and classical scene in general, but in the minds of the classical scene, those efforts were overshadowed by the larger invocation of Romanticism. Regardless of the specific classical trends at the time, everything from the BSO's initiatives to the RPO's

[102] Paul Brannigan, "Album Review: Metallica – S&M2," *Kerrang!*, August 27, 2020, accessed November 17, 2024, https://www.kerrang.com/album-review-metallica-s-m2.

[103] Ashley Hall, "Deep Purple Keyboardist Dies," *The World Today (ABC)*, July 12, 2016, accessed November 17, 2024, https://www.abc.net.au/listen/programs/worldtoday/deep-purple-keyboardist-dies/4136210.

collaboration with a rock band to a major orchestra's cellist publicly suggesting that The Beatles were worthy of a classical musician's attention reflects the shifting standards of what constitutes "good" music. This shows that the terms of The Beatles' social contract with members of the relevant scenes were being renegotiated in 1969, and would take a few years to solidify.

Overall, it is important to note that the concert went well enough to suggest that the professionalism of the musicians mitigated any negative feelings toward the *CfGaO* event along with potential unreported support, the latter of which is much less attention-grabbing than contentious positions on the affair. However, the loudest voices involved with the event were from the opposition. The antagonism between RPO and Deep Purple musicians, the brief ban on popular acts at the Royal Albert Hall shortly after *CfGaO*, and the orchestra's delayed programming of music from rock and popular artists reflects the lingering tensions between the rock and classical scenes. I will unpack these tensions further when discussing the event's reception in the next chapter, including how these stylistic marriages were viewed in 1969.

Conclusion

CfGaO was a confluence between the history and future of classical and non-classical musical styles. Nineteenth-century promenade concerts and the Boston Pops were among the precursors that laid the groundwork for more experimental and genre-blending performances, culminating in the classical-popular crossovers of the 1960s that ultimately set the stage for *CfGaO*. Yet, like *CfGaO*, these concerts were fraught with tensions surrounding the definition of "good" music. Deep Purple and the Malcolm Arnold-led RPO then created the event that, over time, revealed a public interest in these stylistic mashups despite a rocky beginning. *CfGaO* helped pave the way for everything from the RPO albums of popular music to the late-1990s

efforts of Scorpions and Metallica, and a historical analysis of the event reveals that it contributed to the breaking down of barriers between rock and classical music.

The pre-event anti-*CfGaO* sentiment from Deep Purple and some orchestra members heightened the performers' apprehension during rehearsals and the performance, notably that of composer-organist Jon Lord. I will discuss the event's reception in the next chapter, but it is fair to say that given these obstacles, the *CfGaO* concert happening at all was a minor miracle. Nevertheless, the event represents a turning point for multiple music scenes and the musicians involved with the concert.

An example of the event's inspiration can be found in the future work of guitarist Ritchie Blackmore, whose leadership approach and musical undertakings changed after *CfGaO*. From *Deep Purple In Music* through his formation of the supergroup Rainbow in 1975, Blackmore developed a reputation for demanding leadership and outspoken sentiments on all things music, perhaps partially due to his discomfort in yielding creative control to Lord and Arnold. Despite his misgivings about *CfGaO,* the guitarist incorporated classical elements into Rainbow's music, including the significant Baroque and Classical period timbres and influences heard in the strings of "Stargazer" (1976) and the prominent pipe organ in "Can't Let You Go" (1983). This era of Blackmore's output further influenced the likes of Yngwie Malmsteen and Metallica.

As for the RPO, they gradually leaned into performing popular music. Examples include the orchestra performing and recording the soundtrack to rock musician Frank Zappa's film *200 Motels* (1971), merging avant-garde rock music with orchestral timbres. Three years later, the RPO collaborated with singer-songwriter Neil Sedaka to record *Live at the Royal Festival Hall* (1974) and closed out the decade with the release of *The Royal Philharmonic Orchestra Performs the Best Known Works of Rick Wakeman* (1978). The 1980s saw the RPO release

recordings such as *Royal Jam* with jazz-funk band The Crusaders and blues guitarist B.B. King (1982) and *Pop Go The Beatles* (1989), but it was not until the 1990s—twenty years after *CfGaO*—that the famed orchestra began making these regular forays into recording and releasing the music of popular artists. Albums such as *ABBA Greatest Hits* (1991), *The Music of the Beatles, Vol. 1* (1991), *Plays Hits of Genesis* (1992), and more launched a new era of the RPO that embraced the music of popular artists. Although it took time for these crossover efforts to materialize, the RPO followed elements of Higginson's Boston Pops model that paved the way for *CfGaO*. I will consider later what inclined the orchestra toward programming rock and rock-related music over other styles.

CHAPTER 3

RECEPTION OF *CONCERTO FOR GROUP AND ORCHESTRA*

Introduction

As detailed in the previous chapter, Jon Lord faced challenges different from those of the rest of Deep Purple when approaching *CfGaO*. Lord focused on the composition and its performance for the sake of artistry, hoping it would compel his peers and critics to view him as more than just a rock music songwriter. The other band members begrudgingly went along with Lord's plan to experiment with classical music, but they did so with the mutual understanding that the next album would return to their rock roots. Deep Purple's inter-band tensions about the concerto were primarily related to the quintet's creative direction rather than personal concerns, but some group members also felt strained interactions with RPO musicians during rehearsals and the concert itself. Guitarist Ritchie Blackmore's frustration was palpable when revealing that certain audience members "sat there with folded arms, and you're standing there playing next to a violinist who holds his ears every time you take a solo. It doesn't make you feel particularly inspired."[1]

Initially, the event was greeted with skepticism. In 2009, music theorist and author Walter Everett noted the justifiable concerns from record labels regarding the marketability of rock and orchestra collaborations; of the two rock albums considered early cornerstones in employing a substantial orchestral presence—The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and The Moody Blues' *Days of Future Passed* (both in 1967), neither produced a top-

[1] Mordechai Kleidermacher, "Where there's smoke ... there's fire!" *Guitar World*, February 1991, 62, accessed November 17, 2024, https://www.thehighwaystar.com/interviews/blackmore/rb199102xx.html.

twenty hit.[2] After *Sgt. Pepper's* and *Days of Future Passed*, however, the releases of *CfGaO* and The Who's rock opera *Tommy* (1969) led to nascent conversations about some rock offerings being legitimate creations of "art music."[3]

The legacy of *CfGaO* is still somewhat fraught. Music journalist Malcolm Dome described the event in practical terms, noting that although critics debate its artistic merit, it was an interregnum that allowed Deep Purple to become a better rock band. He characterizes the event as

> Ridiculous, and in many ways, it was regarded as something of a failure when it was first performed and released, but . . . it was ahead of its time. . . . It was very pretentious. It also provided a crucial moment; it allowed [Deep] Purple to catch their breath to put something out to introduce Mark II [the band's second lineup] while they actually developed the songs that were to be on *Deep Purple In Rock*.[4]

The time the band took to develop *Deep Purple In Rock* (1970) proved significant, propelling the band into mainstream consciousness. Although *CfGaO*'s recorded album was not successful commercially "or even artistically," according to rock journalist and author Chris Charlesworth, it made Deep Purple "appear to be serious musicians and not a pop band."[5] The event also garnered more attention from the British press in the months preceding and succeeding the concert than they had received in their entire career to that point.[6] Dome and Charlesworth, both supporters of Deep Purple's career, describe the event and its impact with loaded terms, which raises questions about how the broader rock and classical scenes engaged the band's effort. Which audiences viewed *CfGaO* as "pretentious," a term often reserved for members of a class

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[2] Walter Everett, *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes,"* (Oxford University Press, 2009), 115–116.

[3] David Hatch and Stephen Millward, *From Blues to Rock: An Analytical History of Pop Music, Music, and Society* (Manchester University Press, 1987), 15.

[4] Malcolm Dome in *Deep Purple – In Rock*, directed by Bob Carruthers (Marina Del Ray, C.A.: Vision Films, 2004), DVD.

[5] Chris Charlesworth in *Deep Purple – In Rock*.

[6] Dave Thompson, *Smoke on the Water: The Deep Purple Story* (ECW, 2004), 81.

to which rock bands of the late-1960s and early-1970s did not belong? To whom did Charlesworth believe Deep Purple now "*appear[ed]* to be serious musicians"?

In this chapter, I examine how critics and historians revealed their biases towards classical music when reviewing *CfGaO* both immediately after the event and in the ensuing decades. I build on Robert Walser's observation that part of Blackmore's grievances with the *CfGaO* process stemmed from the guitarist's "realization that the institutions and audience expectations that frame classical music would always control the reception of any music performed within that context."[7] Blackmore recognized that even though *CfGaO* comprised both a rock ensemble and a classical ensemble, the classical music scene, including numerous print publications, would significantly influence how the event was portrayed in print. Marketing efforts imply that concertgoers understood that the event would occur in a classical music environment upon purchasing tickets. Although the Royal Albert Hall (hereafter RAH) allowed some popular music performances in the 1960s, the 1972 ban on popular music acts, largely based on the decorum violations and venue damage by rock concert attendees, is evidence that the rock scene's acceptance at the Hall was uncertain at best in 1969. If the Hall's classical reputation was not enough to set audience expectations for the event, using the word "concerto" in the event title suggested that the evening's music would be a classical happening. Given *CfGaO*'s advertising and location, event organizers may have anticipated a strong showing by rock scenes regardless of how the marketing was targeted. This may suggest that the efforts to draw classical scenes were an attempt to balance the audience composition and further control the critical narrative.

[7] Robert Walser, "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," *Popular Music* Vol. 11, no. 3 (1992): 263–308, 266.

In agreement with Walser, I show how even rock and pop critics and journalists expressed a pointed distaste for rock bands they saw as unworthy of attempting to incorporate symphony orchestras into their music. This meant that Deep Purple—not the RPO—bore the burden of musical proof of artistic merit. In other words, even though Lord was the only member of Deep Purple who sought acknowledgment from the classical community, the entire band was subject to critical evaluation regarding their worthiness of being considered legitimate classical music. This chapter is not about *CfGaO*'s artistic merit (which will be considered in Chapter 4), instead, it focuses on the social response to the first rock group to step fully into a classical music setting and concert hall.

While I present unfavorable and affirming reactions to the event to create an accurate picture of the reception of *CfGaO*, this chapter will focus primarily on negative reviews to understand pertinent scene disparities. I examine reviews from people who were at the event and later assessments to uncover how critics respond when perceived social contracts are not satisfied based on genre expectations. To understand how expectations were created for the respective scene, I will briefly discuss how the event was presented to the audience before the first pitch was played.

Setting the Atmosphere for *CfGaO*

CfGaO was to benefit Task Force, a charitable organization intended to have young people help old people, which may coincidentally reflect the two disparate scenes *CfGaO* brought together; generally speaking, classical audiences skewed older than rock audiences in 1969. The top of the event program (Fig. 3) billed the concert as "When Two Worlds Meet!"—suggesting that those attending the event would see the two musical entities converge on equal footing, which was, in many ways, Lord's intended musical outcome. However, the rest of the

program cover conveyed the sense that the event was a classical happening between two disparate and opposing groups of musicians.

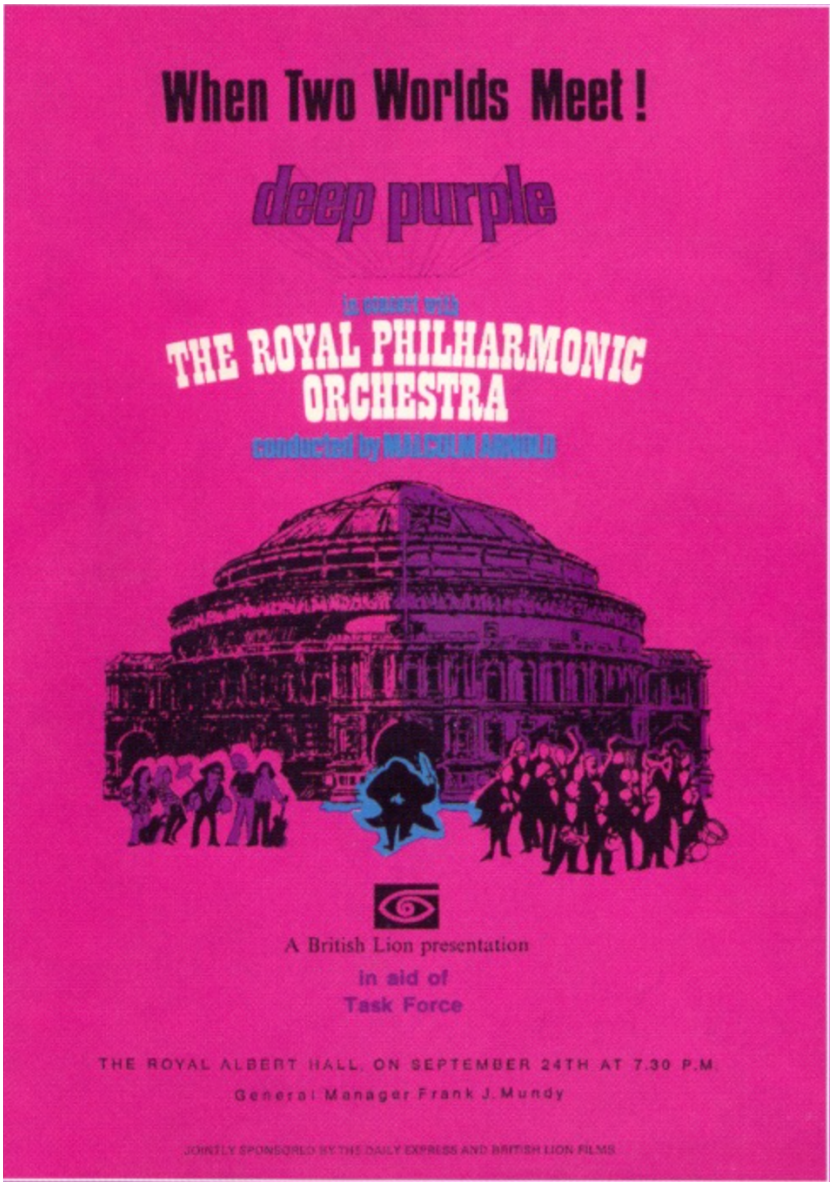


Figure 3: *CfGaO* Program: When Two Worlds Meet![8]

[8] "Record," *RAHE - Royal Albert Hall Events Collection*, 1 - Event Programmes, 1969 - Programmes, 2019, accessed October 17, 2024, https://catalogue.royalalberthall.com/Record.aspx?src=CalmView.Catalog&id=RAHE%2F1%2F1969%2F139. Also courtesy of the Royal Albert Hall archive. *The Royal Albert Hall*. *When Two Worlds Meet!* (London, England: The Daily Express and British Lion Films, 1969).

The band was top-billed, yet the words were muted by the purple font color on a pink backdrop, which makes the text less conspicuous. Conversely, the white font of "The Royal Philharmonic Orchestra" jumped off the page as one of two focal points of the cover. The different font types also subtly convey each ensemble's stylistic alignment, which is evident in the modernness of the band's name compared to the antique-like type that spells out the RPO. The other area of emphasis is the image of the RAH, its imposing architecture evoking Italian villas of the sixteenth-century aristocracy. The building's image was positioned just behind Deep Purple and the RPO, separating them into their respective, scene-appropriate attire, with the orchestra's multitudes double that of the group's five members. An image of a conductor in a tuxedo with tails, clearly meant to represent Arnold as it uses the same blue as his name appears above, stands between the ensembles as if he prepares to signal their race towards each other to collide. The separation of the ensembles by the neo-Romantic-leaning conductor not only distinguishes the musicians for the audience but also underscores the stylistic and social divide between the rock and classical scenes. Interestingly, the image does not reflect the actual concert setup, where the band was positioned in front of the orchestra, akin to the placement of a soloist in a typical concerto. This may have been a design choice to help readers visually differentiate between the two ensembles, or it could have been a deliberate decision by the organizers to reinforce the segregation called for by critics, as discussed below.

Comparing the *CfGaO* program to the program for "London's First Great Gala Pop Festival" (Fig. 4) on June 29-July 5, 1969, at the RAH shows how the two events were marketed differently. Led Zeppelin, The Who, Fleetwood Mac, Chuck Berry, and more performed at the "Gala" concert without a symphony orchestra, and the program cover shows a flamboyantly dressed, cartoon version of a man with styled facial hair, playing an electric guitar like one

would a violin—under the chin and with a bow. The bow and attire evoke ideas of a classical setting, but Led Zeppelin guitarist Jimmy Page had been played an electric guitar with a bow (Fig. 5) in live performances since 1967 with the Yardbirds, making the image less classically oriented than the bow suggests.[9]

Figure 4: London's First Great Gala Pop Festival[10]

[9] "Led Zeppelin - Jimmy Page: Stage-Played Violin Bow: Rock & Roll: Books & Manuscripts," Sotheby's, April 18, 2023, accessed November 17, 2024, https://www.sothebys.com/en/buy/auction/2023/rock-roll/led-zeppelin-jimmy-page-stage-played-violin-bow.

[10] Recordmecca. "Led Zeppelin/the Who/Fleetwood Mac/Etc. - 1969 Royal Albert Hall 'Pop Proms' Concert Program," *Recordmecca*, June 5, 2019, accessed November 17, 2024, https://recordmecca.com/item-archives/led-zeppelin-the-who-fleetwood-mac-etc-1969-royal-albert-hall-pop-proms-concert-program/.

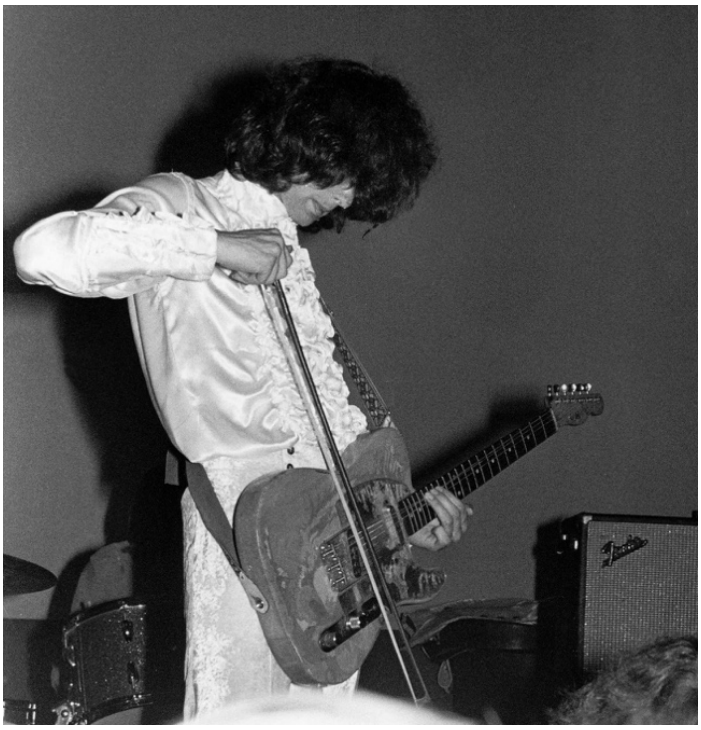
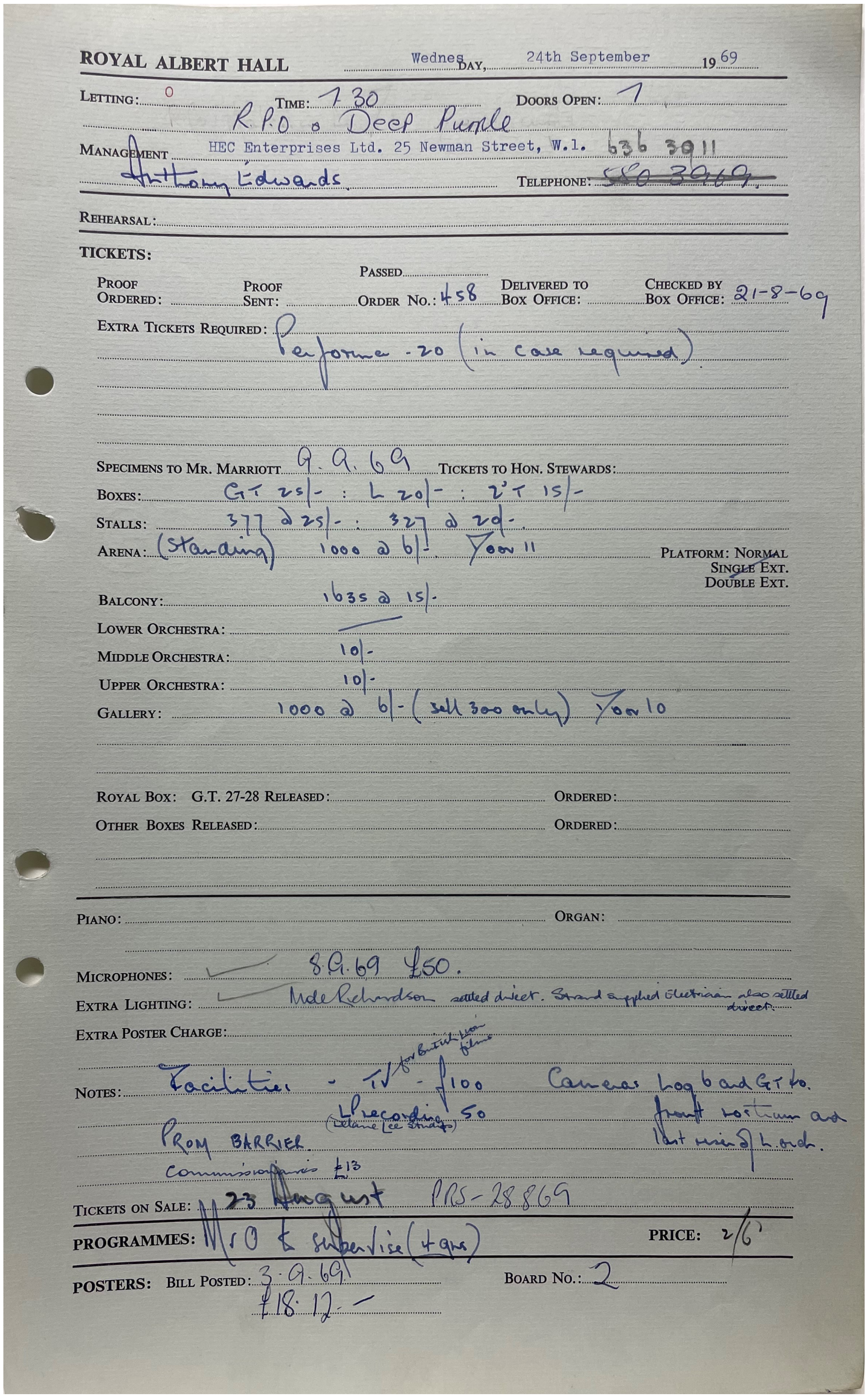


Figure 5: Jimmy Page Playing a Telecaster with a Bow[11]

The "Gala" program cover, while giving a slight nod to the RAH's classical roots, was designed to appeal to popular music scenes. However, the *CfGaO* image went beyond that, presenting a meeting of two worlds, favoring the RPO and the RAH's classical heritage. Although, according to Arnold and Lord, *CfGaO* was a Deep Purple event and the RAH occasionally hosted rock bands in recent years, the *CfGaO* program's cover suggests that when attendees arrived for the event, they were visiting a nearly-century-old home of classical music, and that was the genre of the concert. An order sheet from the RAH archive further emphasizes that the venue's management defaulted to calling the event "RPO & Deep Purple" (Fig. 6).

[11] Matthew DeBord, "Fender Is Helping Led Zeppelin's Jimmy Page Celebrate the 50th Anniversary of the Band's First Album with a Limited-Edition Telecaster Guitar," *Business Insider*, January 23, 2019, accessed November 17, 2024, https://www.businessinsider.com/jimmy-page-led-zeppelin-new-fender-dragon-telecaster-2019-1.



ROYAL ALBERT HALL Wednesday, 24th September 1969

LETTING: 0 TIME: 7.30 DOORS OPEN: 7

R.P.O. & Deep Purple

MANAGEMENT HEC Enterprises Ltd. 25 Newman Street, W.1. 636 3011

Anthony Edwards TELEPHONE: ~~580 3969~~

REHEARSAL:

TICKETS:

PROOF ORDERED: PROOF SENT: PASSED ORDER NO.: 458 DELIVERED TO BOX OFFICE: CHECKED BY BOX OFFICE: 21-8-69

EXTRA TICKETS REQUIRED: Performers - 20 (in case required)

SPECIMENS TO MR. MARRIOTT 9.9.69 TICKETS TO HON. STEWARDS:

BOXES: G.T. 25/- : L 20/- : 2ⁿᵈ T 15/-

STALLS: 377 @ 25/- : 327 @ 20/-.

ARENA: (Standing) 1000 @ 6/-. Door 11

PLATFORM: NORMAL SINGLE EXT. DOUBLE EXT.

BALCONY: 1635 @ 15/-.

LOWER ORCHESTRA:

MIDDLE ORCHESTRA: 10/-

UPPER ORCHESTRA: 10/-

GALLERY: 1000 @ 6/- (sell 300 only) Door 10

ROYAL BOX: G.T. 27-28 RELEASED: ORDERED:

OTHER BOXES RELEASED: ORDERED:

PIANO: ORGAN:

MICROPHONES: 8.9.69 £50.

EXTRA LIGHTING: Mole Richardson settled direct. Strand supplied electrician also settled direct.

EXTRA POSTER CHARGE:

NOTES: Facilities - TV for British Lion films - £100 Cameras Log b and G.T. to. front rostrum and that side of L. orch.

Recording 50 (Decca)

PROM BARRIER.

Commissionaires £13

TICKETS ON SALE: 23 August PRS - 28869

PROGRAMMES: M.O. to supervise (4 gns) PRICE: 2/6

POSTERS: BILL POSTED: 3.9.69 £18.12.- BOARD NO.: 2

Figure 6: *CfGaO* Order Sheet[12]

[12] Courtesy of the Royal Albert Hall archive. *The Royal Albert Hall. When Two Worlds Meet!* (London, England: The Daily Express and British Lion Films, 1969).

Although *CfGaO* was conceived and initiated by Deep Purple and their associates, photographs of the event indicate that there was little inside the Hall to indicate the concert was anything other than a typical RPO performance. Images from the event (Fig. 7) show the Hall unchanged from its normal décor. The band dressed as they would for any concert while playing among the formally attired RPO and conductor (Arnold), with audience members of varying styles of dress but generally casual. The orchestra is seated behind their music stands while the band is on their feet, with lowered music stands that do not obscure their physical performance.

Figure 7.1: Rehearsal with Deep Purple, RPO, and Conductor Malcolm Arnold[13]

[13] This image is from a rehearsal at the RAH the evening before the concert. Sven Ahnert, "Deep Purple Goes Classic: Uraufführung Des Concerto for Group and Orchestra," *Deutschlandfunk*, December 12, 2019, accessed November 17, 2024, https://www.deutschlandfunk.de/deep-purple-goes-classic-urauffuehrung-des-concerto-for-100.html.

Figure 7.2: Conductor Malcolm Arnold in front of *CfGaO* Attendees[14]

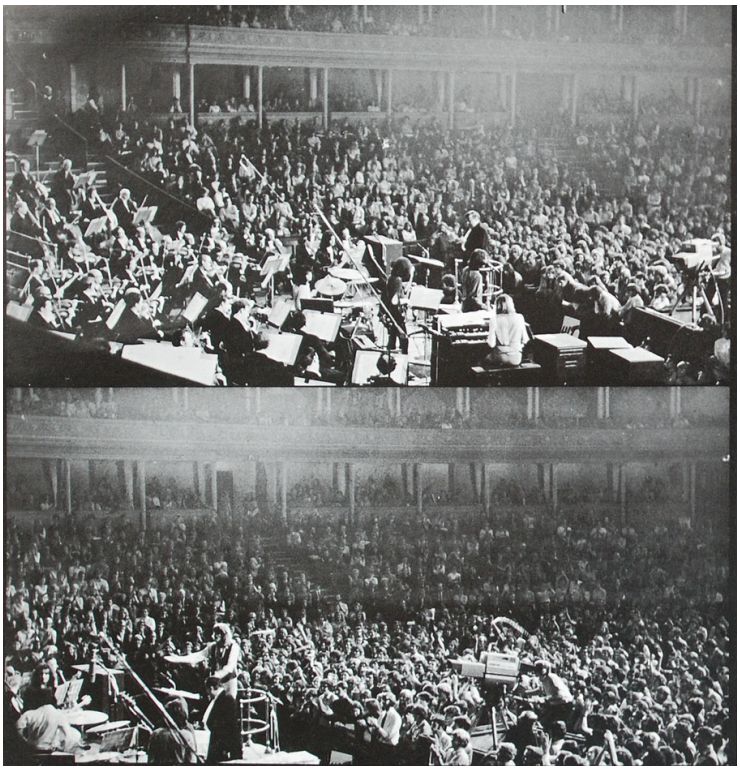


Figure 7.3: Images from the Album Gatefold[15]

[14] Stills from *Deep Purple - Concerto for Group and Orchestra (In Concert with the Royal Philharmonic Orchestra)*, DVD, directed by Andy Finney (London, England, UK: Eagle Rock Entertainment, 2003).

[15] Deep Purple, the Royal Philharmonic Orchestra, *Concerto for Group and Orchestra*, conducted by Malcom Arnold, Tetragrammaton Records, 1969 (U.S.). The U.K. release was in January 1970.

Attendees who are directly in front of the orchestra are mostly standing, despite the area having permanent seating and the surrounding areas being primarily seated.[16] For the rock scene members, the standing option was doubtless an exhibition of typical pop/rock scene concert behavior and likely a welcome opportunity given the uncertainty about the event's nature while walking the corridors and reading their programs before entering the concert hall. It is unclear how concertgoers who intended to remain seated, regardless of their scene affiliation, received the potential visual obstruction by standing audience members.

As discussed above, all parties involved were likely confident that Deep Purple's rock fans would attend, but organizers revealed in their marketing an interest in having strong representation from classical scenes for an event that occurred in a historically and primarily classical venue. Deep Purple, the RPO, and the RAH got their wish; years after the event, author Neil Armstrong reviewed the film and noted that the audience comprised "equal parts of out-and-out hippies—some of whom may even have been on drugs—and earnest young fogeys who came along to see what this 'pop' business was all about."[17] He notes how the film narrator "'It happened in London. It happened in the Royal Albert Hall,' intones the plummy BBC-style presenter with barely-disguised incredulity at the start of this film." The film narrator's posture when introducing the event is subject to debate. Armstrong claims the presenter exhibited "evident distaste," whereas I interpret it is as nothing more than a BBC presenter's Received Pronunciation conveying the announcement of a surprising collaboration. Additionally,

[16] The RAH contains fixed and removable seating. "Royal Albert Hall: Fixed and Removable Auditorium Seating," *NBS Source*, accessed September 27, 2024, https://source.thenbs.com/case-study/royal-albert-hall-fixed-and-removable-auditorium-seating/uaRaBcmscUqC7iFExtkwND/vnz6uT6uPWFZ4BuiUwZyj6.

[17] Neil A. Armstrong, "Deep Purple: Concerto for Group and Orchestra (EMI 4929419). September 23," *Music Week*, September 28, 2002, 28.

Armstrong's quip about "young fogeys" was likely a tongue-in-cheek effort to describe the musical conservatives representing the classical scene. Regardless of whether the presenter revealed an aversion to the event, the narration was recorded over thirty years after the 1969 event for the DVD's 2002 release. The incredulity conveyed through "It happened in London. It happened in the Royal Albert Hall," and Armstrong's perception that the narrator expressed distaste suggest that the relationship between the two musical scenes remains distant and misunderstood. This incredulity implies that the classical scene and general public should also be surprised that the RAH permitted an event that defies a classical establishment's socially contracted norms; expectations still demanded that the RAH host only "classical" repertoire and concerts, despite the occasional previous rock concert. *CfGaO* received significant attention from a diverse group of critics who expressed their views on the concert in newspapers and with their wallets.

Contemporary Critical Reception

The reception of a concert such as *CfGaO* exhibits the musical identity of the reviewer, and their commentary often reflects the musical identities of concertgoers. "Musical identity" refers to the performance of personality characteristics that influence musical activities and behaviors, which are influenced by biological predispositions, social groups, geographic location, environment, ethnicity, language, gender, age, and race, among other factors.[18] The musical identities represented at the *CfGaO* event by members of the classical and emerging progressive rock scenes prioritized musical complexity, while those who espoused mainstream

[18] Dorothy Miell, Raymond MacDonald, and David J. Hargreaves, *Musical Communication* (Oxford University Press, 2005); David Sheather and Phillip McIntyre, *Creativity in the Recording Studio: Alternative Takes* (Oxford: Routledge, 2013); Pablo Calvo-Sotelo and Francisca Cea D'Ancona, *Music Education and Social Development* (Universitat de Barcelona Press, 2019); Xi Zheng and Samuel W. Curtis, *Cross-Cultural Music Learning* (Springer, 2018); Djamila Boer et al., "Music Preferences and Social Identity in Adolescence," *Journal of Adolescence* 35, no. 1 (2012): 97–104; Raymond MacDonald, Dorothy Miell, and David J. Hargreaves, "Music, Identity, and Culture," *Musicae Scientiae* 6, no. 2 (2002): 123–145.

rock identities prioritized social-musical events meant as a vehicle for intra-scene maintenance. Walser points to Keith Emerson—keyboardist of The Nice before he co-founded Emerson, Lake, and Palmer—as an example of the typical attitude of progressive rockers. Emerson's approach to creating progressive rock was

> Unabashedly elitist; he considered ordinary popular music degraded, and took on the mission of raising the artistic level of rock. In such art rock, classical references and quotations were intended to be recognised as such; their function was, in large measure, to invoke classical music, and to confer some of its prestigious status, its seriousness.[19]

Negative reviews from RPO and rock/progressive rock scenes focused on how *CfGaO* fell short of established—if ill-defined—ideas and standards of how classical music should be approached, that is, they violated the implicit contract in terms of both sound and atmosphere. The negative review that is perhaps most generous to both the group and the orchestra is from Noel Goodwin, the classical music critic of *The Daily Express*, published the day following the concert:

> The alliance of pop and symphony last night leaves me with one recommendation: Divorce by consent. Nearly a full hour long the music sets out to unite the two different styles. But it achieves this only by a kind of compromise that denies what each type of ensemble is best equipped to perform. As the orchestra yielded more and more of its capacity for . . . [sus]tained development of ideas, so the pop group had its fire steadily dampened. Much of the orchestral writing derives directly from the style of Sibelius about 70 years ago with a touch of Prokofiev now and again to perk it up. The pop writing transmuted these ideas quite attractively but hardly adventurously. Compromise may be the art of good government—but it is fatal to the government of good art.[20]

Later reviewers opposed combining styles that have what they view as incongruent levels of sophistication, but Goodwin suggests musical segregation altogether. These stylistic

[19] Walser, "Eruptions," 266.

[20] Noel Goodwin, "Pop and Classics Just Don't Mix," *Daily Express*, September 25, 1969, quoted in Jean-Rene Larue, "Jon Lord's Concerto for Group and Orchestra: Progressive Rock and Postmodernity," (M.A. thesis, University of Reims Champagne-Ardenne, 2015), 84.

collaborations were in their infancy, but the author's use of the marriage metaphor later critical analyses based on the use of masculine-feminine relationship metaphors when critics discuss efforts to combine rock and classical genres. Goodwin's critique introduces contractual language that, while distinct from social contract theory, nonetheless speaks to the idea that making music creates implied agreements among the involved parties. The terms "divorce" and "compromise" are both related to contracts: the former pertains to marriage, which is an official, written agreement, while the latter refers to a stage in the negotiation process that involves the creation of both formal and informal agreements. By using these terms, Goodwin suggests that any collaboration between pop and symphonic ensembles represents an inappropriate compromise, likely leading to musical disappointment for the members of both scenes. In other words, merging these ensembles hinders their ability to deliver the music that each scene is accustomed to hearing.

Goodwin seems to imply that *CfGaO* has two areas that do not reflect the musical zeitgeist of 1969 London and beyond. First, one style should not 'marry' outside its kind (i.e., rock and classical should not be contractually involved with one another). Second, according to Goodwin, despite occasional injections of Prokofiev, the work's Romantic, Sibelius-ian elements were unfashionable and out of touch with current expectations. This created a breach of the implied understanding that new classical compositions should be modern and complex, as discussed in the previous chapter. Therefore, it violated the established norms. Goodwin's presentation is less hostile than later reviewers, but the message is the same: while rock music should be afforded the space to be passionate, there is a difference between writing a song and composing art music.

A day later, Meirion Bowen, classical composer and music critic for the *Guardian*, was gracious toward *CfGaO* as a musical effort but less generous about the concert as a musical idea. Although he praised Deep Purple's musicianship, his review also invoked the marriage metaphor:

> Attempts to unite European "classical" music with jazz or pop evoke as much excitement as to trial matings of giant pandas, and the results are just as often discouraging. . . . In spite of several failings, [*CfGaO*] makes quite an impressive effect. . . . The group comes over most powerfully, for the orchestra—when it isn't playing very Sibelius or Mahler-like music—doesn't really have any distinctive dialogue with the group.[21]

Bowen's mating metaphors convey his perception that the "powerful" rock band stifles meaningful interaction between the two entities by overpowering the orchestra. Through a brutish lack of restraint (to Bowen), the band forces recognition of its undeniable musicianship, presenting imagery of an imposing figure's insensitive approach to sophisticated culture. Goodwin and Bowen imply traditional masculine and feminine roles of the group and orchestra, respectively, something I explore below.

Also, like Goodwin, Bowen noted that the orchestra was only in dialogue with the group in the context of neo-Romantic music. This suggests that while the orchestral music was able to interact "distinctively" with the rock music, it was accomplished only when the music was less adventurous. The implication here is that *CfGaO* offered nothing new to the body of art, and that communication between the orchestral and the rock styles—the latter viewed as primitive by many critics—was mostly limited to the neo-Romantic harmonic, melodic, and rhythmic ideas that contemporary classical scenes found to be antiquated. These critics reflect the classical

[21] Meirion Bowen, "Deep Purple," *Guardian*, September 26, 1969, accessed November 17, 2024, https://uploads.guim.co.uk/2016/03/18/1969_-_26_Sept_-_Deep_Purple_(Concerto).jpg.

musical zeitgeist of the 1960s, as discussed in the previous chapter, which details an antagonism towards neo-Romanticism and its practitioners' emotional expressiveness and conservativism.

While Goodwin's and Bowen's musical conversations addressed *CfGaO*'s classical elements, other reviews emphasized the group's contribution and its effect on the audience, aligning with the values of the contemporary mainstream rock scene. Weeks after the event, popular music critic and journalist Chris Welch described the event positively, if not vaguely, in *Melody Maker*:

> Without doubt the most advanced piece of the point of view of the writing produced by a pop musician. The structure is in three movements, the first representing the group and the orchestra in conflict and the two others as allies. [...] Two highlights were a fun guitar solo by Ritchie Blackmore and the furiously fast drum solo by Ian Paice. Jon [Lord] played a lot of fine organ solos and, with the orchestra, there was a whole mass of sound colors and emotions to absorb. The public, who seemed to have an affinity with these beautiful people—more like classic hippies—responded with a massive ovation and demanded an encore.[22]

Welch moved quickly past the compositional details of "the most advanced piece [. . .] produced by a pop musician," and instead focused on the impressive musical exhibitions by Blackmore and Paice while emphasizing the experience of the event. Just as Emerson influenced keyboardists in progressive rock music, Blackmore was one of the early musicians, along with Jimi Hendrix, who established a precedent for guitar virtuosity in the genre.[23] The "mass of colors and emotions to absorb" emanating from "beautiful people" that led to raucous applause strikes a different tone than Goodwin's and Bowen's dissatisfaction with the work's technical elements, highlighting the differences between the rock musician-audience contract and the classical musician-audience contract. Welch seemingly contradicts Blackmore's account of

[22] Chris Welch, "Deep Purple's Concerto for Group and Orchestra," *Melody Maker*, October 4, 1969, quoted in Jean-Rene Larue, "Jon Lord's Concerto for Group and Orchestra: Progressive Rock and Postmodernity," (MA thesis, University of Reims Champagne-Ardenne, 2015).

[23] Walser, "Eruptions," 268.

apathetic audience members, but this may simply reveal the reaction on which the guitarist and other band members focused. Welch viewed the concert as a rock-scene-affirming success, as indicated by the audience's reaction, which follows from the mainstream rock scene's placing equal priority on social-musical interaction with musical aesthetics, unlike the classical scene, which values the latter more than the former.[24]

Despite gatekeeping from some critics, Deep Purple reaped the benefits of both positive and negative reviews. In 1971, while promoting their fifth studio album, *Fireball*, Lord noted that the concert "received a lot of publicity, and people started talking about the group. Controversy is never really a bad thing, and, in our case, it was a turning point. It was a great morale booster to see the Albert Hall packed."[25] Considering Deep Purple released the highly successful *Deep Purple In Rock* and performed another rock-classical hybrid of Lord's making in 1970 (*Gemini Suite*, a critical and artistic footnote in the band's history), one can argue that by 1971, the band seemed to be accomplishing the group's creative objectives, including Lord's goal to expand the group's stylistic output. However, as a landmark undertaking, *CfGaO* remained on the minds of vocally disapproving critics for years to come.

How *CfGaO* Aged

The critical response to *CfGaO* was as varied in the 1990s and early twenty-first century as it was in the immediate aftermath, and popular music and general music critics have remained broadly more accepting, or at least forgiving, than their classical counterparts. In 1997, music critic Vincent Budd—author of *The Gemini Man: An Introduction to the Orchestral Works of*

[24] Simon Frith, *Performing Rites*, (Oxford University Press, 1996), 28.

[25] Chris Charlesworth, "Deep Purple: A Band Breakdown," https://www.rocksbackpages.com/Library/Article/deep-purple-a-band-breakdown; and quoted in Jean-Rene Larue, "Jon Lord's Concerto for Group and Orchestra: Progressive Rock and Postmodernity," (MA thesis, University of Reims Champagne-Ardenne, 2015).

Jon Lord—wrote that, based on video footage of the event, the in-hall response to the event was as varied as the music itself:[26]

> Indeed, it provides intriguing viewing, not least for the eye-opening and contrasting reactions in the hall: from the joyless and haughty solemnity of the severe concertgoer and some sour-faced elderly members of the RPO to the more pleasing sight of ecstatic youngsters and whole families smiling and applauding together. Yet, at the end even many of the orchestra are engulfed in broad smiles, and watching now 30 years on it remains a quite thrilling, quite glorious musical experience for anyone wishing to enjoy it.[27]

Here, the specter of The Beatles and *Sgt. Pepper* again came into play. In 1999, Paul Stump invoked The Beatles to lob a direct assault on *CfGaO*'s sophistication. As the author of multiple books on music that combines rock and non-rock styles, including two on progressive rock music, a genre known for its use of orchestral and classical elements, Stump's perspective is worth unpacking.[28] He praises The Beatles' music while claiming that artists following them increasingly substituted "western classical/folk/avant-garde compositional and improvisational devices . . . for traditional, blues-based, Afro-American expression [which] led to the inevitable and horribly mismatched textural miscegenation of electric and (acoustic) symphony orchestra."[29] This quote alone implies that with the exception of The Beatles, the rock genre—still emerging in the 1960s—that adapted the blues and rock and roll was ill-suited to pair with an orchestra, but his reasoning remains unclear. Stump does not specify the "improvisational devices" he refers to, though he is doubtless aware of improvisation's significance within blues. He believes there is something of a mismatch between the blues and these other genres,

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[26] *Deep Purple - Concerto for Group and Orchestra*.

[27] Vincent Budd, "Malcolm Arnold and Jon Lord: 'Concerto for Group and Orchestra' and 'Gemini Suite,'" *The Malcolm Arnold Society*, 1997, accessed November 17, 2024, http://www.musicweb-international.com/arnold/lord.htm.

[28] Paul Stump, *The Music's All That Matters: A History of Progressive Rock* (Quartet, 1997); Paul Stump, *Gentle Giant: Acquiring the Taste* (SAF, 2005).

[29] Paul Stump, *Go Ahead John: The Music of John McLaughlin*, (SAF, 1999), 72–73.

suggesting the latter use "compositional devices" while the former is a matter of "expression." In this instance, Stump seemingly offers that the term "compositional devices" implies a higher level of operation than "expression." This recalls the idea that classical and rock musical identities, respectively, prioritized musical composition and social-musical events meant as a vehicle for scene interaction. Rock and classical artists and venues have socially conditioned their respective scenes to expect specific sounds and etiquette at musical events.

Stump then furthers this view by addressing *CfGaO* directly, calling it a "shotgun marriage . . . that backfired most grotesquely," quoting an unnamed critic who "perceptively observed [that] 'its structure was clumsy, its instrumentation banal, its invention feeble and its claim to serious composition derisory.'"[30] Despite describing it as an "exercise in hubris," Stump is less contemptuous about Pink Floyd's 1970 studio album *Atom Heart Mother*, stating that it "integrated the textures of symphonic and electronic instruments somewhat better" than *CfGaO*. He acknowledges an "astute" observation by Pink Floyd keyboardist Rick Wright, who claimed that Deep Purple had "simply not adequately understood the differentiation between the two sound worlds and how to bridge it." However, Stump offers only limited praise for these albums and the musicians, dismissing Wright's authority on the matter by remarking that his critique was "a little rich considering the manifold deficiencies of Wright's own work, but it highlighted the principal shortfall in the inspiration of rock-based musicians working with orchestral players." To Stump, *CfGaO* was hastily, carelessly arranged ("shotgun marriage") and failed miserably as a result ("backfired") as an ugly, absurd, and ludicrous ("grotesque") event. This aligns with Goodwin's perception that such musical unions are doomed from conception because

[30] Ibid. for the entire paragraph.

they will inherently violate each scene's implied social contracts. In Stump's mind, it is arrogant for these rock bands to have the audacity ("hubris") to dare enter the art music world.

The author's denigration of rock and classical collaborations is presented in his 1999 book on jazz guitarist John McLaughlin (*Go Ahead John: The Music of John McLaughlin*), in which he holds in high esteem the efforts of jazzers such as Duke Ellington, Bill Evans, and John Dankworth to incorporate classical elements into their compositions.[31] Stump speaks highly of such amalgamations, but he does not explicitly state his views on why jazz and classical music makes a good partnership, as did The Beatles' efforts, while other rock and classical combinations fell short. Two potential explanations for the author's inconsistent views are that The Beatles pioneered and set a high standard for the rock/classical marriage, and that George Martin was involved with John McLaughlin's efforts to combine the styles. Stump's attraction to The Beatles' work may speak to the band's specific usage of classical styles, in which they incorporated Baroque and avant-garde elements, as opposed to *CfGaO*'s Sibelius-ian Romanticism.

George Martin's musical foundation began with self-taught piano playing as a child. His formal training took shape after serving in the Royal Navy when he enrolled in the Guildhall School of Music and Drama. His studies at Guildhall included conducting, orchestration, music theory, harmony, and counterpoint, with piano as his primary instrument and the oboe as his secondary choice, choosing the latter for its perceived increased professional opportunities over brass instruments.[32] He developed a particular interest in composition and orchestration,

[31] Ibid., 25.

[32] Kenneth Womack, *Maximum Volume: The Life of Beatles Producer George Martin, The Early Years, 1926–1966* (Chicago Review, 2017), 24–25.

experimenting with various classical works and arrangements, such as settings of poetry by W.B. Yeats and Rupert Brooke, as well as pieces by Claude Debussy.

Martin's classical education directly influenced his career as a record producer, first with his work on classical recordings at Parlophone and later with popular artists. Popular music songs that predate his work with The Beatles and display his production abilities with orchestral instruments include Matt Monro's "My Kind of Girl" (1961). His experience with orchestral arrangements allowed him to blend classical techniques with contemporary pop music, creating innovative sounds that became a signature of the Beatles' recordings like "Yesterday" and "Eleanor Rigby." Martin's technical knowledge of orchestration and arrangement provided a unique foundation for his work in popular music, allowing him to bring a level of sophistication to The Beatles recordings that enabled the band's music to meld their rock and roll roots with complex, layered soundscapes that helped redefine the role of a producer in the modern music industry.

Excepting *Let It Be* (1970), Martin famously produced The Beatles' studio albums, drawing on his classical training to create innovative popular music. He also produced the highly regarded, "neoclassic" (according to Stump) *Apocalypse* (1974), in which the McLaughlin-led jazz fusion band The Mahavishnu Orchestra collaborated with the London Symphony Orchestra.[33] Stump's objection to the merging of rock and classical music is initially unclear, and while the George Martin connections are plausible—as in he may simply prefer Martin's musical language—the author speaks of sonic concerns in two statements that likely reveal an impenetrable bias. Martin's classical interests were wide-ranging, with notable influences of J.S. Bach, as evidenced by his classical/orchestral album *Beatles to Bond to Bach* (1974). Kenneth

[33] Ibid.

Womack supports this by stating that Martin's impact on The Beatles enabled them to mix "elements of Bach, Oriental, and electronic music with vintage twang to achieve the most compellingly original sounds ever heard in pop music."[34]

When discussing the development of jazz-rock, Stump correctly notes that rock and roll's essential sound characteristics rely on electronics and amplification, the physical energy with which traditional jazz instrumentation could not compete.[35] This might suggest that his issue lies with combining electrified and amplified instrumentation with an acoustic ensemble. However, his lone criticism of *Apocalypse*'s music, stating that there were "balancing difficulties," such as McLaughlin's guitar playing being "curiously recessed [which] may have something to do with his often-excessive use of effects pedals."[36] Elsewhere, Stump calls *Apocalypse*, "the arrival in jazz-rock of the group/orchestra project was overdue. In rock, the concept had long been discredited," a pointed dig at *CfGaO* and other similar works.[37]

The author's views on classical and rock-related marriages lack clarity until pieced together, but two statements reveal his unspoken bias: his comments on "traditional, blues-based, Afro-American expression," and a passing remark that he does not "condemn rock 'n' roll as musically simplistic, merely mutually dependent on electric amplification for its greatest musical effects."[38] Stump lauds the combinations of jazz and classical, including jazz-rock/fusion with classical, as well as The Beatles' offerings, but denigrates live and studio classical blends when the blues are included, going so far as to claim that rock and roll—essentially electrified blues music—is defined not by the composition, but its amplified effects. I contend that the author

[34] Kenneth Womack, *Sound Pictures: The Life of Beatles Producer George Martin, The Later Years, 1966–2016* (Chicago Review, 2018), 175.
[35] Ibid., 34.
[36] Ibid., 76.
[37] Stump, *Go Ahead John*, 72.
[38] Ibid., 34.

reveals that his distaste for *CfGaO* and other rock/classical pairings stems from their effort to combine a supposedly complex style with what he perceives as an unsophisticated style that relies on a simpler, more visceral element—electric amplification—to achieve its appeal. He accepts the combination of rock and roll (electrified blues) and jazz, and he praises the fusion of jazz and classical styles, but asserts that blending rock and classical is a discredited idea, as though it warrants no further discussion. For Stump, rock and roll seems to fall into what Henry Lee Higginson might have considered "vulgar music," a lowbrow style with African American roots that should not intermingle with the highbrow European classical tradition.

Stump's negative assessment of *CfGaO* is surprising because he doubtless recognizes the event's import in rock and modern orchestra history. A similar denigrator of *CfGaO* is John Bungey, a rock, jazz, and "world music" critic for British newspaper the *Times*, among other publications.[39] In 2015, Bungey wrote in a review of an RPO performance of The Who's *Quadrophenia*, a "rock opera" originally released in 1973:

> Ah, symphonic rock—has any sub-genre produced so much rowdy cobblers? This was the mongrel strain, born in the late Sixties, that delivered such high budget car crashes as Deep Purple's *Concerto for Group and Orchestra* and the Nice's *Five Bridges Suite*, in which look-at-me-mum rockers slugged it out with puzzled classical players and music was the loser.[40]

[39] "John Bungey," *The Times*, accessed December 8, 2022, https://www.thetimes.co.uk/profile/john-bungey?page=1. I include quotation marks for "world music" to clarify that this is Bungey's description of his professional activities. This is an effort to acknowledge the term's problematic history as an othering Western label.

[40] John Bungey, "Alfie Boe and the Royal Philharmonic Orchestra: Pete Townshend's Classic Quadrophenia," *The Times & The Sunday Times*, June 5, 2015, accessed November 17, 2024, https://www.thetimes.com/article/alfie-boe-and-the-royal-philharmonic-orchestra-pete-townshends-classic-quadrophenia-23mbb26qjrx.

"Cobbler," whether connoting "rubbish; nonsense," "clumsy workmen," or both, pairs with the rest of the statement as a clear indictment of Lord and Deep Purple.[41] To Bungey, music has been mongrelized by interbreeding dissimilar styles to the point that the product is less-than-determinable from its parents. Unlike Stump's implied miscegenetic language, Bungey employs direct terms to express that rock and European classical music are not the same racial breed. He is offended by the money spent to create these mutts (mongrels), which is the fault of the "look-at-me-mum rockers" that insulted the orchestra—and anyone who was forced to hear the music. Where other detractors limit their slights to Deep Purple, Bungey faults the attention-seeking pop musicians in general for an entire genre that is a "car crash." From this perspective, to "puzzle" classical musicians implies that the classical musicians were innocent victims assaulted by the reckless hubris of their insecure and underqualified counterparts.

Stump and Bungey take issue with the necessary rawness of these early collaborations, as they both focus on the first offerings of the practice. This is an understandable perspective from ears seeking polished entries and complex musical contributions, as would be expected within the progressive rock scene, even at that early stage. Critic Bruce Stirling, of the *Dominion Post* in Wellington, New Zealand, expressed equal distaste for *CfGaO* in 1996 when reviewing a collaboration of progressive rock and pop with the New Zealand Symphony Orchestra (ENZSO). He writes that "the marriage of classical orchestration with popular music has long been an undistinguished union, producing less-than-legitimate offspring that range from Deep Purple's loathsome 1970 [sic] *Concerto for Group and Orchestra* all the way to Manto-bleedin'-vani."[42]

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[41] "Cobblers Definition and Meaning: Collins English Dictionary," *Collins English Dictionary*, accessed December 27, 2022, https://www.collinsdictionary.com/us/dictionary/english/cobblers; "Cobbler Definition & Meaning," *Merriam-Webster*, December 24, 2022, accessed December 27, 2022, https://www.merriam-webster.com/dictionary/cobbler.

[42] Bruce Stirling, "Too Much Pomp, Not Enough Circumstance," *The Dominion Post*, March 29, 1996, EBSCOhost. Annunzio Mantovani was an orchestra leader who gained popularity for composing and arranging light orchestra works using the "cascading strings" effect to create a natural reverberation within the orchestra.

Stirling is less hostile to the merging of styles than Stump or Bungey, as he goes on to credit the musical progress of later ENZSO efforts, but he uses the same language as the other derogators by characterizing *CfGaO* and Mantovani as illegitimate children. He writes that others have "tried, and failed, of late to meld rock and orchestras without neutering the former and bastardising [sic] the latter."[43] The terminology such critics use is intentional: marrying rock with classical music diminishes both, as rock becomes ineffective and classical is debased.[44]

This language is not restricted to conversations around *CfGaO*, but the occurrence is far more frequent in the instances I encountered when writers discuss classical music. To such critics, classical music, as the elite partner, suffers when marrying down to rock music. To Stirling, the affiliation either emasculates the "neuter[ed]" masculine rock music or delegitimized the feminine classical music; as such, this language reorients discussions of gendering in music, where classical music represents femininity, and rock music represents masculinity.[45] *She* is more sophisticated but weak enough to be victimized by the brutish rock music who is in danger of being neutered if *he* does not exhibit his masculine rock-ness.

This presentation would be less surprising in the years immediately following the *CfGaO* event when glam rockers and memories of The Beatles challenged the perspectives of masculinity in musicians. However, like in classical music, such gendering has been common when discussing progressive rock music. For example, Edward Macan discusses progressive rock in terms of masculine and feminine characteristics. The genre's guitars, distorted Hammond organ, and synthesizers produced "harsh, closed, 'masculine' timbres," juxtaposing "more open,

[43] Ibid.

[44] Merriam-Webster, "Neuter," accessed September 17, 2024, https://www.merriam-webster.com/dictionary/neuter; Merriam-Webster, "Bastardize," accessed September 17, 2024, https://www.merriam-webster.com/dictionary/bastardize.

[45] Susan McClary, *How Musicology Met Cultural Studies: Feminine Endings: Music, Gender, and Sexuality, 1991* (Duke University Press, 2021), https://doi.org/10.1515/9781478021391-119.

relaxed, 'feminine' timbres that lack strong attacks and piercing upper frequencies (produced on the Mellotron and various acoustic instruments)," both of which "mirror the conflicts between patriarchal and matriarchal modes of social organization" in the genre.[46] As noted in Chapter 2, Macan positions progressive rock as having a spiritual and sophisticated (i.e., feminine) approach compared to heavy metal's hedonistic and carnal intentions (i.e., masculine).[47] Musicologist Chris Anderton references and simplifies Macan's statement as masculine equates to loud and feminine equates to soft.[48] This evokes Stump's concerns about the balance between rock's powerfully electrified instrumentation and the weaker acoustic ensemble (when not microphoned).

Macan displays the evidence of systematic relative gendering of music (and most things), just as Bungey and Stirling used socially charged metaphors to diminish the collaboration of rock bands and symphony orchestras. Such "gender schemas" are "at the core of most of the other constructs we use to define ourselves, such that most of the new information we receive about people and their behaviour initially is coded and interpreted in terms of gender norms."[49] When critics employ marriage and reproductive terms to discuss subgenres, the collaboration of rock and classical music, and a single genre's timbres, they are using the gendered coding of our culture.

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[46] Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (Oxford University Press, 1996), 31–2. Macan clarifies that he uses "the terms 'masculine' and 'feminine' simply as metaphors and archetypes, commonly used by musicologists" rather than in a "biologically or socially constructed" manner.

[47] Ibid., 34–35.

[48] Chris Anderton, "A Many-Headed Beast: Progressive Rock as European Meta-Genre," *Popular Music* 29, no. 3 (2010): 431n9, https://doi.org/10.1017/S0261143010000450. Anderton additionally makes the same respective equivalents to masculine and feminine: "extrovert/introvert" and "technology/nature."

[49] Raymond A. R. MacDonald et al., "What Are Musical Identities, and Why Are They Important?," in *Musical Identities*, ed. Raymond A. R. MacDonald, David J. Hargreaves, and Dorothy Miell (Oxford University Press, 2002), 2.

The thread of racial implications weaves through Bungey's, Stirling's, and Stump's comments to paint an apparent disdain for joining musics that these critics view as innately unequal. These critiques suggest that musical unions such as those in *CfGaO* are not just mismatched but, in their view, result in lesser artistic forms. This sentiment extends beyond musical composition and into broader cultural and racial dynamics. For example, Stump's dismissal of Western classical and African-American musical unions as "horribly mismatched" reflects deep-seated racial undertones similar to those expressed by Henry Lee Higginson and countered by figures like Scott Joplin. Joplin, in particular, worked to dispel the notion that African-American contributions to music were inferior. He argued that syncopation, often associated with Black music, was not inherently "trashy" or "vulgar." Despite Joplin's efforts, these biases still permeated musical discourse, with critics like Bungey and Stirling reinforcing racialized assumptions that classical music, viewed as a higher form, should not be diminished by its union with popular or blues-based genres.

The abovementioned critics represent a common trend in popular and classical criticism that places unclear boundaries on the necessarily experimental nature of combining genres. Macan affirms this perspective by noting the difficulty of combining a rock band and symphony orchestra in a live setting. He calls attention to Deep Purple's difficulty following a conductor rather than the band's rhythm section and the timbral disparities between the rock and orchestral instruments.[50] Macan then challenges the formal arrangement of the music, which is organized as sections solely or primarily led by the RPO, followed by sections solely or primarily led by Deep Purple, which speaks to a broader concept that likely causes dissension among the unsatisfied rock and classical listeners: at first hearing, *CfGaO* is less traditional concerto than it is an

[50] Macan, *Rocking the Classics*, 250, 251, n4.

orchestra and rock band trading off being the focus, as thematic development is often obscured by shifting stylistic presentation (for example, more poppy or bluesy than the orchestra's presentation). The question for the unconvinced or traditional listener then becomes theoretical: is this rock music with an orchestra or classical music with a rock band? This is where I contend *CfGaO* failed to satisfy the implicit contractual expectations for some members of both scenes: the event served neither master. Deep Purple was somehow not rock or progressive rock enough for the Stumps, Bungeys, and Macans, despite no one specifying why the music fell short of their expectations, and the event as a whole was not classical enough for the classical scene because it displayed an underdeveloped representation of the neo-Romantic compositions that had long been out of vogue.

Conclusion

Walser references the problematic efforts by the rock scene to legitimize popular culture through "high culture" associations, and he further suggests that rock-classical hybridity may be viewed as musical colonization by rock musicians.[51] It is worth reiterating that some members of Deep Purple were not out to achieve a sense of legitimacy from the classical scene. While Lord sought acknowledgment from other classical composers, and likely from audiences, the rest of the band pragmatically and reluctantly accepted the project to further their goals to create rock music that included classical influences and ideas rather than orchestral timbres. Nevertheless, the band was subject to the authority classical music persistently, if not subconsciously, occupies in the minds of critics.

The issue of improper balance between the ensembles is implied by critics who attended the 1969 event and those who reviewed recordings (i.e., records/vinyl, tape cassettes, CDs,

[51] Walser, "Eruption," 264.

DVDs). Whether the *CfGaO* concert suffered from audio imbalances due to potential sound mixing limitations in live settings is unclear. Images of the event suggest that the orchestra's sound was captured by a few overhead microphones in some sections, while the band incorporated their amplifiers, which included microphones. The band's amps were likely more than loud enough to create their desired volume and tone, so the microphones were probably used solely for recording purposes. However, I have not found evidence that the orchestra was amplified. Regardless of whether the orchestra was amplified, organizers faced challenges not present for The Beatles and The Moody Blues when recording orchestras and rock bands in the studio. Whether for *Sgt. Pepper* or *Days of Future Passed*, producers George Martin and Tony Clarke, respectively, could record instruments as a group, individually, and in rooms of varying sizes that could be prepared for the desired sound. The *CfGaO* conditions were far less suitable for combining the band and the orchestra in a concert hall not designed for amplified instruments. This raises the question of how the balance was experienced by concertgoers—particularly critics like Bowen and Goodwin—and how it influenced their assessments. The fact that their assessments contain theoretical commentary versus the broad social commentary of other critics suggests that there may have been a noticeable imbalance between the ensembles. Negative reviews described Deep Purple's *CfGaO* performance in terms of patriarchal oppression toward a more sophisticated partner who was being overpowered, or in terms of a Black style overpowering its White counterpart. With these social criticisms addressed, Chapter 4 will examine how Goodwin's and Bowen's theoretical claims hold up to analytical scrutiny.

CHAPTER 4

ANALYSIS OF *CONCERTO FOR GROUP AND ORCHESTRA*

Introduction

What does the word "concerto" mean, and why is it significant in the discussion of *Concerto for Group and Orchestra* (*CfGaO*)? It seems to imply specific expectations of formal arrangement and other theoretical elements for classical audiences. The titles of classical music "pieces" and "works" prepare the audience's expectations for the listening experience. In other words, there is an implicit contract between composer and listener: calling a piece a "concerto" obligates the composer to conform to specific models (outlined below), and the audience will evaluate the piece based on that model rather than any other (i.e., a symphony, tone poem, etc.). For popular music audiences, however, the word "concerto" alone may represent a sense of outgroup-ness partially for the same reasons: it signifies classical music, not popular music. Additionally, with few exceptions, popular music "songs" generally do not include the form in the title. *CfGaO* has something for listeners from both scenes: features for the classical crowd to appreciate and components for popular music fans to recognize. Nevertheless, those elements may not translate across members of different scenes. I analyze *CfGaO* through the lenses of those vocal critics from the classical scene who charge that the work did not meet the compositional contract well enough to be played in the hallowed Royal Albert Hall with the Royal Philharmonic Orchestra.

The theoretical analysis in this chapter focuses on two broad ideas discussed in Chapter 3: Noel Goodwin's claim that *CfGaO* does not contain "[sus]tained development of ideas" and

Meirion Bowen's assertion that the orchestra "doesn't really have any distinctive dialogue with the group."[1] Both authors approach *CfGaO* with presuppositions that classical and popular music should not be combined, which gives context to their criticism: the British classical music of the late 1960s is known for containing thematic development, and a concerto composer is expected to design communication between the ensemble and soloist(s). To understand some of the underlying ideas about *CfGaO*, I briefly examine the work in the context of the history of the genre "concerto." Once I establish that Lord successfully employed a form primarily used by classical composers, I suggest that the work can be understood as a cohesive piece. Therefore, the analyses can move beyond arguments regarding the legitimacy of "marriages" between classical and popular music. I then focus on whether the work stands up to the criticism of the Goodwins and Bowens of the world—does it satisfy the compositional expectations of a work that falls under the historically-loaded designation "concerto." The last section of this chapter describes how Jon Lord used *CfGaO* to facilitate musical and social dialogue between the band and the orchestra.[2] This may represent Lord's idea of social dialogue between the genres' respective scenes.

Genre is often intentionally conflated with form. For example, the progressive metal band Symphony X does not claim to compose or perform symphonies, yet their name evokes a sense of status and complexity within the metal genre, highlighting their use of classical elements, such as excerpts from Giuseppe Verdi's *Messa da Requiem* and Béla Bartók's *Concerto for Orchestra, Sz. 116, BB 123*.[3] Similarly, when one speaks of the blues, there is an association with

[1] Noel Goodwin, "Pop and Classics Just Don't Mix," *Daily Express*, September 25, 1969, quoted in Jean-Rene Larue, "Jon Lord's Concerto for Group and Orchestra: Progressive Rock and Postmodernity" (M.A. Thesis, University of Reims Champagne-Ardenne, 2015), 84; Meirion Bowen, "Deep Purple," *Guardian*, September 26, 1969, accessed November 17, 2024, https://uploads.guim.co.uk/2016/03/18/1969_-_26_Sept_-_Deep_Purple_(Concerto).jpg.

[2] For clarity, I use "band" in place of "group" when referring to Deep Purple.

[3] Symphony X, *V: The New Mythology Suite*, Inside Out Music, 2000, CD.

the twelve-bar blues form, but a blues song is not required to consist of a I–IV–I–V7–IV–I-related sequence over twelve measures. Of the many blues songs that deviate from this codified form, perhaps the most prominent is Robert Johnson's "Cross Road Blues" (1937). While it is considered a twelve-bar blues and includes the form's label in its title, Johnson fluidly navigates the song's structure to evoke the form without strict adherence. The formal organization of musical pieces, like genre expectations, evolves, underscoring a critical aspect of the form-genre relationship: an essential component of a song or piece aligning with a form or genre lies not in strict conformity to rigid structures but in its ability to elicit the essence of that form or genre. While I demonstrate below how Lord's composition meets the necessary *formal* criteria of a concerto (e.g., the fast – slow – fast movement structure and the soloist-ensemble dynamic), his evocation of the form through inter- and intra-ensemble dialogical exchange also aligns with the expectations of the concerto *genre*.

Concerto: A Brief History

The concerto dates to the early seventeenth century; however, it was Baroque Era compositions, such as Corelli, Vivaldi, and J.S. Bach, that shaped the genre's form.[4] At its core, a concerto contains two fundamental elements: a three-movement formal arrangement (fast – slow – fast), and a larger ensemble juxtaposed with a smaller group or a solo instrument. An especially notable development during this period was the improvisational cadenza for a soloist to display virtuosic invention. Bach's *Brandenburg Concerto No. 3*, mvmt II (1719-1720),

[4] Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths, "Concerto," *Grove Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.40737.

contains an early example of such passages as a tool to further contrast a soloist's power against that of the ensemble's size.[5]

The concerto genre solidified during the late-eighteenth and early-nineteenth centuries, notably through the efforts of Mozart and Beethoven, who further developed the genre's balance between virtuosity and musical expression. The concerto saw growth through the expanded expressive language displayed in the "digital dexterity and complex and rapid figuration" and virtuosity of Mendelssohn and Chopin concertos.[6] However, while these Romantic Period efforts explored the form's possibilities and often led to more virtuosic cadenzas, the fundamental approach to the concerto remained largely the same as in Baroque and Classical compositions: a three-movement structure with a large ensemble featuring a soloist or soloists performing at least one extended cadenza.

In the twentieth century, as musicologist Paul Griffiths explains, the concerto remained linked to its historical roots, its most crucial trait lying in its "essence [. . .] that of a soloist playing with an ensemble [in which] the one communicates with the many."[7] For example, the Second Viennese School and other contemporaries challenged the way listeners perceived conventions in art music by their innovative harmonic language. Nevertheless, these composers still looked back to Baroque and Classical works to inform their structural approach to concertos. Schoenberg's *Op. 36*, for example, comprises a fast (sonata form) – slow (ternary) – fast (rondo) that Mozart used in many concertos. However, other twentieth-century composers explored other formal ideas (see the usage of instruments in Berg's *Chamber Concerto for Piano, violin, and 13*

[5] This movement is notable for comprising two chords throughout. Scholars suggest that this Phrygian half-cadence was crafted so simply to allow the soloist extended improvisations to join the first and third movements. Lorie Newman, "Program Notes; Brandenburg Concerto No. 3 in G Major, BWV 1048 (1721)," *New Mexico Philharmonic*, August 15, 2018, accessed November 17, 2024, https://nmphil.org/music-in-new-mexico/bach-brandenburg-3-program-notes/

[6] Hutchings et al., "Concerto," 2001.

[7] Ibid.

Wind Instruments, [1923-1925]) instead choosing to use the broader genre concepts established over a century prior.[8] By 1969, the best description of a concerto fundamentally remained the same as it had since the Baroque: a three-movement vehicle meant for direct communication between two or more musical groups (e.g., an ensemble and a soloist, or two ensembles, in the case of a concerto for orchestra or concerto grosso), with a formal organization that encourages virtuosic displays via cadenzas.

CfGaO satisfies the broad formal elements of a standard concerto, loose as they may be.[9] "First Movement: Moderato – Allegro" starts with a *Moderato* tempo, then moves to *Allegro rustico* at m. 113 (7:04), and ends in *Allegro* from mm. 283–325 (17:49).[10] "Second Movement: Andante" begins with *Andante* and ends under *Lento*, while "Third Movement: Vivace – Presto" begins with *Vivace*, adding a final command of *avanti!* at m. 572 (12:20). The next criterion the work satisfies is the improvisational cadenza, which each movement displays, including the following:[11]

- "First Movement," a guitar solo supported by the band beginning at m. 156 (8:24).
- "Second Movement," a guitar solo begins at m. 202 (4:28).
- "Third Movement," a guitar solo supported by the orchestra begins at m. 242 (3:26).

The third fundamental aspect of a concerto—the communication between ensemble and soloist(s)—will be analyzed in detail later in this chapter. The focus now turns to examining the specific theoretical disparagements mentioned in Chapter 3.

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[8] Hans Keller, "No Bridge to Nowhere: An Introduction to Stravinsky's Movements and Schoenberg's Violin Concerto," *The Musical Times* 102, no. 1417 (1961): 157, https://doi.org/10.2307/949410.

[9] "There is no one definitive model" per Lisa Anne Derry, "The Pre-Classical Concerto of Johann Christian Bach: First Movement Design in the Eighteen 'London' Keyboard Concertos" (Ph.D. diss., Indiana University, 1993).

[10] Deep Purple, the Royal Philharmonic Orchestra, *Concerto for Group and Orchestra*, conducted by Malcom Arnold, Tetragrammaton Records, 1969 (U.S.). The U.K. release was in January 1970.

[11] These are not all the examples of cadenzas in the work, nor are all cadenzas guitar "solos;" this is simply to illustrate that cadenzas occur throughout.

Development of Ideas

Noel Goodwin contends that *CfGaO* is musically flawed because "the orchestra yielded more and more of its capacity for . . . [sus]tained development of ideas, so the pop band had its fire steadily dampened."[12] In other words, Goodwin seems to suggest that Lord's orchestra parts produced ideas that did not fully develop, nor did these parts allow the band to shine; furthermore, the implication is that Lord's thematic ideas fall short of major European classical works. However, I argue that Lord introduces a small idea in m. 19 (1:16) of the first movement that he develops across different instrument groups, movements, and ensembles, all the way to the last minutes of the third movement. I will show that the composer uses one motif not only to grow the voices of both ensembles but also to complement the distinctive dialogue between the orchestra and band that Bowen suggests does not exist. To do this, I draw on James Webster's conception of "development" in music, which he defines as "the procedure, particularly in a sonata form movement, by which some or all of the thematic material from the first section (the exposition) is reshaped motivically, harmonically or contrapuntally, or in any combination of those ways."[13] Using Webster's definition, I show how one motif appears in different contexts, evolving melodically and facilitating the forward momentum of the movement and work.

Lord uses multiple distinguishable melodies throughout the work, but the motif that most clearly occurs across instruments and movements is introduced in m. 19 (1:16) of the first movement (Fig. 5). The first violins and the violas play $\hat{1} - \hat{1} - \hat{3} - \hat{4} - \hat{5}$ in G minor. It is identifiable by its repeated notes and triadic outline. Other than changing from chordal harmonies based on different root pitches and retrograde examples, the motif maintains this

[12] Bowen, "Deep Purple." Ellipses in the original quote.
[13] James Webster, "Development," *Grove Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.07687.

presentation in all the first movement instances: root–root–third–fourth–fifth. In this first instance, the harmony moves from a G minor to D major harmony. Lord's method to define the D chord as A major harmony will also be relevant in Fig. 7: the second violins end with a rising minor second gesture—F4 to F#4—to sound the triad's major third in the strings.[14]

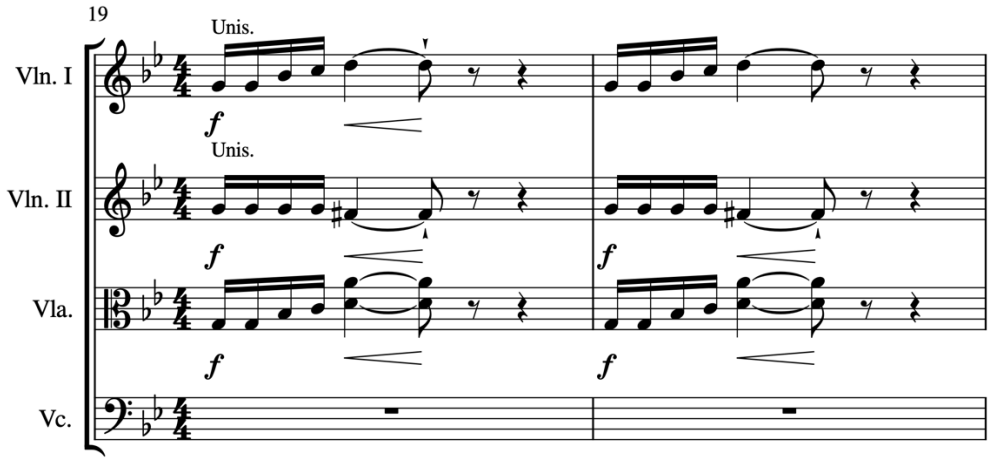

Figure 8: *CfGaO*, "First Movement," mm. 19–20

This exact motif is used frequently in the first movement by multiple instrument groups, for example, in the winds and high brass at m. 206 and in the band at mm. 211–212. This consistent use of the motif in the initial stages of the composition lays the groundwork for its later transformations.

To achieve the changes heard in subsequent movements, the composer reveals the first stage of the motif's growth in m. 52 (3:20). After modulating to A minor, the first violins extend the motif by adding the octave A5 and emphasizing the E5 fifth of the A minor chord over the rest of the measure. The second half of m. 52 further evokes the motif in two ways. The cellos,

[14] I use American Standard Pitch Notation (ASPN) in this dissertation; Chelsey Hamm and Bryn Hughes, "CMUS 120 Fundamentals of Music: 6. American Standard Pitch Notation (ASPN)," accessed November 18, 2024, https://viva.pressbooks.pub/cmus120emu/chapter/aspn/.

beginning on the second half of beat three, play a retrograde of the motif through the first three sixteenths of beat four: $\hat{5} - \hat{4} - \hat{3} - \hat{1} - \hat{1}$. The other instance in m. 52 is in the first violins, wherein the initial expected $\hat{1}$ pitch is replaced with a $\hat{1}$ to make the motive $\hat{5} - \hat{1} - \hat{3} - \hat{4} - \hat{5}$, with the final $\hat{5}$ arriving on the downbeat of m. 53. In m. 54, Lord sounds the motif via movement up a perfect fourth to a D minor harmony in m. 55.

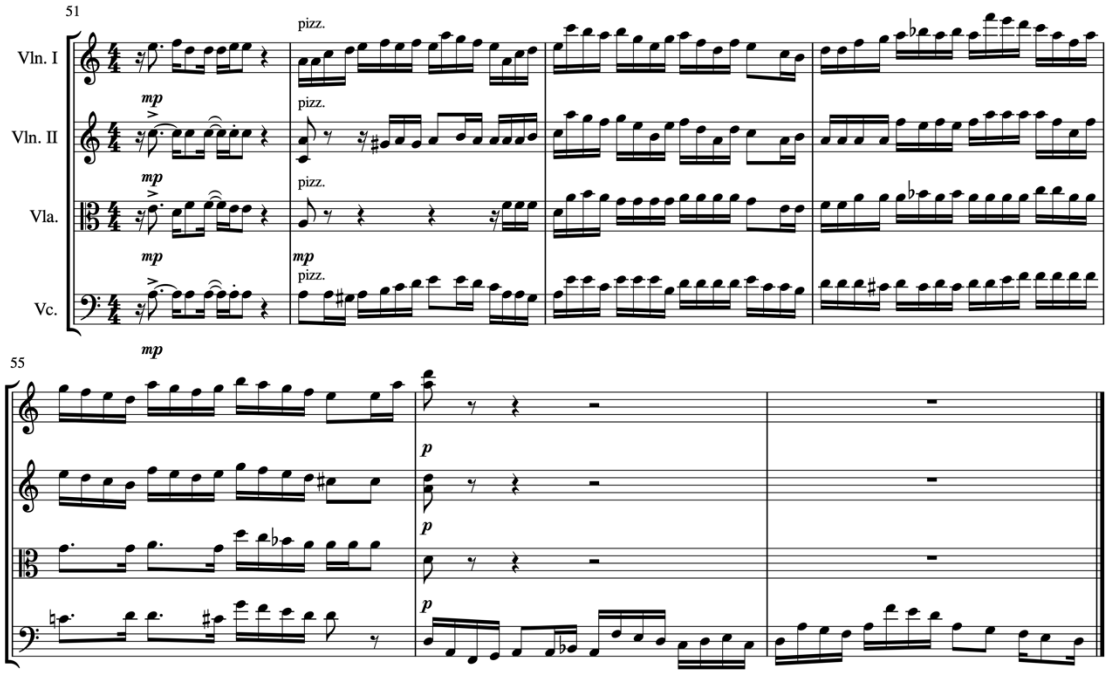

Figure 9: *CfGaO*, "First Movement," mm. 51–57

This thematic development is subtle, but it prepares a more prominent motivic elaboration later in the work.

Fifteen measures later, in mm. 67–68, Lord uses an alternating, half-step rising motion, heard in the woodwinds, which prepares a dialogue across the entire orchestra in mm. 69–70 (4:26). He presents the entire orchestra playing the original motif in G minor in the brass and

timpani, then up a half-step to A-flat major in the flutes and high strings, then up another half-step to A major in the low winds and low strings, before repeating in mm. 70.

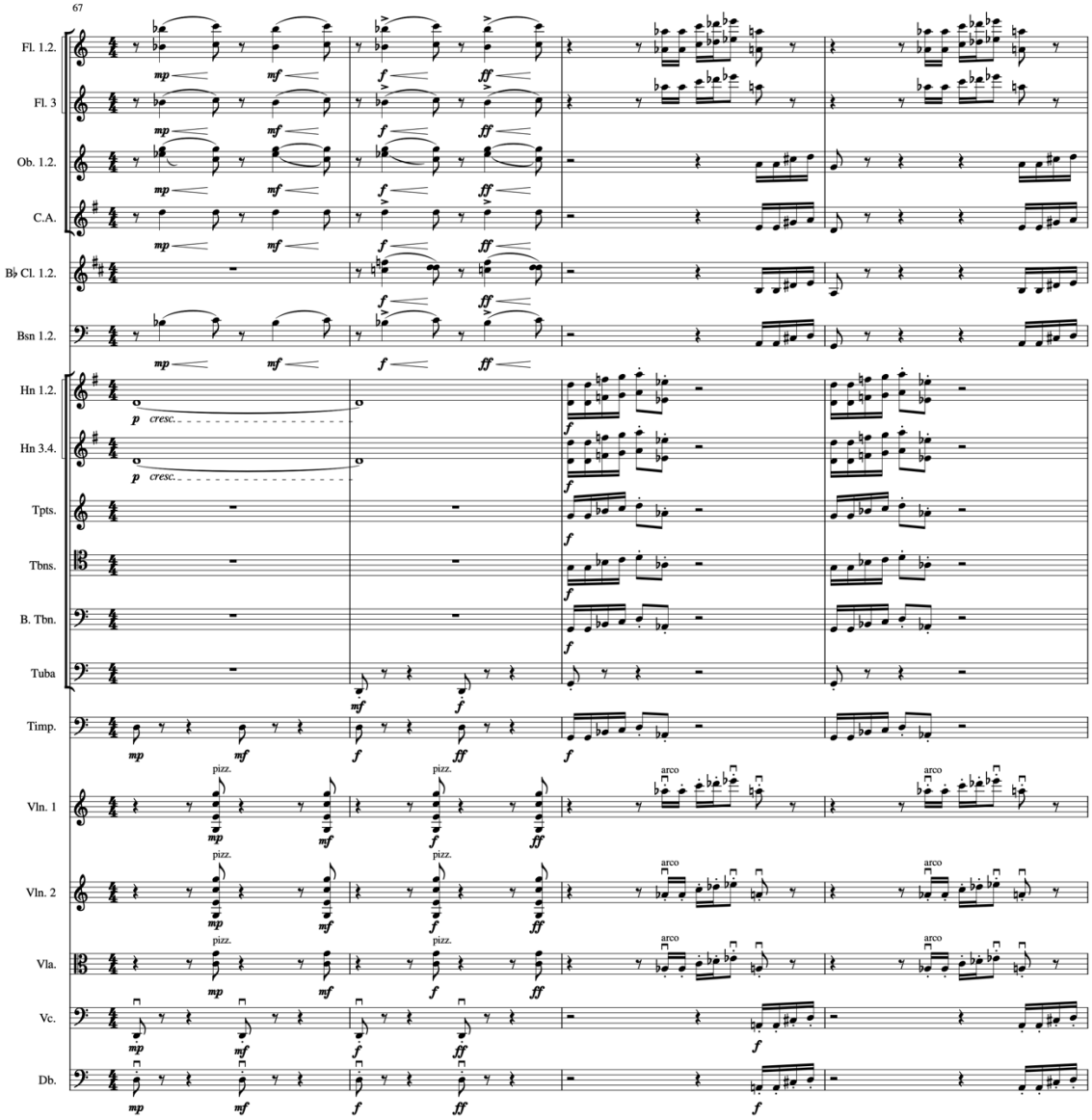

Figure 10: *CfGaO*, "First Movement," mm. 67–70

The melody is handed off through the next statement's bottom pitch—horns end with an Ab4 after playing their D5s, flutes and strings end on A5, and the low winds and low strings end on a

G4. This motion of a rising half-step evokes the second violin's part of motif's original presentation discussed above Fig. 5.

It is not the orchestra but the band that takes the motif to the form that will be heard prominently in later sections and movements. In mm. 161–162 (12:00), the guitar and organ play the motif in G minor, using the D5 (the fifth of the G minor chord) as a common tone with the subsequent D minor statement, producing an elided phrase in which the D5 serves as both the end of the first statement of the motif and the beginning of the second statement. Another new element is that while the sequence continues as the A5 from the D minor statement becomes a common tone with the following statement, the A is not the chord's root. Instead, the harmony moves from the m. 161 (Fig. 8) D minor to the relative major, F major statement, thanks to the bass' F3 rather than a harmony based on A. The following statement in C minor (via the Eb in the motif) begins a series of plagal motions before returning to G minor in mm. 163 (not shown). This means that since the m. 162 motif begins on the $\hat{3}$ of F major, the common tones that transition to the next harmony are not the $\hat{5}$ to $\hat{1}$ as heard before, rather an $\hat{7}$ (of F major 7) to $\hat{3}$ of C minor.

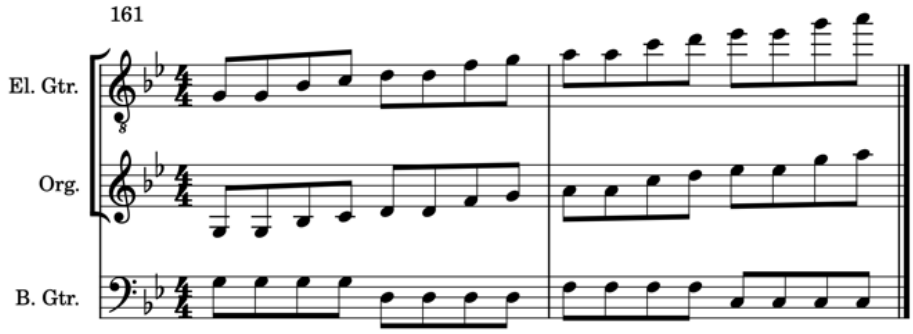

Figure 11: *CfGaO*, "First Movement," mm. 160–162

The harmonies move as follows: up a perfect fifth, up A minor third, up a perfect fifth, up a perfect fifth (i–v–bVII–iv–i). This is a departure from previous statements, where the harmony typically moves by fifths, following the motif's outline. By shifting the underlying harmony, Lord foreshadows how this material develops in the following movement, where a similar progression will appear. Lastly, the implied octave presentation of the motif in m. 161—G4 to G5—also prepares the listener to hear the motif's next evolution.

A new iteration of the motif appears in mm. 228–234 (15:00) in retrograde. After the G minor, the original motif in mm. 228–229, starting on G3, descends through a full G minor chord, octave to octave (G4 to G3). The idea begins in the strings before the guitar joins in the repeat (mm. 232–234) (Fig. 9). The flutes (not shown below) then join in m. 235 with the ascending version of the motif, leading to the full orchestra and band to play a transition that leads to a Blackmore guitar cadenza, also supported by both ensembles.

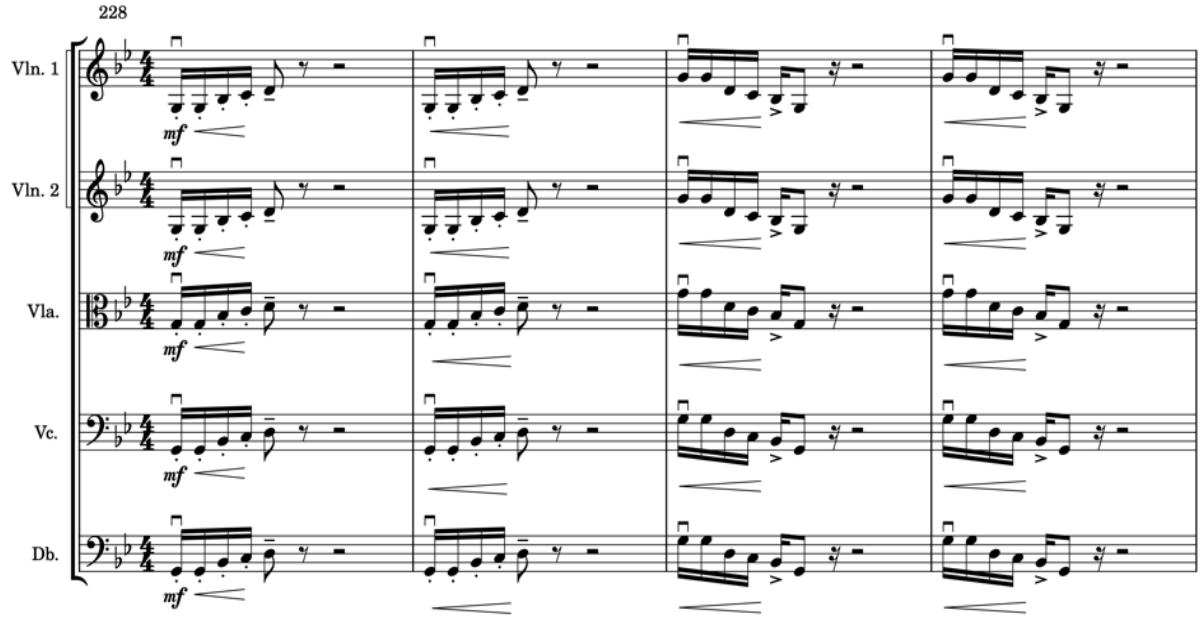

Figure 12.1: *CfGaO*, "First Movement," mm. 228–231

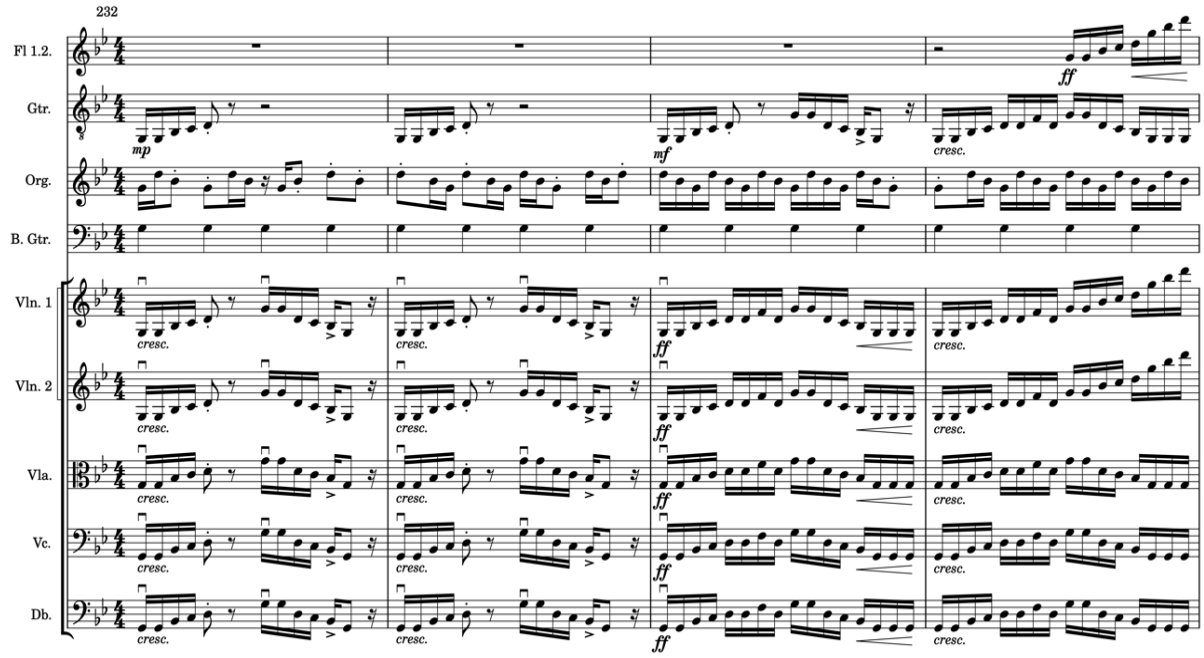

Figure 12.2: *CfGaO*, "First Movement," mm. 232–235

This passage displays thematic development, and although there is minimal distinctiveness, the dialogue between the band and orchestra shows the two ensembles acting as one to drive toward the improvisational cadenza.

In the second movement, mm. 62–63 (3:59, Pt. 1), Lord builds the melody as in Fig. 8 by using repeated notes in a rising third gesture that act as common tones for the succeeding harmony. He again uses the flutes to outline triadic pitches; however, instead of having the melody repeat the root of the harmony, as heard in previous examples, non-root pitches are the focus. The newest iteration of the motif begins on the G major's $\hat{3} - \hat{5}$ of beat one in m. 62, which sees the $\hat{5}$ (D5) used as the $\hat{3}$ of the second beat B minor/f# (second inversion). The $\hat{5}$ (F#5) of B minor/f# then becomes the $\hat{5}$ of the B7 in beat three, followed by the $\hat{7}$ (A5) resolving downward to the E minor's $\hat{3}$ (G5) in beat one of m. 63. Considering these functional harmonies

in G major, starting from the m. 61 C major harmony that prompts the motif, this is a V–I–iii65–V7/vi–vi. Digging deeper, if one considers all supporting harmonies in mm. 61–64, the progression would be C–G–b/f#–B7–e–D–a, or IV–I–iii6/5–V7/vi–vi–V–ii, with strong beats and dynamic accents (crescendos) falling on IV–I–iii6/5–vi–ii, which is similar to the Fig. 8 example (Chart 1).

Table 1: *CfGaO*, Comparison of "First Movement," mm. 160–162 and "Second Movement," mm. 61–63

"First Movement," mm. 160–162	↑ P5 g–d	↑ m3 d–F	↑ P5 F–c	↑ P5 c–g
"Second Movement," mm. 61–64	↑ P5 C–G	↑ M3 G–b	↓ P5 b–e	↓ P5 e–a

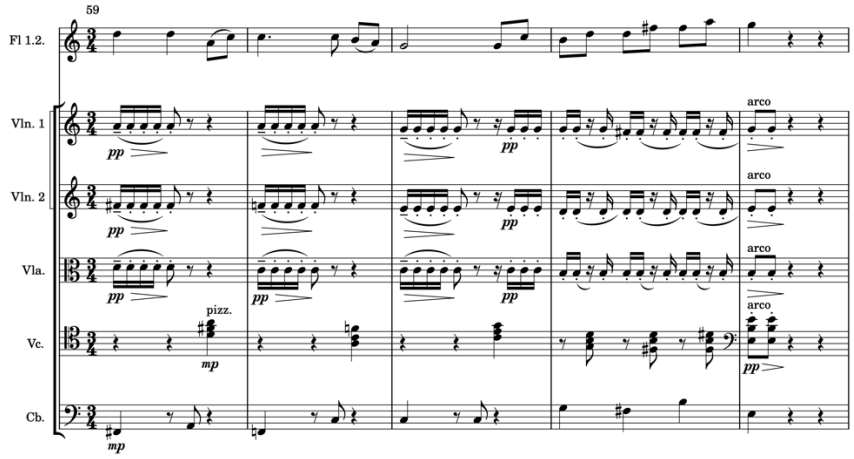

Figure 13.1: *CfGaO*, "Second Movement," mm. 59–63

While this iteration of the motif is not as strong as other occurrences, its relevance is reinforced by what occurred before (Fig. 8) and the upcoming mm. 170–172 (2:18, Pt. 2), which will present the motif supported by the entire orchestra. The only accompaniment in mm. 61–63 is the strings. Conversely, in mm. 170–172, the melody is in all three flutes, along with the violins, violas, and cellos, supported by the entire orchestra except the timpani (Fig. 10b).

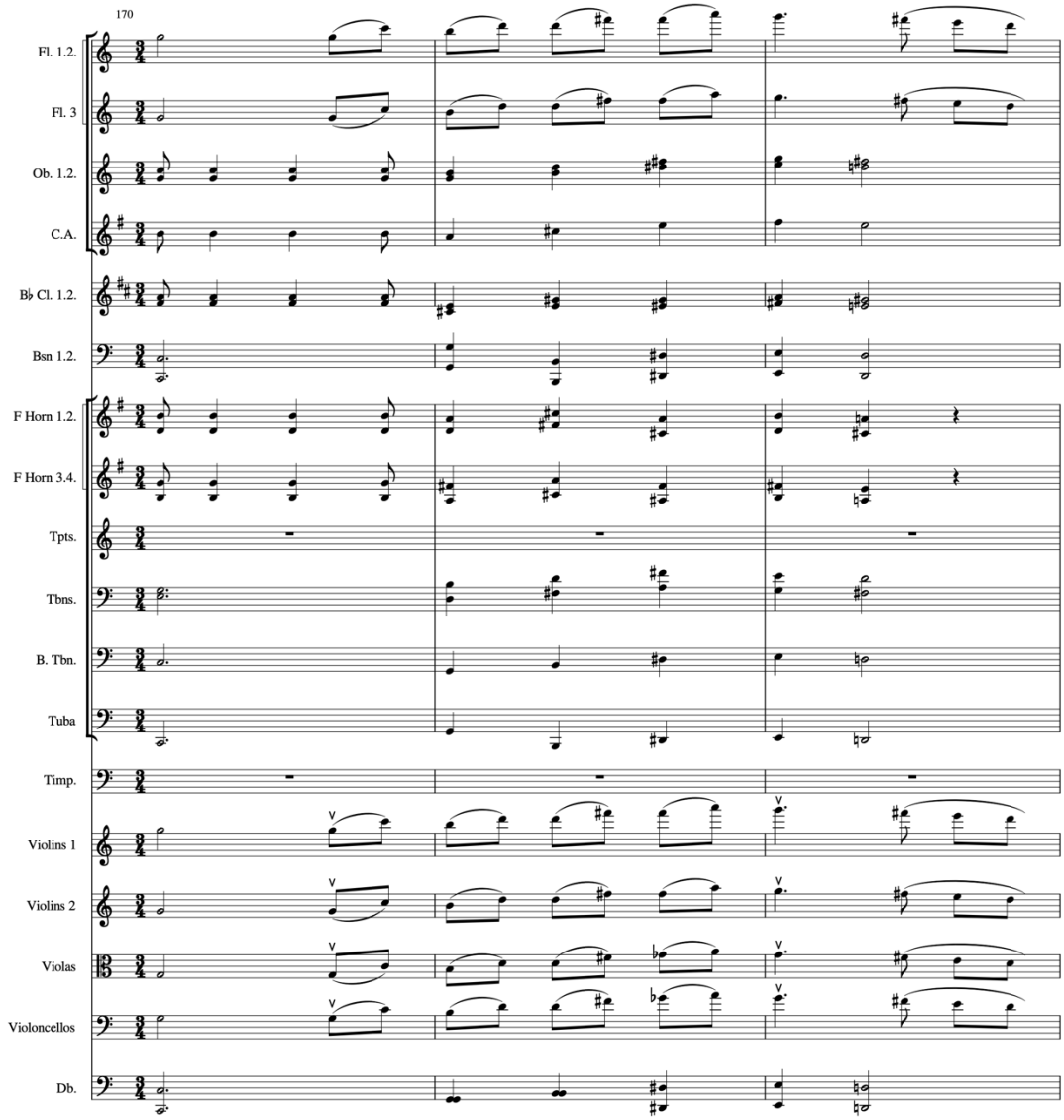

Figure 13.2: *CfGaO*, "Second Movement," mm. 170–172

This example shows the full orchestra embracing the sustained development of motivic language, transforming the motif into a sweeping, lyrical melodic idea, setting the stage for the vocal presentation in this new iteration.

In mm. 218–219 (5:08, Pt. 2), Ian Gillan sings the $\hat{1} - \hat{3} - \hat{5}$ of the G major chord, then uses the D5 as a common tone transition to a B minor chord, shifting from the anticipated D harmony and ending on the octave G4, recalling the beginning of the movement. This instance gives more weight to the B minor by omitting the G major's $\hat{4}$ (C5) and adding the B minor's $\hat{4}$ (E5) while still ending on the G5. Supported by the band, this repeats in mm. 236, 258, and 270, each time counting the orchestra, adding more support. In a nod to the passage in Fig. 8, Lord also uses the i–v–bVII–iv progression again (mm. 161–162), but this time in G major instead of G minor (i.e., I–V–bVII–iv). However, the adeptness in Fig. 11 is that he uses the progression in mm. 214–217 to prepare the motif rather than to support the motif.

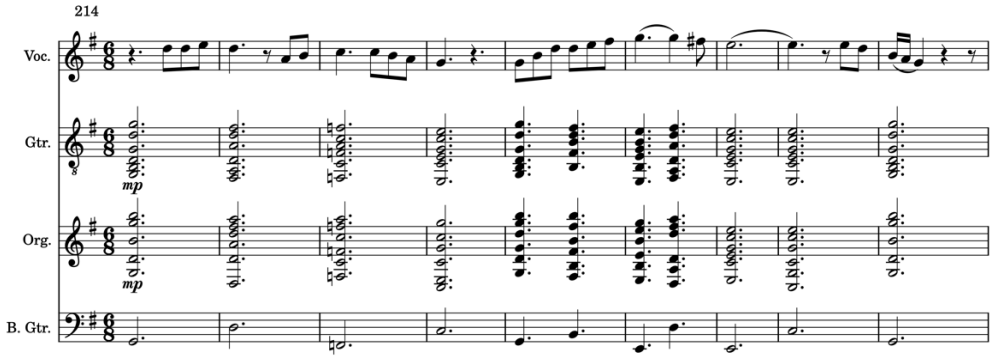

Figure 14: *CfGaO*, "Second Movement," mm. 214–222

The harmonic context of this theme in the second movement and the changing repeated-pitches element shows further development from what is heard in the first movement. Furthermore, it

displays Lord's clear compositional effort to combine all sections of each ensemble—instruments and vocals—in an increasingly united front.

The motif's final appearance is heard in the third movement in the trombones of m. 654 (13:28) (Fig. 12a) and mm. 660–661 (Fig. 12b), joined by the horns in mm. 669 (Fig. 12c). This final example appears as a countermelody to the last movement's primary theme in the horns, before the latter joins with the motif, and is supported by sweeping strings and woodwinds to drive the work to its conclusion.

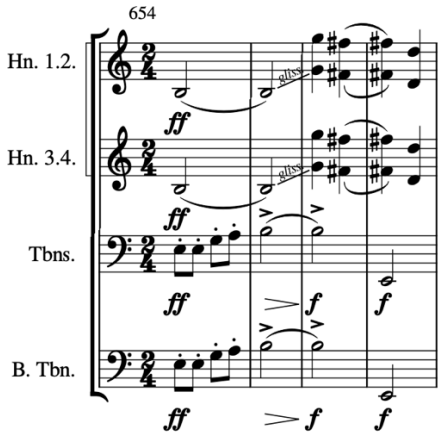

Figure 15.1: *CfGaO*, "Third Movement," mm. 654

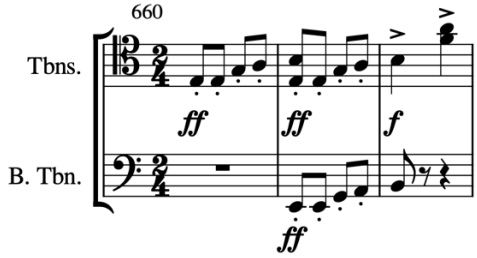

Figure 15.2: *CfGaO*, "Third Movement," mm. 660–661

After repeating the theme in subsequent measures, the final form begins in m. 669 not just through rising thirds but rising stacked thirds of a D major, F major, A minor, and Bb major.

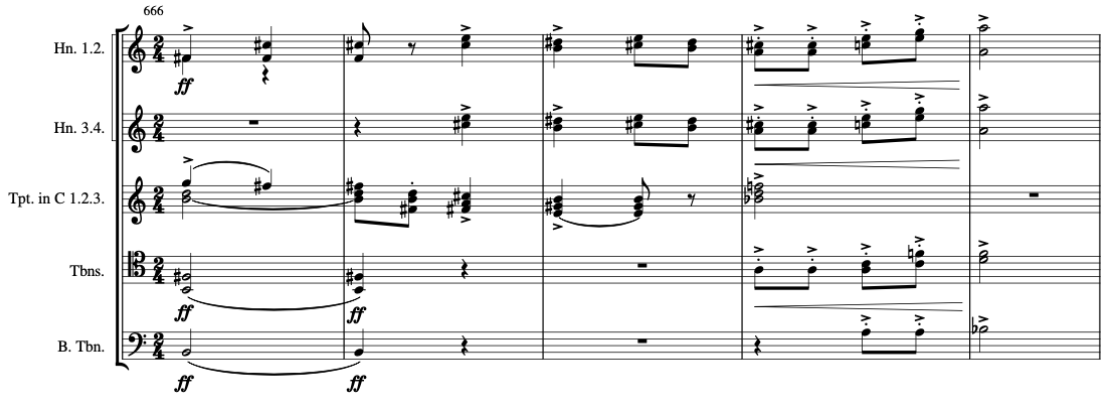

Figure 15.3: *CfGaO*, "Third Movement," mm. 666–670

The examination shown in the figures above dispels Goodwin's notion that *CfGaO* lacks "[sus]tained development of ideas." Lord develops a short, two-beat motive into a theme that expands across multiple measures, ranges, instrument sections, ensembles, and movements and ties in with the final movement's primary theme. By examining the motif discussed above, I have shown that Goodwin's assertion is not supportable. Just as importantly, the analysis refutes Goodwin's suggestion that the band "had its fire steadily dampened." Assuming the author intends "fire" to mean passion and essence, the argument further falls short of the claim. The band engages the material and orchestra as an equal contributor while maintaining its identity as a rock ensemble. Deep Purple offers multiple power chord passages supported by a driving back beat on the drums, the guitars remain overdriven (i.e., distorted to some degree) throughout, and the guitars, bass, and organ all perform solos as if they were playing an arena rock show. There are even call-and-response-like elements that are hallmarks of the blues on which rock music is based (e.g., mm. 232–235 and 304–311 of the first movement, both discussed in the next section). Although Deep Purple members recall varying levels of excitement about *CfGaO*, there is little evidence that the band's performance with the RPO lacked passion or fire. With the

completed examination of the developing theme and the refutation of the band's fire being supposedly dampened, I can now analyze how the work creates a distinctive dialogue within and across ensembles.

Distinctive Dialogue

As a reminder, Meirion Bowen said of *CfGaO*: "The group comes over most powerfully, for the orchestra—when it isn't playing very Sibelius or Mahler-like music—doesn't really have any distinctive dialogue with the group."[15] Welsh-born Bowen was a composer, author, teacher, artistic director, and long-time critic for the British newspaper the *Guardian*; all this to say, his voice was heard by many music fans, especially the classical scene. Credentials aside, his assessment may not accurately reflect the piece. To discuss the precision of Bowen's view that "the orchestra [. . .] doesn't really have any distinctive dialogue with the group," we should first understand his meaning of "dialogue."

In musical contexts, David Nutter and John Whenham describe dialogue generally as either signifying a text setting involving multiple characters or "to describe a musical work (or part of a work) that uses devices such as alternation, echo, or contrast in a way that seems analogous to spoken dialogue."[16] In terms of the design of a concerto, along with the stylistic contrasts between the band and orchestra, Bowen's meaning most closely aligns with the latter idea. Jeremy Denk, also a critic for the *Guardian* and a classical musician, writes that in Mozart concertos, dialogue arrives through the keyboard, becoming a proxy for Mozart's "renegade,

[15] Meirion Bowen, "Deep Purple," *Guardian*, September 26, 1969, accessed November 17, 2024, https://uploads.guim.co.uk/2016/03/18/1969_-_26_Sept_-_Deep_Purple_(Concerto).jpg.

[16] David Nutter and John Whenham, "Dialogue," *Grove Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.07713.

mischievous (and yet pristine) musicianship."[17] Denk then anthropomorphizes instruments, describing their contributions as if the different sections were people dialoguing naturally based on situational strengths and weaknesses. For example, he states that in Mozart's music, "the bassoon either pleads and sighs tragically, or laughs. It is both a messenger of sorrow and a prankster."[18] Using these understandings of the word, there is such dialogue between the band and the orchestra in *CfGaO*.

Lord accomplishes this exchange through the transitions from one ensemble to the other, bringing them closer to a united voice as the work progresses. Lord provides evidence in the album's liner notes, describing the first movement: "Here I have tried to present the Orchestra and Group as you would expect to hear them—as antagonists."[19] He then writes of the orchestra interrupting the band, only to be "blown out once more by the group." After another interruption by the orchestra, the ensembles engage in a "sparring match." In the second movement, the band and orchestra treat the movement's two tunes "separately and together." Finally, in the third movement, the "two forces combine." Lord claims that he intentionally distinguishes between two entities that oppose each other—alternating and contrasting—before they find a common cause. This is born out in the piece.

The first sparks of dialogue occur in mm. 130–134 of the first movement (7:36). The orchestra's oompah-esque passage, which starts in D major (m. 113, 7:04) before going to F major (m. 123, 7:22), is altered by the band's abrupt entry in D minor when both ensembles enter in m. 130. The accented, fortissimo G minor–F major–D chords in mm. 130, 132, and 134 played

[17] Jeremy Denk, "Diversity, Dialogue—and a Prankster Bassoon: How Mozart Speaks for Us All; The Piano Concertos, like His Operas, Are Where You Get to Meet Mozart Himself. And What You Find Is a Man Who Sought to Disrupt Privilege and Let Us See the World through the Eyes of Others," *Guardian*, September 15, 2021, accessed November 17, 2024, https://www.theguardian.com/music/2021/sep/15/pianist-jeremy-denk-how-mozart-speaks-for-us-all.

[18] Ibid.

[19] Deep Purple, the Royal Philharmonic Orchestra, *Concerto for Group and Orchestra*.

by both ensembles sound as if the band was trying to speak over the orchestra and finish the latter's sentence, successfully changing the topic of conversation (Fig. 13). In these measures, all but the first violins (and the final organ chord of m. 134) play either the root alone or the root and fifth together, which allows the music to lean into the simpler harmonies typified by rock music compared to an orchestra. It is worth considering that Lord omitted richer harmonies here, which an abundance of thirds throughout the orchestra would provide, to prevent the band from sounding deficient in contrast when the music transitions to the band alone from m. 138 on.

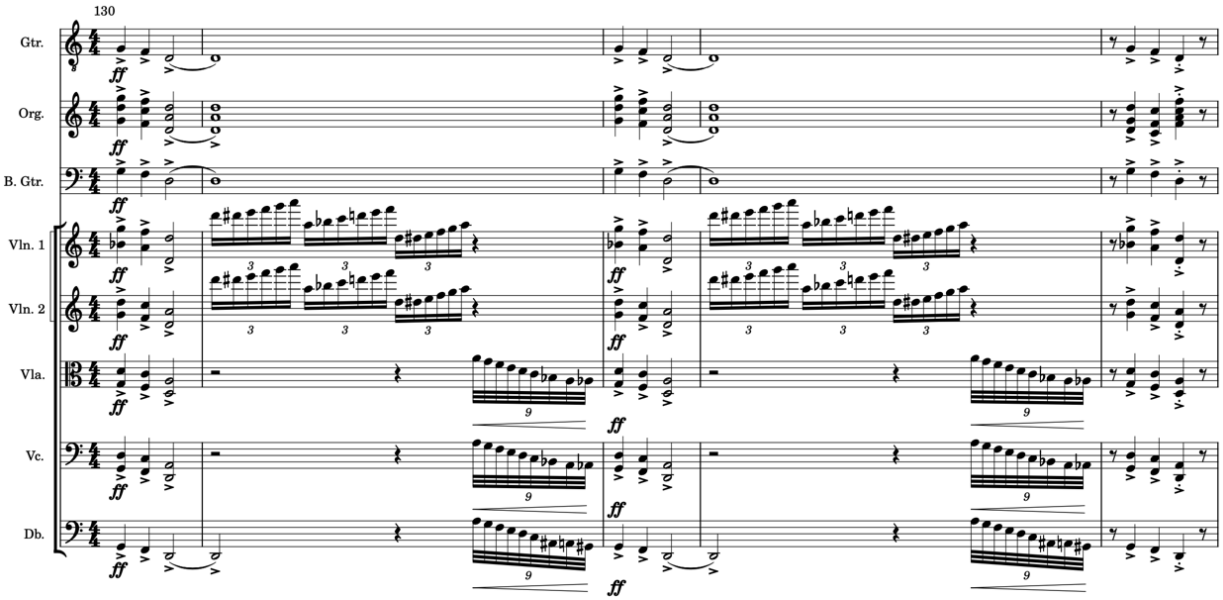

Figure 16: *CfGaO*, "First Movement," mm. 130–134

The band takes over entirely in m. 138 (7:51), commandeering the conversation.

The next dialogue commences when the strings enter in m. 165 (12:04), but the four measures of strings are barely audible. However, in mm. 169–170 (12:14), the orchestra returns the band's mm. 130–137 entry favor with a tutti passage comprising a repeated three-note pattern. The band attempts to claw back the material in mm. 171–172, playing without the orchestra for just one iteration of the work's opening melody before the orchestra's mm. 169–

170 melody is played in double time in m. 173. The band tries the opening melody once more in m. 174, as if it were attempting to repeat an explanation, but the orchestra ultimately overtakes from m. 175 (12:30) before the band can complete the melody statement. An abrupt interruption follows in m. 211 (13:38). Unlike the previous example, the orchestra does not attempt to continue making its point; instead, the ensemble ceases and acquiesces to the band's sudden entry with the subject motif. The band's arrival here sounds like it interrupts the conversation because the orchestra briefly states the motif in the second half of m. 206, then the band enters, states the melody twice, then moves on to different material.

The first instance of the band and orchestra working together in dialogue is the example in Fig. 9b (14:56). The band exits an organ solo, now sans guitar, playing an up-tempo part quietly as if they are inviting the orchestra to engage them, to which the orchestra responds, and from mm. 228–243, the ensembles work toward a unified musical front. This is accomplished via the organ-led band passage coming out of the thirty-two-bar organ solo (the score accounts for these thirty-two measures in m. 219) accompanied by the strings alone instead of an overpowering tutti orchestra. As the band continues its path, the strings join in with the original motif in mm. 228–229, followed by two measures of a retrograded motif. In m. 232, the guitar rejoins with two measures of the original motif while the strings condense the previous four measure material into two bars, playing the original motif through the first half of the measure, followed by the retrograde on beats three and four. In m. 234, Blackmore's guitar echoes the string part with the original and retrograded while the strings grow their thematic variation across the entire measure. The guitarist again follows the strings' lead by playing the new variation in m. 235 while the strings change yet again, this time accompanied by the woodwinds on beats three and four before the tutti orchestra arrives, supporting the motif played two octaves above

the original register in m. 236. This unity conveyed in this section is evident by the band playing quietly out of the cadenza to allow the strings' motif presentation to be heard clearly, which the guitar echoed, and led to the ensembles playing together from m. 238.

The unity is short-lived as guitarist Richie Blackmore takes a nearly forty-second cadenza that he yields to the orchestra in m. 245 (15:59). The two ensembles seemingly return to their antagonistic ways in mm. 301–304 (18:15), with the band alone playing fortissimo G power chords in m. 301 and m. 304, separated by two measures of the orchestra. However, beginning in m. 306, the listener soon realizes that the band and orchestra are working to the final measure (m. 325) to end the movement chaotically, yet with distinctive and balancing voices. Accompanied by the strings and woodwinds in mm. 307–311, the brass and timpani trade taking the lead with the band in these measures instead of an interruption. This difference from this and previous iterations is that instead of the orchestra and band playing successive material that contrasted rhythmically, timbrally, or melodically, the woodwinds and strings continue to act as a supporting thread underneath the brass and band exchanging identical rhythmic parts. The lead sections emphasize an accented triplet minor harmony that condenses from occurring over alternating measures (one for the brass followed by one for the band) to alternating half measures to alternating beats. This leads to mm. 316–322 (18:41), where the band and orchestra play a unified G minor 6/9 (G–Bb–D–A–E), ending with a *sfffz* G minor in mm. 323–325.

The first exchange in the second movement contrasts notably with anything heard thus far. The band is first heard from mm. 48–53 (3:15), participating in a sweet G major passage, in which the guitar and organ in m. 49 repeat the dotted-eighth–to–half-note message in the English Horn (m. 47) and the Bb clarinets (m. 48). Lord shows slight development here by having the band play concurrently rather than consecutively, as in the winds (Fig. 14).

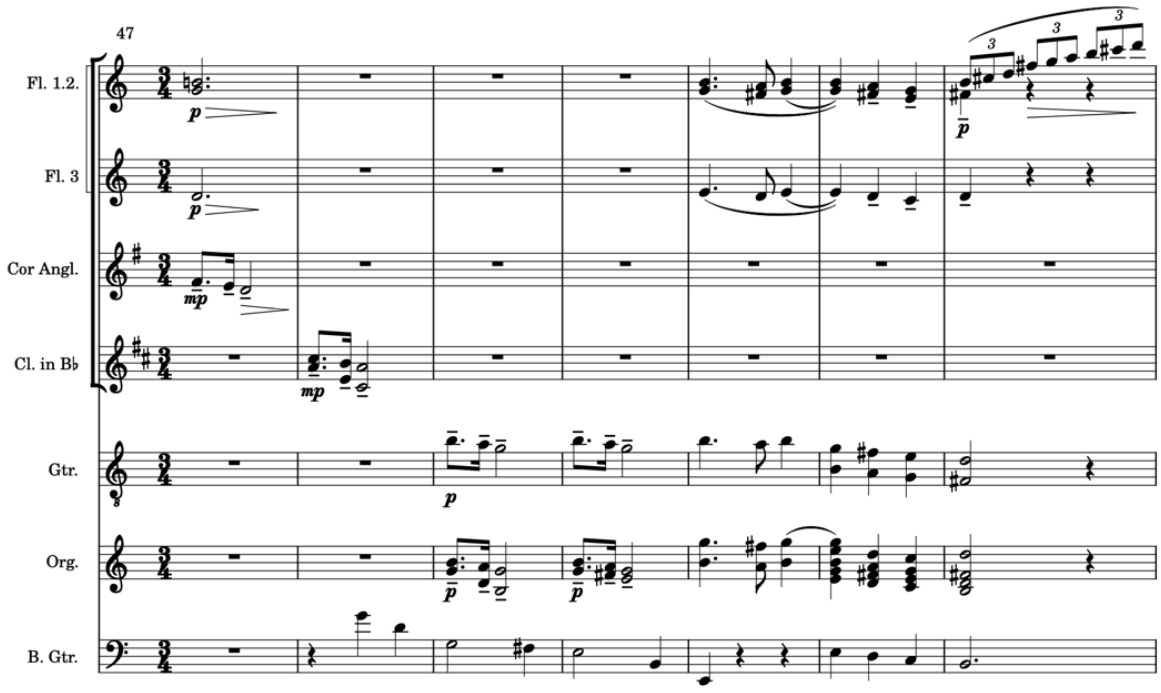

Figure 17: *CfGaO*, "Second Movement," mm. 47–53

The next instance has the two ensembles increasingly complementing each other as the strings and flutes accompany the band from mm. 79–111 (4:47). The flutes support Gillan's vocal melody in unison with an added third above. The clarinets join in mm. 94–95 (5:22) in place of the vocals, and they remain when Gillan rejoins in m. 96; the oboes join from mm. 104–111. By having instrument sections join one at a time with similar rhythms and melodic motion, the texture thickens, moving the vocal melody along rather than wrestling the focus from the band. As a result, the listener hears a distinctive dialogue through timbre as much as it does through the melody and harmonies. More dialogical examples occur later in the second movement, but often—not always—comprising the band and strings section moving the material forward. The third movement is where the ensembles fully engage each other in conversation.

The band's drums join percussion, winds, and trumpets from mm. 129–138 (2:06) before the strings take over in m. 138 with the drums to welcome the band's bass at m. 141. This invitation to the bass comes because the drums play a tom-tom rhythm during the winds m. 131–138 passage through the transition that hands off the melody to the low strings for three measures, who then play in unison with the bass guitar through m. 147. The strings simplify in m. 148 (2:20) when the band enters on mezzo forte, sustained block chords that eventually crescendo to an organ lead. The guitar and organ emerge from mm. 148–159 in a short transition to the next section. Although this passage is shorter than previous examples, the band's gradual entry enables the organ to take the melody from mm. 152–159 and 162–163, supported harmonically by the strings, allowing the winds to take the melody in mm. 160–161 and from m. 164 on. This back-and-forth sharing of the material, with the band and strings working as a unit, is a noticeable change from interruptions of the first movement and seemingly displays a comfortable exchange of ideas that one expects in fruitful dialogue.

Perhaps the clearest example of distinctive dialogue between the ensembles occurs from mm. 236–297 (3:22-4:12) (Fig. 15). Here, the strings play a mixture of 6/8 eighth notes and jerky rhythms (second violins, second violas, and second cellos) that, like the percussive wind passage, evoke material not heard since mm. 88–122 (1:20-1:58). By acting as the guitar solo's accompaniment and evoking earlier material, the sections communicate musical material as a unit to each other and the listener.

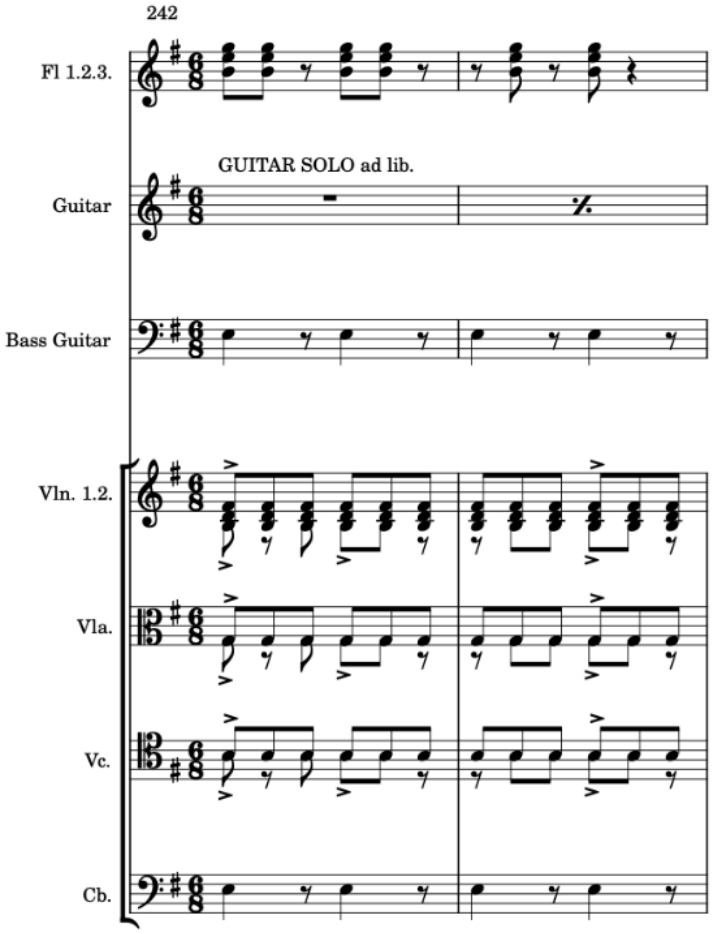

Figure 18: *CfGaO*, "Third Movement," mm. 242–243[20]

Bowen's claim that the orchestra is overpowered recalls the Chapter 3 critics who suggest that the classical ensemble is unable to stop being corrupted by the rock band; as such, Bowen implies that the latter does not permit meaningful musical exchange. However, this section's analysis shows a reciprocal exchange between two ensembles with unique presentations of the material. Lord's compositional mastery is on display here because he did not try to simplify the orchestra parts to accommodate the band, nor did he attempt to have the band play orchestral

[20] The two-measure pattern heard here begins in m. 238 and repeats, with only occasional harmonic changes, through m. 297. The guitar solo, with bass guitar accompaniment, begins in m. 242. The flutes shown also represent the pitches and rhythms played by the rest of the woodwinds.

material. Instead, he composed material that highlighted each ensemble's voice in a manner familiar to their respective playing styles and scenes.

Conclusion

The examination in this chapter reveals that Lord went to great lengths to compose meaningful, distinctive dialogue and motivic development. The work speaks the language of a concerto and gives both ensembles a voice that they use first as adversaries and then as successful collaborators. Given that the two criticisms with theoretical language were analyzed and dispelled, it becomes clear that these denunciations stem from the same issue as the social objections to *CfGaO* discussed in the previous chapter. Goodwin's and Bowen's comments do not align with musical reality. Instead, I speculate that their opinions serve as proxies for a perceived lack of reciprocal communication between the rock/metal and classical scenes of the late 1960s and early 1970s, reflecting the absence of relevant, yet-to-be-established crossover music social contracts. This is explored in the final chapter, but it compels the question for this chapter's conclusion: what is the role of theoretical criticisms in the broader conversation of CfGaO's perceived musical validity?

The characters in the *CfGaO* story are seemingly viewed binarily—protagonists and antagonists—by many critics discussed in this dissertation. Lord was a rock musician whose classical chops were not understood by the classical scene, and for rock critics, Deep Purple was a "directionless" popular music band that was neither hard rock nor the new genre of progressive rock.[21] On the art music front, Malcolm Arnold was described as a "clown" by critics, while the RPO was a living institution of classical music.[22] Considering the less-than-flattering opinions

[21] Malcolm Dome in *Deep Purple – In Rock*, directed by Bob Carruthers (Marina Del Ray, C.A.: Vision Films, 2004), DVD.

[22] Colin Larkin, *The Encyclopedia of Popular Music*, 2nd ed. (Oxford University Press, 1998), 240.

some Deep Purple members shared about the RPO and classical audiences, not to mention the views by other popular music artists (e.g., Chuck Berry's admonishment of so-called serious music composers in "Roll over Beethoven"), along with progressive rock author Paul Stump's denigration of *CfGaO* (see Chapter 3), the reader should not assume that my assessment intends to paint either the classical or popular music representatives as the objective protagonists or antagonists. Instead, the criticism discussed in this dissertation stems from writers and musicians who perceive one side of the musical equation as corrupting the other.

Goodwin's assertion that the orchestra "yielded more and more of its capacity for . . . [sus]tained development of ideas, so the pop band had its fire steadily dampened," and Bowen's view that the work does not promote "distinctive dialogue" between the ensembles both imply that communication issues are more present than theoretical challenges. In the former's view, the orchestral music did not rise to its capabilities, which then stifled the band's music. This is not dissimilar to two people or groups of people remaining guarded in a conversation, thereby preventing either from fully expressing themselves. Bowen desired each ensemble's music to show more of their respective personalities during the engagement. These statements may represent the view that Lord was not experienced enough to craft meaningful, inter-ensemble communication for some listeners. This will be explored further in the conclusion, but it does not satisfactorily explain why Goodwin and Bowen would rely on inaccurate theoretical criticisms to express their disapproval of the work. Given their chosen verbiage and measured critiques compared to more pointed disparagements from others, the most likely reason may be the simplest: *CfGaO* was neither rock nor classical enough for classical critics to assess.

CHAPTER 5

CONCLUSION ANALYSIS OF CONCERTO FOR GROUP AND ORCHESTRA

The Legacy of *CfGaO*

Concerto for Group and Orchestra (*CfGaO*) remains a pioneering work that transcended traditional genre boundaries, blending rock and classical music in a formal concert setting. Jon Lord's composition challenged the conventions of musical styles at a time when the two genres were seen as mutually exclusive. What makes *CfGaO* particularly influential is its hybrid nature—this was not a rock band merely incorporating orchestral elements as backing; it was an event that placed newly composed rock music in dialogue with classical traditions. This genre-crossing performance set the stage for popular music acts and classical ensembles to merge styles more frequently and creatively. The enduring influence of *CfGaO* can be seen not only in its impact on Deep Purple's trajectory but also in the way it opened doors for later artists to explore these crossovers with diminishing fears of alienating fans. Deep Purple, Malcolm Arnold, and the Royal Philharmonic Orchestra (RPO) created a prototype for synthesizing two distinct musical scenes in a live setting.

Although initially met with mixed reviews, the legacy of *CfGaO* is undeniable. In the late 1960s and early 1970s, rock and classical music fusion was often viewed with skepticism. Classical critics in particular struggled to accept its legitimacy, seeing it as either a gimmick or a dilution of classical traditions. One of the defining aspects of *CfGaO*'s legacy is how it challenged the idea of musical elitism. By placing rock music in a classical context, the piece instigated discussions about long-held distinctions between "serious" music and popular culture,

prompting critics and audiences to reconsider what qualifies as high art, and potentially to renegociate the social contracts surrounding both genres. *CfGaO* also allowed Deep Purple to evolve into a more sophisticated rock band. It played a crucial role in shaping the band's future sound, particularly influencing their move towards a heavier, more progressive rock style, as seen in subsequent albums such as *Deep Purple in Rock* (1970).

Influence and Successors

CfGaO directly paved the way for future rock bands to engage in orchestral collaborations, most notably Yngwie Malmsteen, Metallica, Scorpions, and Opeth. Yngwie Malmsteen's *Concerto Suite for Electric Guitar and Orchestra* (1998) takes a more traditional approach, integrating Malmsteen's virtuosic guitar playing with a full orchestra in a way that recalls classical concertos. Malmsteen, like Lord, sought to fuse rock guitar with classical forms, though his work leaned more heavily on Baroque and Romantic influences.[1] Metallica's *S&M* (1999) followed in the footsteps of *CfGaO* because the world's most prominent thrash metal band unexpectedly collaborated with a symphony orchestra on a new musical experience. Conducted by Michael Kamen, *S&M* became a landmark moment in Metallica's career and further demonstrated that rock music could incorporate classical elements without losing its edge. Critics of *S&M* used the same language applied to *CfGaO* decades earlier, with terms like "pretentious" surfacing once again.[2] Nevertheless, *S&M* proved to be an artistic and commercial success, cementing the commercial viability of rock-orchestra collaborations.

A comparison between *CfGaO* and *S&M* is revealing. By the late 1990s, Metallica was a globally recognized band with an extensive, experimentation-friendly fanbase, contributing to

[1] Elena Savitskaya, "From Rock Symphony to Metal Opera: Classical Genres and Forms in Rock Music," *Music Science Today: The Permanent & the Changeable / Mūzikas Zinātne Šodien: Pastāvīgais Un Mainīgais* 11 (2019): 42.

[2] Bradley Bambarger, "Classical: Keeping Score," *Billboard*, July 29, 2000, 39.

S&M's success. The band's established fame and Michael Kamen's orchestral expertise gave this event and album a broad reach. By contrast, Deep Purple was still emerging in 1969, and their audience was less accustomed to experimental collaborations, especially with classical music. *CfGaO* was the first of its kind, and it did not align with the expectations of rock audiences at the time, resulting in a mixed reception.[3] In other words, the terms of the social contract were not yet properly established in 1969. Additionally, Kamen's sophisticated orchestral arrangements enhanced rather than overshadowed Metallica's heavy sound. This fusion brought fresh dynamics to classic songs such as "Master of Puppets" (1986) and "One" (1988), whereas Deep Purple had yet to develop their most famous songs (e.g., 1972's "Smoke on the Water" and "Highway Star"). While *CfGaO* was played thirty years later, *S&M* was so successful that it spawned a sequel. *S&M*^{2} (2019) featured songs not on the *S&M* setlist, and it was another commercial and critical victory. Lastly, Kamen and the event organizers knew *S&M* was a Metallica show. During a promotional interview, Kamen responded to a question about expected audience makeup: "Mostly Metallica fans and people who love symphonic music. And a few blue-haired ladies who come to see what their orchestra is up to. Hopefully, they'll all wear their earplugs."[4] In contrast, as noted in Chapter 3, *CfGaO* straddled two worlds but ultimately failed to satisfy the implicit social contractual expectations of both rock and classical audiences. By establishing which contract was operating during *S&M*, Kamen precluded the critical confusion that characterized the reception of *CfGaO*.

Similar to *S&M*, Scorpions' *Moment of Glory* (2000) borrowed heavily from the *CfGaO* blueprint with a rock band teaming up with an orchestra—in their case, the Berlin Philharmonic—to reimagine some of their greatest hits. The approach mirrored *CfGaO* in its

[3] Savitskaya, "From Rock Symphony to Metal Opera," 42.
[4] Ellen Lieberman, "Talking with...Michael Kamen," April 26, 1999, 38.

ambition to blend classical music's grandeur with rock's energy and further revealed *CfGaO*'s influence. The criticism surrounding such projects, some of which mirrors the original reception of *CfGaO* (discussed below), underscores that tensions remain between popular and classical music, even if those tensions surface less frequently.

One of the more explicit homages to *CfGaO* comes from Opeth, a Swedish progressive metal band that has consistently drawn from classical and progressive rock traditions. Opeth's album cover for *In Live Concert at the Royal Albert Hall* (2010) directly references the artwork of *CfGaO*, underlining their admiration for Deep Purple's groundbreaking work.[5] This tribute is not just a superficial nod to the past—it highlights how *CfGaO*'s influence continues to resonate with bands that seek to blur genre lines. Mikael Åkerfeldt, Opeth's frontman, has openly discussed how *CfGaO* inspired him and his band to explore similarly ambitious musical projects, stating, "It's a classic! [. . .] I find [*CfGaO*] to be rather unique, and at the time, it definitely set Purple apart from the other hard rock bands. I am a fan of big dynamics, and this particular record has those dynamics."[6]

[5] "Opeth News: Opeth on Guitar Hero: World Tour," *Opeth Official Website*, accessed September 27, 2024, https://web.archive.org/web/20100723164845/http://www.opeth.com/index.php/news/show/id/185; "Opeth: 'In Live Concert at the Royal Albert Hall' Limited-Edition Box Set Packaging Unveiled," *Blabbermouth*, accessed September 27, 2024, https://blabbermouth.net/news/opeth-in-live-concert-at-the-royal-albert-hall-limited-edition-box-set-packaging-unveiled.

[6] Rasmus Heide, "We're All Big Purple Fans in This Band," *Highway Star*, August 22, 2010, accessed November 17, 2024, https://www.thehighwaystar.com/thsblog/2010/08/22/were-all-big-purple-fans-in-this-band/.

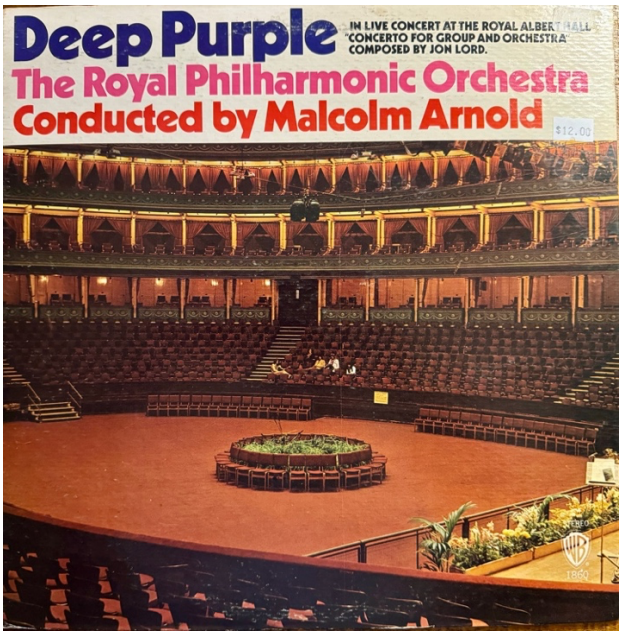

Figure 19.1: Album Cover: Deep Purple's *Concerto for Group and Orchestra*[7]

Figure 19.2: Album Cover: Opeth's *In Live Concert at the Royal Albert Hall*[8]

[7] Deep Purple, the Royal Philharmonic Orchestra, *Concerto for Group and Orchestra*, conducted by Malcom Arnold, Tetragrammaton Records, 1969 (U.S.). The U.K. release was in January of 1970.

[8] "Opeth – In Live Concert at the Royal Albert Hall," *Discogs*, accessed September 27, 2024, https://www.discogs.com/master/320266-Opeth-In-Live-Concert-At-The-Royal-Albert-Hall/image/SW1hZ2U6NDgyOTI5Mw==.

Similar themes emerge in the reception of these events. Critics continue to disagree on whether these collaborations attenuated the voice of one or both ensembles, using coded racial and gendered language that was neither novel in 1969 nor absent in the ensuing decades. While rock critics and fans continue to grapple with the music's rooted in Black traditions, racism in Western classical music criticism is less overt, perhaps because mainstream classical music primarily features White performers, composers, and conductors critiqued by White writers.[9] However, similar elitist language appeared in some reviews after *CfGaO*'s most notable successor: Metallica's *S&M*. Classical music critic Donald Vroon reviewed the *S&M* event from a classist perspective:

> How dare [event marketers] even use terms like ["legendary repertoire"] for the depraved screaming of practically illiterate rockers? If that is "legendary repertoire" what does the San Francisco Symphony play every week? [. . .] How pitiful for an orchestra that normally plays music that has lasted and will last forever to lust after mass approval by collaborating with a "trendy" group whose music may seem big today but will certainly be forgotten tomorrow. Why dirty a symphony orchestra by such a stupid association? [. . .] How many people who write history ever heard of Metallica? But they have all heard of Beethoven, and his place in history is utterly secure. And so to most of us it seems that the San Francisco Symphony has cheapened itself badly by a misguided willingness to be associated with rock groups like the Grateful Dead and Metallica—hoping, I presume, that the outrageousness of their association will attract piles of publicity.[10]

Vroon's critique, while rare in the context of *S&M* and less common today than the criticism Deep Purple faced from classical critics in 1969, still holds significance. The 1999 event was

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[9] Tom Huizenga, "Why Is American Classical Music So White?" *NPR*, September 20, 2019, https://www.npr.org/sections/deceptivecadence/2019/09/20/762514169/why-is-american-classical-music-so-white.

[10] Donald Vroon, "Critical Convictions," *American Record Guide* 77, no. 3 (May 2014): 61. First published March/April 1999. Michael Tilson Thomas conducted The Grateful Dead, playing John Cage music with the San Francisco Youth Symphony Orchestra as part of the 1996 American Festival. *San Francisco Symphony: 1995-96 Season*, *San Francisco Symphony*, accessed September 27, 2024, https://www.sfsymphony.org/Larry-s-Play-Folder/z-OLD/1995-96-(2). See also James Sullivan, "American Festival Rocks Davies / Ex-Grateful Dead Guitarist Headlines at S.F. Symphony Event," *SFGate*, September 30, 1996, accessed November 17, 2024, https://www.sfgate.com/music/article/American-Festival-Rocks-Davies-Ex-Grateful-Dead-2977948.php.

primarily marketed to Metallica fans, yet Vroon's invocation of Beethoven reveals some enduring insecurities within the classical scene. Despite the heavy metal band having released platinum-selling music for nearly twenty years by Vroon's 1999 review of *S&M*, the critic attempts to dismiss Metallica's music as a trend that will be quickly forgotten, while Beethoven's legacy will endure. Vroon contends that the "illiterate" musicians play perverse and corrupt, evil, "depraved" music, implying that Beethoven—and classical as a whole—represents an educated and virtuous class.[11] Evoking thoughts of derogatory procreation comments by Bruce Stirling and John Bungey, respectively, about *CfGaO* being "less-than-legitimate offspring" that is a "mongrel strain," Vroon states that the entire association "dirties" the symphony orchestra. Whereas *CfGaO* critics address their event and musical objections, Vroon targets Metallica (and the Grateful Dead) as representing lesser art and artists, presumably because they are not classical.

The production and consumption of classical and popular/rock blends by bands such as those mentioned above and the RPO's numerous recordings of popular music arrangements reveal that some scene members hold differing standards regarding the acceptability of such crossover music. Reviews of the RPO's pop music recordings, The Moody Blues' *Days of Future Passed*, and The Beatles' *Sgt. Pepper* (both 1967) have not received the same negative attention as Deep Purple—and Metallica, to some extent—did for *CfGaO* and *S&M*. The latter two were live events that violated social contracts by invading the physical space typically reserved for classical concerts, and they were promoted with classical-related symbolism—"concerto" and "symphony." By contrast, the RPO's popular music recordings were made without overt collaboration with the original artists. Although they represented popular music

[11] Merriam-Webster, "Depraved," accessed September 25, 2024, https://www.merriam-webster.com/dictionary/depraved.

entering classical music spaces, the music was not perceived as a social contract violation because it carried on the traditions established by the long-established promenade concerts.

While *CfGaO* contributed to opening the doors for Metallica and Scorpions, Vroon's reception implies that performing music with original classical material added to existing rock songs in a classical concert hall remains subject to comparison with classical traditions, just as Blackmore identified (see Chapter 3).[12] Vroon admonishes the audacity of two rock bands aiming to unite a popular genre and a historically respected style, blaming an ostensibly forgettable Metallica for tempting a symphony orchestra to lust after public approval. Here again, some critics continue to see rock as the masculine brute who can corrupt the elegant beauty of classical music. .

Broader Implications and Future Research

Sources are unclear whether the Moody Blues toured with select members of the London Festival Orchestra to support the release of *Days of Future Passed*, which would make them the first rock band to play with a live orchestra. Nevertheless, the result was distinct from what Deep Purple and the RPO accomplished. *CfGaO*'s influence extends far beyond its immediate context. The concerto opened up new avenues for both rock and classical musicians to experiment with their sounds and audiences. Contributing to the efforts by rock artists to break down genre barriers helped foster a more inclusive dialogue about what constitutes "serious" music. In the decades since its release, many rock musicians have followed this path, integrating orchestral elements into their work and challenging the rigidity of genre distinctions.

Future research could explore how contemporary artists continue to navigate the boundary between popular and classical music, especially in an era where genre-blurring is more

[12] Glenn T. Pillsbury, *Damage Incorporated: Metallica and the Production of Musical Identity* (Routledge, 2006), 212n2.

accepted than ever. Additionally, tracing the response of audiences from both worlds have responded to such works over time could offer further insight into the evolving cultural dynamics at play. Perhaps the most pressing question surrounds why gatekeeping tends to arise when artists attempt to perform original music—or music that contains newly composed elements—on a classical concert stage, notably when the work or event references classical tradition in the title.

The significance of *CfGaO* as a composition and event lies not in its critical or commercial success but in its role as a bold experiment that paved the way for future collaborations between rock and classical music. The event revealed unofficial stylistic boundaries, which my dissertation aims to clarify to facilitate further research across different music scenes. I hope that researchers will emphasize the stylistic similarities in musical and social dynamics across different scenes and present their findings in ways that engage artists, event organizers, and fans. This will encourage new collaborations that build on the foundation laid by Jon Lord, Deep Purple, Malcolm Arnold, and the RPO, while pushing these genre-defying efforts to exciting new levels.

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