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***Music as a Mirror: Semi-colonial Ideology in the Early History of the Shanghai Municipal Orchestra***

After the Treaty of Nanjing (1842), part of Shanghai was conceded to Britain, France and America. Foreign settlements were formed and administered by the municipal councils mainly consisted of the businessmen living in Shanghai. Unlike the power structure in a formal colony, the control exercised by the foreign settlers over the region was loose and multivalent. Some scholars coined the concept of semi-colonialism to describe such a phenomenon, where the weaker government retains only nominal ownership but effectively loses the control of its territory to incomplete, fragmentary colonial powers. The Shanghai Municipal Orchestra was established in 1879 by the foreign settlers under this social and historical context. It began as a wind band comprising 14 Filipino players led by a French bandmaster. The band initially served the western community by performing light music in the Public Garden and martial music in the military parades. The Chinese audience, however, was almost absent in these musical activities.

The purpose of this paper is to study the various aspects of the municipal orchestra in its early years when it was still a wind band, by focusing on the organizational structure, programs, audience, as well as the functions it served in the community. The organization of the band with a European bandmaster leading the Filipino musicians appeared to epitomize the social structure of the settlement with European businessmen administering the region where they lived together with the Chinese. An interpretation will also be made as to the exclusiveness of the concerts to the western community and the power relationship in the foreign settlements to a larger extent. To conclude, the wind band not only reflected the society in which it was born, it also revealed the social tension and power structure in semi-colonial Shanghai. The music it played, which symbolized the privilege and prestige of its audience, served as a tool to circulate the semi-colonial ideology in the settlements.

Irene Pang obtained her B.A. and M.Phil. in Historical Musicology from The Chinese University of Hong Kong, and finished her PhD in Musicology at The University of Hong Kong. Her dissertation, *Reflecting Musically: The Shanghai Municipal Orchestra as a Semi-colonial Construct*, examines the history of the first Western orchestra established in China, with an emphasis on its relationship with the historical and social context of semi-colonial Shanghai. In the past few years, she presented different parts of the project at a few international conferences in the UK, the Netherlands, Taiwan, and New Zealand. In 2016, she participated in the writing of the *Cambridge Encyclopedia of Brass Instruments* (forthcoming), which introduces the development of brass instruments in China.