Petrovic Gabriela

***The institution of the Vienna Philharmonic Orchestra***

One of the oldest and finest orchestras in the world, the Vienna Philharmonic Orchestra, celebrated 175 years of existence on March 28th 2017. Vienna is still a global musical centre. Tirelessly, it provides time and space, especially to classical music. Many cities of the world do not have what this metropolis has, and that is a cultivating, high, musical culture and a unique, musical upbringing which is deeply etched in the Austrian and Viennese society. Duration is the best indicator of value in today’s world when all great values are a bit relativized and lose their strength. The long time tradition, the history, the unique Viennese music style, a specific and a very interesting relationship between the orchestra and the conductor, are only a few characteristics of the Institution of the Vienna Philharmonic. What needs to be emphasized when analysing and presenting the Vienna Philharmonic is that they are one of the few institutions today that kept their musical tradition and their musical values, for 175 years! The “philharmonic idea“ of the German musician Otto Nicolai (1810–1849), the founder of the Vienna Philharmonic Orchestra, still lives and is present in the orchestra. It was a great and successful task to put professional musicians under one roof and, that way, protect, take care of and unite them both, materially and spiritually. There is no doubt that, even today, the institution of the Vienna Philharmonic are one of the main pillars, not only of Austrian, but also of European instrumental music.

Gabriela Petrovic, a PhD student at the Department of Musicology at the University of Vienna, is living and working in Vienna, Austria. She is also working as a musicologist at the museum House of Music Vienna. Petrovic focuses in the fields of ethnomusicology, music in National Socialism and 19th century music in Austria. In 2016, she gave lectures in Graz, Stuttgart, Dublin, Oxford, Bern and Aberdeen. Her last publication was in November 2016. It was a paper on Richard Wagner *A Chord of the Future: Richard Wagner´s Tristanchord*.