

**The Danish State Radio Seen from the Outside. Radio, Music Transmissions,
and Recordings as Seen from the Danish Provinces –
Negotiations of Professionalism and Amateurism, Capital and Province 1925-1965**

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One of the most important issues for The Danish State Radio in relation to music was: Who should be allowed to perform on the radio and why? The State Radio was based on a wish to raise standards for the current musical scene in Denmark. The first general manager, court singer Emil Holm, founded the Danish Radio Symphony Orchestra (now the Danish National Symphony Orchestra) in 1925. His motto was "The best, only the best." The project examines how his idea of *the best* is understood and assessed in relation to radio, to transmissions, to repertoire, and to musicians and singers – establishing the provinces as the 'other'. It is my thesis that The State Radio contributed to the development of the understanding of musical professionalism and amateurism on the Danish musical scene. Within the radio's frame of reference Copenhagen became the centre of professionalism and serious music. The weekly transmissions from the provinces, for example fiddlers from outside Copenhagen, were to meet the listeners' wish for popular music and underlined the connection between capital and professionalism.

The Danish State Radio seemed to be rather protectionist when it came to its own ensembles. Only they were allowed to play serious music in the radio. Through unravelling the province newspaper debates, which contended that national broadcasting neglected their local musical culture, I want to discuss how radio influenced provincial musicians and their professional career possibilities. The 1934 debate generated contracts on provincial transmissions in the radio. At the same time the establishment of regional orchestras was a side effect of this policy: The proposal for establishing an orchestra in Aarhus was caused by a refusal regarding a musical transmission from Aarhus (1933).

A major case study will be used to illustrate these issues: the program *Musik ved spisetid* (*Music at Dinner Time*) (1941-64), a series of transmissions agreed upon by Århus Orkesterforening (the Orchestra Association of Aarhus) and The Danish State Radio. This ensemble was supposed to consist of unemployed musicians. Other cases will be radio programs describing

provincial life, 'typically provincial' musical styles, and feature stories on young musicians (*Ungespiller klassisk*).

Theoretically the case will be analysed partly in a mediatization perspective (Hjarvard), partly as assemblages (Born, Krogh, deNora, Koszynski & Jones), and partly as modes of distinction (Bourdieu, DeNora). My preliminary thesis is that The Danish State Radio's policy promotes a nationwide and nation building discourse (Anderson) when it comes to fiddlers and documentations of folksy musical life, but is restrictive when it comes to serious music, which are to be played by 'professionals'. The Danish State Radio therefore underlines boundaries between amateurs and professionals, which also becomes a distinction between province and capital.