

CONFERENCE SCHEDULE PREVIEW (31 May 2016)

Friday 24 th June		
LOCATION	<i>Mary Ogilvie Lecture Theatre (MOLT)</i>	<i>Marquee</i>
11:30	Registration opens (MOLT Foyer)	
12:45	Welcome	
13:00	Invited Introductory Talk: Sian Edwards (Head of Conducting, Royal Academy of Music)	
13:30	<p>Session 1a: Historical Perspectives Prof Raymond Holden, Chair Simone Laghi (Cardiff University) <i>'On regulating, or the Principal Violin's duties': Orchestral conducting in early 19th-century Northern Italy</i></p> <p>Prof Fiona Palmer (Maynooth University) <i>'Hundreds of people are unable to differentiate between a man who wags a stick and the artist who inspires and controls': Concepts of conducting in Britain in 1913</i></p>	<p>Session 1b: Leadership 1 Cayenna Ponchione-Bailey, chair Dr Carole Ott (University of North Carolina at Greensboro) <i>Daring greatly on the podium – discovering the willingness to lead and inspire</i></p> <p>Brian Kaufman (University of Maryland, Baltimore County) <i>Reinventing the beginning conducting curriculum: An integrated approach to musical leadership</i></p> <p>Dr Benjamin Loeb (Quad City Symphony Orchestra) <i>Shared leadership between Music Directors and Executive Directors: Pitfalls and potentials</i></p>
15:00	Break - Coffee, tea, and biscuits (In MOLT Foyer)	
15:30	<p>Session 2a: Gesture Dr Anthony Gritten, chair Dr Carolyn Watson (Texas State University) <i>Perfection as gesture: The art of Carlos Kleiber</i></p> <p>Dr Donald Glowinski (University of Geneva) and Elena Schwartz (Geneva University of Music - HEM) <i>Findings from the Geneva Emotion and Music Lab and the Neuroscience of Emotion and Affective Dynamics</i></p> <p>Dr Markand Thakar (Peabody Conservatory) <i>Magical synchronicity: Conforming gesture to sound inside the beat</i></p>	<p>Session 2b: Choral Pedagogy Prof Stephen Darlington, chair Dr Cherilyn Worthen (Utah Valley University) <i>Anticipating the conductor: Engaging amateur singers in the choral rehearsal through the lens of conductor decision-making</i></p> <p>Aoife Hiney (University of Aveiro) <i>Developing musical literacy with community choirs: pedagogy and performance</i></p> <p>Aleta King (University of Sydney, Conservatorium of Music) <i>The conductor's role as musicianship mentor</i></p>
17:00	Short Break	

Friday cont'd		
LOCATION	<i>Mary Ogilvie Lecture Theatre (MOLT)</i>	Marquee
17:15	<p>Panel: Gesture <u>Dr Anthony Gritten, chair</u> Luis Miguel Clemente (University of Aveiro) <i>Reporting the truth, the whole truth, nothing but the truth: In search of new paradigms toward a phenomenological analysis of conductor's technique in the creative process</i></p> <p>Katharine Parton (University of Cambridge) <i>Meaning and the organisation of conductor beating gestures!</i></p> <p>Dr Mark Perlman (Western Oregon University) <i>Musical communication through movement: A philosophical and linguistic examination of the conductor's gesture</i></p> <p>Ajtony Csaba (University of Victoria) <i>Conducting as interdisciplinary performance</i></p>	
18:45	Finish	
19:15	Drinks at nearby pub Dinner in town (on own – see recommendations)	

Saturday 25 th June		
LOCATION	<i>Mary Ogilvie Lecture Theatre (MOLT)</i>	Marquee
9:00	<p>Session 3a: Politics, Community and Identity – Chair TBD Nir Cohen (New York University) <i>Conducting in Terezin</i></p> <p>Nicholas Alexander Brown (Library of Congress, Washington, DC) <i>Leonard Bernstein & the Kennedys: A conductor's relationship with American political royalty</i></p> <p>Gabriela Petrovic (University of Vienna) <i>Conducting the Vienna Philharmonic Orchestra in National Socialism</i></p>	
10:30	Break - Coffee, tea, and biscuits (In MOLT Foyer)	

Saturday cont'd

LOCATION	<i>Mary Ogilvie Lecture Theatre (MOLT)</i>	<i>Marquee</i>
11:00	<p>Session 4a: Conductors as Mediators Dr Benjamin Loeb, chair Jeremiah Cawley (University of Washington) <i>Keepers of the gate: Using cultural economics to illuminate the evolving role of the conductor</i></p> <p>Dr Monika Stefaniak (Paderewski Academy of Music) <i>Conductor-educator: based on Henryk Czyż's TV cycle "Nie taki diabeł straszny" (Devil is not so terrible)</i></p> <p>Dr Chaowen Ting (Georgia Institute of Technology) <i>Orchestra, technology and audience engagement</i></p>	<p>Session 4b: Interpretation 1 Prof Laura Tunbridge, chair John Murton (College-Conservatory of Music, University of Cincinnati) <i>Resurrecting the 'Romantic' conductor</i></p> <p>Dr Anna Stoll-Knecht (University of Oxford) <i>'Mahler arrives, Wagner revives': Reflections on Mahler conducting Wagner</i></p> <p>Michael Wheatley (American Youth Philharmonic Orchestra) <i>Composers caught in the act: metronomes & interpretation as realised by composers</i></p>
12:30	Lunch (in Marquee)	
13:30	<p>Session 5a: Rehearsal Communication Prof Eric Clarke, chair Dr Michael Bonshor (University of Sheffield) <i>'With great power comes great responsibility': The impact of conductors' verbal feedback on amateur choral confidence</i></p> <p>Dr Neil McEwan (University of Sydney, Conservatorium of Music) <i>Conducting Gregorian chant: Creating conducting practices, with the understanding of important interpretive signs and letters found in 10th century manuscripts</i></p> <p>Dr Mary Black (University of Leeds) <i>'Let the music dance!': The functions and effects of verbal imagery in choral rehearsals</i></p>	<p>Session 5b: The Body Chair TBD Jared Oaks (Ballet West, Salt Lake City) <i>Considerations for the dance conductor</i></p> <p>Tammy Yi (Columbia University) <i>The art of conducting children's orchestras: Examining children's experiences and responses conducted by a conductor as a leader or the instrumental leader</i></p>
15:00	Break - Coffee, tea, and biscuits (in MOLT Foyer)	
15:30	<p>Invited speaker: Professor Raymond Holden, PhD, Hon ARAM (Professor of Public Engagement, Royal Academy of Music) <i>'The iconic symphony: Conducting Beethoven's Ninth, Wagner's way'</i></p>	
17:00	Finish/break	
18:30	Drinks reception (optional)	
19:30	Conference dinner (optional)	

Sunday 26th June

LOCATION	<i>Mary Ogilvie Lecture Theatre (MOLT)</i>	<i>Marquee</i>
9:30	<p>Session 6a: Global Perspectives Prof Tina K. Ramnarine, chair</p> <p>Dr Isaac Chueke (Embap/Unespar, Brazil and Paris-Sorbonne University) <i>Orchestral panorama and music education in Brazil: announcement of fructuous times?</i></p> <p>Shahril Salleh (Nanyang Technological University) <i>Of musical interpretation: The practice of negotiating authenticity</i></p>	<p>Session 6b: Interpretation 2 Chair TBD</p> <p>Bede Williams (University of St Andrews) <i>The multiple interpretability of the score from prefigurement to performance</i></p> <p>Dr John Traill (University of Oxford) <i>Structural orchestration: Attempting the impossible</i></p>
10:30	Break - Coffee, tea, and biscuits (in MOLT Foyer)	
11:00	<p>Panel: Gender – Odaline de la Martinez, invited speaker and chair</p> <p>Dr Nicholas Logie (Open University) <i>Perceptions of gender in orchestral conducting</i></p> <p>Dr Anna Edwards (University of Washington) <i>Perceptions of the hidden-half: A guide to mentoring the next generation of conductors</i></p> <p>Lucia Acevedo (University of Oxford) <i>Made-to-measure: An examination of fashion etiquette at the podium</i></p>	
12:30	Lunch (in Marquee)	
13:30	<p>Session 7a: Technology Dr John Traill, chair</p> <p>Dr Ian Cook (University of Newcastle) <i>Conducting and the undergraduate student</i></p> <p>Dr Abigail Dolan (University of Cambridge) and Dr Shelley Katz (BISC Queen's University) <i>New technologies for conductors training</i></p>	<p>Session 7b: Leadership 2 Dr Nicholas Logie, chair</p> <p>Cayenna Ponchione-Bailey (University of Oxford) <i>Attributing the authorship of orchestral performance</i></p> <p>Dr David Baltuch (Birmingham City University) <i>Orchestral conducting, a reality check: What do practitioners say?</i></p>
14:30	Break - Coffee, tea, and biscuits (in MOLT Foyer)	
15:00	<p>Professor Edward Higginbottom, DPhil, FRCO (Emeritus Professor of Choral Music, University of Oxford) <i>Der Kapellmeister: Musical leadership in a fixed institutional environment</i></p>	
16:00	Closing comments	
16:30	Conference Finish	
17:00	Optional future directions discussion (open to all)	
18.00	Finish	

Welcome

Conference Committee

Cayenna Ponchione-Bailey, Dr John Truill, Dr Anthony Gritten, Dr Benjamin Loeb

Introductory Invited Talk

Sian Edwards (Head of Conducting, Royal Academy of Music)

Sian has worked with many of the world's leading orchestras including Los Angeles Philharmonic, Cleveland, Orchestre de Paris, Ensemble Orchestral de Paris, Berlin Symphony, Frankfurt Radio Symphony Orchestra, MDR Leipzig, Vienna Symphony Orchestra and London Sinfonietta. She has a particularly close relationship with Ensemble Modern in Germany.

She made her operatic debut in 1986 conducting Weill's *Mahagonny* for Scottish Opera and her Royal Opera House debut in 1988 with Tippett's *The Knot Garden*. From 1993 to 1995 she was Music Director of English National Opera for whom her repertoire included *Khovanshchina*, *Jenufa*, *Queen of Spades* and *Blond Eckbert* (also recorded on Collins). For the Glyndebourne Festival she has conducted *La Traviata* and the Ravel Double Bill, and for Glyndebourne Touring Opera *Katya Kabanova* and Tippett's *New Year*. She conducted the world premiere of Mark Anthony Turnage's *Greek* at the Munich Biennale in 1988, and other operatic engagements have included the world premiere of Hans Gefors' *Clara* for the Opéra Comique in Paris, *Così fan tutte* in Aspen, her return to *Eugene Onegin* at English National Orchestra and *Don Giovanni* in Copenhagen.

Sian's recordings include *Peter and the Wolf*, Britten's *Young Person's Guide* and Tchaikovsky's 5th Symphony, all with the London Philharmonic Orchestra and Judith Weir's *Blond Eckbert* with English National Opera.

Recent concert engagements: performances with Ensemble Modern; Bayerische Rundfunk in Munich; SWR Sinfonieorchester Freiburg; Frankfurt Radio Symphony; Palestinian Youth Orchestra; London Sinfonietta; BBC National Orchestra of Wales; as well as performances at the Edinburgh International Festival and a tour of the UK with the Royal Philharmonic Orchestra.

Recent operatic engagements: *The Rape of Lucretia* and *La traviata* for the Theater an der Wien; *Orlando*, a new ballet, for the Staatstheater Stuttgart; *The Rake's Progress* for Scottish Opera; Ades' *The Tempest* for Oper Frankfurt; and a concert performance of Tippett's *King Priam* at the Brighton Festival.

She has also recently contributed to a new film by Tony Palmer on Holst.

Session 1a: Historical Perspectives

Prof Raymond Holden, chair

Simone Laghi (Cardiff University)

'On regulating, or the Principal Violin's duties': Orchestral conducting in early 19th-century Northern Italy

Abstract:

Despite the numerous descriptions of the various orchestral conducting techniques coexisting during the transitional period between the late eighteenth and the early nineteenth century, the role of the principal violin as a leader (both for instrumental and vocal music) is nowadays generally neglected by historical performance practice. The enumeration of the "Principal Violin's duties" in the *Elementi teorico-pratici* by F. Galeazzi (1796) is a precious resource, but further evidence related to specific techniques for violin leadership can be found in performers' biographical sketches and memoirs, and more specifically in the manuscript parts of symphonies by Alessandro Rolla (leading in Milan) and Felice Radicati (leading in Bologna and Turin).

This paper analyses the issue from a practical standpoint, by comparing the indications in the principal violin part of an unpublished *Sinfonia* composed by the violinist Felice Radicati (1775-1820) with aspects strictly related to historical performance practice, based on what is known about the original orchestral settings in Northern Italy and according to the indications contained in other parts belonging to the same set (held at the Biblioteca Manfrediana, Faenza, Italy). Through an analysis of Radicati's work and of similar documents coming from the same area, I will illustrate the effect of the first violin's leadership on the performance and on its management; at the same time, I will also draw some considerations on the hierarchical relations among the members of the orchestra.

Biography:

Graduated in viola and violin. In 2007 he entered the Conservatorium Van Amsterdam to obtain the Diploma in Early Music. He regularly performs and records with groups such as Europa Galante, Accademia Montis Regalis, Arte dell'Arco and others. As Artistic Director of Ensemble Symposium, Simone organized several recordings of music by G. P. Telemann, B. Campagnoli, L. Boccherini. As editor, he published editions of string quartets by Pietro Nardini, Ferdinando Bertoni, Bartolomeo Campagnoli, along with the *Scherzi Melodichiby* G. P. Telemann. In 2013 he was invited to join Cardiff University (UK) as a PhD researcher in Performance, investigating Italian chamber music in the UK at the end of the 18th Century.

Prof Fiona M. Palmer (Maynooth University)

'Hundreds of people are unable to differentiate between a man who wags a stick and the artist who inspires and controls': Concepts of conducting in Britain in 1913

Abstract:

Landon Ronald delivered a provocative address to the Incorporated Society of Musicians at its 1913 gathering. His purpose was to describe the recent evolution of orchestral conducting and playing in Britain and to suggest the standards by which it should now be measured. Ronald had been Principal of the Guildhall School of Music since 1910. Prior to that appointment he had created a strong reputation both at home and in continental Europe as an orchestral conductor. Audiences and critics in London knew him through his conductorship of the New Symphony Orchestra and his former association with the LSO. His portfolio career also included enduring conducting engagements in the north and the midlands alongside prestigious partnerships as piano accompanist and powerful advocacy as musical advisor to the Gramophone Company.

This paper takes Ronald's speech to the wider musical profession in 1913 as a point of reference. By questioning the broader priorities revealed in his presentation our understandings of the status of orchestral conducting in Britain are enriched. Much is revealed about opportunity, qualifications, expectations and competition in the wider marketplace. I argue that Ronald's perspective provides a useful lens through which to identify and contextualize the understandings and values that surrounded the role of conductor in Britain as World War I approached.

Biography:

Fiona Palmer is Professor of Music at Maynooth University (near Dublin), and was Professor and Head of the Music Department there between 2007 and 2014. Previously Senior Lecturer at Queen's University Belfast and Manager of the Examinations Department at the ABRSM in London she is also a professional double bass player. Her main research interests lie in the socio-economic history of music in Britain between the late eighteenth and early twentieth centuries.

Fiona's monographs, published by OUP and Ashgate respectively, re-evaluate the careers of the virtuoso double bassist Domenico Dragonetti and the entrepreneurial music publisher Vincent Novello. Her current book project, *Conducting in Britain c. 1870–1914: Wielding the Baton at the Height of Empire*, considers the contributions of eight conductors in Britain against the backdrop of shifting values in reception and performance during that period. Fiona has undertaken extensive archival research on the orchestral institutions in Britain during the long nineteenth century, including the Philharmonic Society of London, London Symphony Orchestra, Bournemouth Municipal Orchestra, Hallé Orchestra and Liverpool Philharmonic Society Orchestra. Other recent and forthcoming publications focus on the commodification of conductors, the professionalization of the Liverpool Philharmonic Society's orchestra, and choral nationalism in Britain.

Session 1b: Leadership 1

Cayenna Ponchione-Bailey, chair

Dr Carole J. Ott (University of North Carolina at Greensboro)

Daring greatly on the podium – discovering the willingness to lead and inspire

Abstract:

For young conductors, the obstacle to effective leadership often stems from underlying issues of self-consciousness and self-centeredness. These psychological states block the potential for what psychologist Mihaly Csikszentmihalyi calls flow or optimal experience. How can a conductor attend to the musical task at hand when so much energy is wrapped up in the self? Beyond score preparation and technical skill, what tools are there to build a sense of worthiness and willingness in young conductors? How can we approach the inherent vulnerability of conducting and conducting study in a way that empowers students to make meaningful change in themselves and in their music-making? This paper addresses these questions and presents resources that can be used to broach the issues of vulnerability, communication, and leadership from the podium to help students transcend the self and achieve optimal experience for themselves and their ensembles. The work of Mihaly Csikszentmihalyi, Brené Brown, and Patsy Rhodenburg will be discussed and student reflections on using these resources will be shared.

Biography:

Dr. Carole Ott is Associate Director of Choral Activities at the University of North Carolina at Greensboro. Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. At UNCG, Dr. Ott directs the University Chorale, Women's Glee Club, teaches undergraduate and graduate conducting as well as graduate seminars in choral music. She frequently appears as clinician and guest conductor both regionally and nationally and has spent several summers on faculty at the Interlochen Summer Arts Camp and Blue Lake Fine Arts Camp in Michigan. An active soprano, Ott's vocal interests center around early music and improvisation. Recent research interests include free improvisation in the choral setting, vocal chamber music, and the music of Josquin des Prez. She is a member of the American Choral Directors Association, the National Collegiate Choral Organization, and College Music Society.

Brian Kaufman (University of Maryland, Baltimore County)

Reinventing the beginning conducting curriculum: An integrated approach to musical leadership

Abstract and biography not available at this time.

Dr Benjamin Loeb (Quad City Symphony Orchestra)

Shared leadership between Music Directors and Executive Directors: pitfalls and potential

Abstract:

In American orchestras under the typical non-profit model, the relationship between the Music Director and the Executive Director is fraught with danger and potential conflict. Mostly situated at the same level in administrative reporting hierarchy, these two positions are often diametrically opposed in their approach to financial resources and programming philosophy. These two employees also are responsible for managing employees with completely different roles in relationship to the product of the organization – utilization of professional musicians for performance and education activities.

This paper explores from a practical standpoint many of the pitfalls in this relationship – what causes them, how to identify them, and how to navigate them. Further, this paper will offer proactive solutions for avoiding the risks.

Biography:

Though since 2013 Benjamin Loeb serves primarily as the Executive Director of the Quad City (Iowa) Symphony Orchestra, he is also an accomplished soloist, accompanist, conductor, arranger, and educator. His projects range from concerts of Beethoven Symphonies to recordings with Yo-Yo Ma of Italian madrigalists to tours with popular rock musicians to world premieres of cutting-edge contemporary music.

He has recorded for Naxos, CBC and the DSCLabel and holds degrees from the Peabody Conservatory, the Curtis Institute of Music, the Juilliard School, and Harvard University.

He has served as Executive Director of the Greater Bridgeport Symphony, Music Director of the New Hampshire Music Festival, Associate Conductor of the El Paso Symphony Orchestra, for which he founded the El Paso Symphony Youth Orchestras. He is also the Founder and Artistic Director of the International Conducting Workshop and Festival.

He lives in Davenport, Iowa with his wife and three young children.

Session 2a: Gesture

Dr Anthony Gritten, chair

Dr Carolyn Watson (Texas State University)

Perfection as gesture: The art of Carlos Kleiber

Abstract:

This presentation focuses on the conductor's gestural language as a means of expression and examines the physical modes via which he or she communicates. Non-verbal aspects including body posture and movement, eye contact, facial expressions and manual conducting gestures combine to form the conductor's complete corporal communicative vocabulary.

Manual conducting gestures can be used to show fundamental technical information relating to tempo, dynamics and cues. Body posture can communicate authority, leadership, confidence and convey inspiration. Eye contact and facial expressions can express a conductor's mood and demeanour, as well as reflect the emotional content of the music. These aspects will be examined by way of case study with the selected conductor being Carlos Kleiber (1930-2004), hailed by many as the greatest conductor of all time.¹ Kleiber was revered for superlative musicianship and scrupulous attention to every minute detail of the score, however it was his perfect gestural language as the consummate manifestation of his musicality which earned Kleiber superlatives beyond compare. Through an analysis of Kleiber's physical conducting gestures, I will attempt to demystify and explain the characteristics which make Kleiber unique. The work chosen for analysis is Johann Strauss' *Overture to Die Fledermaus*, performed with the Vienna Philharmonic Orchestra under Kleiber at the New Year's Day Concert in 1989.

Biography:

Winner of the 2015 American Prize in Orchestral Performance and Runner-up for the American Prize in Conducting, Australian conductor Carolyn Watson is Director of Orchestral Studies at Texas State University. From 2013-15 she held the position of Conductor of the Interlochen Arts Academy Orchestra, having also conducted the World Youth Symphony Orchestra and Detroit Symphony Youth Orchestra. Prior to moving to the US Carolyn enjoyed a successful tenure as the inaugural Conductor-in-Residence at Sydney's Conservatorium High School from 2011-2013. A Fellow of the American Academy of Conducting at the Aspen Music Festival, Carolyn was a major prizewinner at the 2012 Emmerich Kálmán International Operetta Conducting Competition in Budapest. She is the recipient of the Brian Stacey Award for Emerging Australian Conductors, Charles Mackerras Conducting Prize, Nelly Apt Scholarship and Opera Foundation Australia's Bayreuth Opera Award and Berlin New Music Opera Award. Dr. Watson holds a PhD in Performance (Conducting) from the University of Sydney where the subject of her doctoral thesis was *Gesture as Communication: The Art of Carlos Kleiber*. www.carolyn-watson.com

¹ Carlos Kleiber Voted Greatest Conductor of all Time,
http://www.bbc.co.uk/pressoffice/bbcworldwide/worldwidestories/pressreleases/2011/03_march/carlos_kleiber.shtml
(accessed November 28, 2015).

Dr Donald Glowinski (University of Geneva) and Elena Schwartz (Geneva University of Music - HEM)

Findings from the Geneva Emotion and Music Lab and the Neuroscience of Emotion and Affective Dynamics

Abstract and biography not available at this time.

Dr Markand Thakar (Peabody Conservatory)

Magical synchronicity: Conforming gesture to sound inside the beat

Abstract:

Virtually every beat gesture given by virtually every conductor consists of a single ascending and descending motion of the arm. Thus divided, every beat gesture has an internal temporal structure. Conductors can achieve a secure, locked-in connection between beat gesture and musical beat—and thus considerable influence over the sounds—by conforming the temporal structure of the gesture to the internal character of the musical beat.

In this presentation I will demonstrate with a small ensemble the significantly greater influence available from such a well-formed gesture.

I will then discuss the mechanics of conforming gesture to sound. First I will illustrate how the internal structure of the beat is determined by the durations of the descent and of the muscle tension that stops the descent. Second I will show how unnecessary muscle tension prevents synchronous beat gestures. And finally, I will offer ways to gain the necessary physical freedom that can lead to this “magical synchronicity.”

Biography:

Markand Thakar is Music Director of the Baltimore Chamber Orchestra and member of the Graduate Conducting Faculty at the Peabody Conservatory.

Former Assistant Conductor of the New York Philharmonic, Associate Conductor of the Colorado Symphony Orchestra, and for twelve years Music Director of the Duluth Superior Symphony Orchestra, Maestro Thakar has conducted orchestras across the United States and Canada, as well as in China and South Korea. A noted pedagogue, he runs two intensive conductor training programs annually (www.thebco.org/conducting) that bring dozens of conductors from around the world.

Maestro Thakar is a protégé of the legendary Sergiu Celibidache, and is author of *On the Principles and Practice of Conducting* (University of Rochester Press, 2016), *Looking for the Harp Quartet: An Investigation into Musical Beauty* (University of Rochester Press, 2011), and *Counterpoint: Fundamentals of Music Making* (Yale University Press, 1990).

Session 2b: Choral Pedagogy

Prof Stephen Darlington, chair

Dr Cherilyn Worthen (Utah Valley University)

Anticipating the conductor: engaging amateur singers in the choral rehearsal through the lens of conductor decision-making

Abstract:

Piloted in the Choir School of the Mormon Tabernacle Choir, this innovative instructional strategy was custom-designed for their annual class of newly admitted singers. The objective was to improve the quality of the amateur singer's preparation, save valuable rehearsal time, and address the dilemma of individual singer accountability within a large 400-person choir.

During a designated training period for new singers, instructors led classes in a series of exercises designed to increase choral music literacy. Singers were trained to scan musical excerpts for potential choral singing "traps" and musical problems frequently addressed by conductors in rehearsals. Working through the lens of conductor score marking techniques, singers began making independent, educated decisions to solve diction, intonation, balance, and other choral problems inherent in the score, *before* the conductor might need to address them. This unique approach to score marking and expanded choral sight singing techniques resulted in many positive improvements in singer engagement, personal accountability, and rehearsal productivity.

Adaptations of this instructional strategy may have important application to choral pedagogy as well as other school, church, and community ensembles that work with amateur choral singers.

Biography:

A native of Chicago, Illinois, Cherilyn Worthen is an assistant professor of Choral Music Education at Utah Valley University where she directs the Women's Choir, Concert Choir, and is the Music Education Coordinator. She holds degrees in Music Education and Choral Conducting from Brigham Young University as well as a PhD in Music Education from the University of Utah.

Since 2006, she has been the director of the Choir School for the Mormon Tabernacle Choir. She designs, teaches, and coordinates the training of all newly admitted singers and current choir members.

Dr. Worthen has also been a musical director for Millennial Choirs and Orchestras, where she conducted choirs of all ages in California, Arizona, Texas, and Utah. She is presently the Women's Choir Repertoire and Resources chair for ACDA Utah and will conduct the 2017 Women's Honor Choir at Abravanel Hall in Salt Lake City, Utah this coming January.

Aoife Hiney (University of Aveiro)

Developing musical literacy with community choirs: pedagogy and performance

Abstract and biography not available at this time.

Aleta King (University of Sydney, Conservatorium of Music)

The conductor's role as musicianship mentor

Abstract:

An investigation into the conductor's role as musicianship mentor for a small vocal ensemble through the rehearsal and performance stages of J.S. Bach Cantata BWV182 'Himmelskönig, sei willkommen'.

Good musicianship skills are fundamental to the development of a good musician. A quality undergraduate musicianship program that focuses on the development of music students' ability to think intelligently and articulate musically in the medium of sound is essential in the context of a higher education music institution. Accordingly, a quality undergraduate musicianship program's influence on the undergraduate choral program is of profound significance to the conductor precisely because the singing voice is the primary mode of articulating musical 'sound' thoughts in both musicianship and choral contexts.

This paper seeks to highlight the Conductor's role as musicianship mentor in the preparation of a small vocal ensemble from the perspective of first rehearsal through to final performance stages of J.S. Bach Cantata BWV182 'Himmelskönig, sei willkommen' in the context of a higher education music institution.

Biography:

Aleta King is director of Avondale Conservatorium where she is artistic director of Avondale's premier vocal ensemble *The Promise*, director of Avondale Singers and Avondale Chamber Orchestra, and lecturer in musicianship and conducting. Aleta is former sessional lecturer at University of Queensland, University of Melbourne and Queensland Conservatorium and regular guest presenter for the Australian Society for Music Education (ASME), the Kodály Music Education Institute Australia (KMEIA) and the Australian National Choral Association (ANCA). Aleta is a graduate of the Liszt Academy's Kodály Institute where she received the International Kodály Society's Sarolta Kodály Scholarship, the Kodály Institute's Sarolta Kodály Foundation Scholarship and the Hungarian Government Scholarship. She is a former musical director of the London Adventist Chorale, which gave her the experience of performing for Queen Elizabeth II's Golden Jubilee celebrations at Buckingham Palace. Aleta is currently enrolled in a Doctor of Musical Arts degree in Conducting with Dr Neil McEwan at Sydney Conservatorium, University of Sydney, Australia.

Panel: Gesture

Dr Anthony Gritten, chair

Luis Miguel Clemente (University of Aveiro)

Reporting the truth, the whole truth, nothing but the truth: In search of new paradigms toward a phenomenological analysis of conductor's technique in the creative process

Abstract:

The paper explores some of the theoretical and practical issues in the relationship between the *technique of conducting*, the essence of the performance as meaning and how that meaning is constructed and communicated. This is a key factor toward a new direction in understanding *Conducting* which will hopefully contribute to developing the conductor's technique, creativity and expressive qualities: an *expanded conducting technique*. Performance of the music is the very *sine qua non* of the work's existence. Nonetheless the conductor as performer has received very limited attention to the date. I believe that one of the main reasons is somehow connected with the Cartesian idea of performance as the sonic presentation of the work's content. This idea established a hierarchical concept where authority is grounded in the score and where the performer (and in a very particular way the conductor) is merely a *reporter of truth*.

To construct a performance is a skilled and intentional creative process which involves highly complex mental procedures and physical programming. Through phenomenological analysis I will explore the idea that cognition is centered on a 'bodily' basis of knowledge. This is the source of an emotional logic which may guide the imagination and the conductor's decision-making process during rehearsal and performance. Non-verbal communication is the essential basis from which to formulate a theoretical framework which informs the understanding of how the musical gesture of the conductor is used to construct meaning. The aim is to propose a methodological approach, based on the phenomenological analysis of the conducting gestures used by Carlos Kleiber during a rehearsal.

Biography:

Luis Miguel Clemente is Graduated in Musical Sciences (Univ. Nova Lisboa), Performing Arts (Maryland University) and also in Orchestral Conducting (Royal School of Music). Between 2008 and 2011 he studied conducting under Jan Cober's class in Italy. In 2013 he was awarded the Diploma of Performance Specialization in Orchestral Conducting by the Aveiro University (Portugal) where he currently finishes his Phd. In recent years Luis assisted Jan Cober, Ernest Schelle and Arthur Arnold. Since 2014 Luis studies in London with Colin Metters, both are Conducting teachers at the Atlantic Coast International Music Academy in Portugal. Since 2014 Luis joins the board jury of the *Atlantic Coast International Conducting Competition* together with Enrique Garcia Asensio, Colin Metters, Mark Stringer and Kenneth Kiesler. Luis was awarded the *Caja Rural de España* foundation prize. In 2012 he was awarded 1st prize in the International Conducting Competition at Budapest. In 2014 he was awarded the *Covilhã's Rotary Club* prize for artistic excellence.

Katharine Parton (University of Cambridge)

Meaning and the organisation of conductor beating gestures!

Abstract:

This paper approaches orchestral conductor beating gesture as socially constructed and interactional behaviour following, in particular, the work of Enfield (2009) on meaning in gesture. This paper argues that the meaning of conductor beating gesture is deeply embedded within orchestral and musical praxis but that the spatial and temporal-durative aspects of conductor beat gestures share features with the morphological and syntactic constraints of spoken and signed languages.

This study uses an interactional methodology (informed by sequential CA analysis as well as gestural analysis) in combination with a distributed cognition approach, and is also informed by ethnographically based observation of an orchestra over a period of 4 months. The data examined, using ELAN, is from a corpus of 22 hours of footage, from 4 digital cameras, of a professional orchestra in rehearsal with a professional conductor collected as part of an ongoing project examining musician interaction.

This analysis then allows this paper to argue that spatio-temporal features of the locally performed (and locally understood) conductor gestures allow the gestures to become an important part of complex musical interactions as well as achieving and displaying knowledge, epistemic stances (Parton 2014) and social alignment(s).

Enfield, N. J. (2009). *The anatomy of meaning: Speech, gesture, and composite utterances*. Cambridge: Cambridge University Press.

Parton, K. (2014). Epistemic stance in orchestral interaction. *Social Semiotics* 24(4):402-419.

Biography:

Katharine Parton is a PhD candidate in the School of Languages & Linguistics at the University of Melbourne. Her research examines interaction in orchestral rehearsal, focussing on gesture. Her broader research interests include epistemics, social cognition, gesture and social interaction. Katharine is also Director of Music and Bye-Fellow at Fitzwilliam College, University of Cambridge where she oversees a variety of ensembles including the Chapel Choir, teaches conducting to student musicians and curates the College's professional recital series, which in 2016 celebrates Yehudi Menuhin's centenary with events featuring Humphrey Burton CBE and the Fitzwilliam Quartet.

Dr Mark Perlman (Western Oregon University)

Musical communication through movement: A philosophical and linguistic examination of the conductor's gesture

Abstract:

Conductors are unique in the musical world in their having a central role in music-making without making the sounds themselves. Conductors communicate musical ideas and directions using gestures, which can greatly affect the outcome of a musical performance. This paper will examine the gestures made by orchestra conductors, specifically comparing the gestures to the gestures of sign language, to ask if there is actually a "language of conducting". It will also examine the degree to which conducting gestures picture the messages they send, and whether they are iconic or indexical signs, or abstract symbolic communicative signs. In addition, it will also consider how the nature of human perception puts psychological constraints on what gestures can be successfully used in conducting. Looking at these aspects will help explain why certain gestures successfully communicate musical meaning, and others do not, and will help locate the place of conductors' movements and gestures in the larger scheme of communication systems, semiotics, meaning, and representation.

Biography:

Mark Perlman is Music Director and Conductor of the Willamette Falls Symphony and the Tualatin Valley Symphony, both in Oregon, as well as founder and Music Director of the annual Oregon Mahler Festival. He has conducted orchestras across the U.S., as well as internationally in Germany, Russia, Romania and Bulgaria. He is also a Professor of Philosophy at Western Oregon University, with a Ph.D. in philosophy from the University of Arizona, and B.A. degrees in Philosophy and Anthropology from Ohio State University. He also studied for a year at the Ludwig-Maximilians-Universität in Munich, Germany. He is the author of *Conceptual Flux: Mental Representation, Misrepresentation, and Concept Change* (Kluwer, 2000), and is co-editor (with Robert Cummins and Andre Ariew) of *Functions: New Essays in the Philosophy of Psychology and Biology* (Oxford University Press, 2002). He has also written papers on teleology, conceptual role semantics, philosophy of music, and philosophy of law.

Ajtony Csaba (University of Victoria)*Conducting as interdisciplinary performance***Abstract:**

After the 1970's, the increasing influence of visual culture on perceptual habits, the idiomatic programming strategy of orchestra concerts and the permeabilization of performing genres shifted the emphasis of conducting from a primarily norming function to a complex that incorporates elements of dance, visual performance and the capacity for conveying autonomous content. This panel presentation disassociates conducting from music performance and examines it as a self-contained, gesture-based discipline in order to discuss conducting's volatile relationship to the sounding result and the written musical text in contemporary, standard and historically informed performance practices. By analyzing a set of video examples from Xavier Le Roy through Bernstein to Soundpainting and solo-conductor performances, I will apply the concept of music topoi to conducting gestures and introduce the idea of a trans-modal 'ur-gesture' that conceptualizes the state of expressive impulse before its modal articulation, i.e. before it is articulated through sound or movement.

The concept of a trans-modal gesture may employ more than one sensory channel, multiple modalities, and per extension, may be a useful vehicle to connect musicology, performance studies and multi-disciplinary discourse with cross-cultural anthropology and neurosciences (e.g. research in multi-sensory integration).

Biography:

Ajtony Csaba is Director of the University of Victoria Symphony Orchestra, Sonic Lab and Assistant Professor for conducting. He serves as Music Director of the Mitteleuropäisches Kammerorchester (Vienna) and Co-Director of Tsilumos Ensemble and SALT New Music Festival. Earlier appointments include Neue Studiobühne Wien and Europäisches Zentrum der Künste Hellerau, Dresden. He regularly conducts concerts and opera, new compositions, and explores alternate forms of music performance. His recent research-creations focused on trans-modality on stage, anthropology of non-normative conducting gestures and the interaction between historical and current performance practices. Csaba holds an MA from the University of Music Vienna, followed by studies with Chaya Czernowin (Harvard), Péter Eötvös, Zolt Nagy (CNSMD-Paris) and Lucas Vis (Amsterdam). Past engagements include the Vienna Radio-Symphony Orchestra, Vienna Chamber-Philharmonic Orchestra, Hungarian National Philharmonic and Symphonic Orchestras, Wroclaw Philharmonic Orchestra, Ensemble Nickel, Ensemble Ascolta, UMZE, Montreal New Music, Festival Wien Modern, Tage der Zeitgenössischen Musik Dresden and Darmstädter Ferienkurse.

Session 3a: Politics, Community and Identity

Chair TBD

Nir Cohen (New York University)

Conducting in Terezin

Abstract:

My paper explores the role of the conductor in the making of a community by musical means, in the extreme circumstances of life in the Theresienstadt (Terezin) Ghetto.

Terezin is famous for its cultural life, initiated and performed by the Jewish inmates and for the Jewish inmates, living in the adversity of Nazi regime. Under the auspices and organization of the *Freizeitgestaltung*, the department for leisure-time activity, choirs and orchestras were formed, chamber music was written and performed, and operas and cabaret shows were mounted.

Notable musicians among the inmates of Terezin include composers Pavel Haas, Viktor Ullmann and Gideon Klein, the singer Karel Berman, pianists Alice Herz-Sommer and Edith Kraus, and conductors Rafael Schächter and Karel Ančerl.

The paper focuses on the activities of these two conductors. Schächter pioneered organized music making in Terezin, establishing male and female choirs as early as 1941, commissioning countless of pieces and arrangements. Ančerl was relatively less active and his stay in Terezin was shorter; nevertheless, he established a string orchestra in Terezin. Each of them had a different approach to engagement with the community in which they lived while in the Ghetto, in the form of their major projects: Schächter's performances of Verdi's *Requiem* and Ančerl's Czech program with the Terezin String Orchestra, which a short part of it is seen and heard in the famous propaganda film of 1944.

Biography:

Nir Cohen is an Israeli born conductor, currently a PhD student for Musicology at NYU. The recipient of several scholarships and grants for his academic work, Nir was describes as "one of the most interesting, vital and energetic figures in the musical life in Israel." He holds a Master's degree in conducting (choral and orchestral) from the Jerusalem Academy for Music and Dance, and in Musicology from the Hebrew University, where he completed he dissertation on the composer Gideon Klein, which was also published by the European Forum.

As both scholar and performer, Nir is an extremely diverse musician. He is regularly active in different projects in cooperation with Beit Theresienstadt, the Jerusalem Academy of Music and Dance, where he has given seminars and lectures, major music festival in Israel, and more. Nir performs often as a conductor, arranger and lecturer on various topics, from performance practice of music in the 18th and 19th centuries, music of the Holocaust, and Stephen Sondheim and the American musical theatre.

Nicholas Alexander Brown (Library of Congress, Washington, DC)

Leonard Bernstein & the Kennedys: A conductor's relationship with American political royalty

Abstract:

Throughout his multi-faceted career, Leonard Bernstein maintained a close relationship with the Kennedy family. Their personal, political, and professional interactions with Bernstein bolstered the conductor's reputation with the American public, and on several occasions facilitated his advancement as a conductor and icon. This paper explores three key connections between Bernstein and the Kennedys, as evidenced in the Leonard Bernstein Collection at the Library of Congress and in the archives of the John F. Kennedy Library in Boston. Bernstein's friendship with Jackie Kennedy, at its strongest during the 1960s, reveals Bernstein as one of the First Lady's most valued artistic confidantes. A close reading of the famous letter she wrote to Bernstein in the hours after Robert F. Kennedy's funeral examines the depth of their friendship in the face of tragedy. Bernstein's correspondence with Edward M. Kennedy, the longtime senator from Massachusetts, sheds light on the conductor's constant political engagement and appreciation for the Kennedy clan's influence in liberal circles. Lastly, Bernstein's relationship with the Kennedys is explored through the major arts initiatives on which they collaborated: the founding of The John F. Kennedy Center for the Performing Arts, and a series of commissions and premieres—including *Mass*—that fortified Bernstein's status as the conductor darling of the American liberal political elite. This study of Bernstein's relationship with the Kennedy family also intends to demonstrate the value of historical and archival research in the field of conducting studies.

Biography:

Nicholas Alexander Brown is a music specialist at the Library of Congress in Washington, DC. As a conductor, he directs the Washington Sängerbund and Library of Congress Chorale, and is the music director of the Irving Fine Society. He sings with the Tanglewood Festival Chorus and previously sang with the London Philharmonic Choir and BBC Symphony Chorus. Prior to arriving at the Library of Congress, Brown worked at Harvard University and held an internship in the Office of the First Lady at the White House. He holds an MMus in Musicology from King's College London and a BA (Hons) in Music and History from Brandeis University. He is currently completing an MS in Library and Information Science at the Catholic University of America. Brown's research interests include twentieth century American and British music and cultural diplomacy. He contributed to *The Oxford Encyclopedia of the Bible and the Arts* (2015).

www.nicholasalexanderbrown.com

Gabriela Petrovic (University of Vienna)

Conducting the Vienna Philharmonic Orchestra in National Socialism

Abstract:

One of the most famous and one of the best orchestras in the world: the Vienna Philharmonic Orchestra. Explaining historical, political and musical happenings of the orchestra in the period from 1938 to 1945. We take a look at the political picture in the city of Vienna as well as the issues concerning some musicians and some conductors in National Socialism Austria. We clarify two specific topics: the importance of being the conductor of the Vienna Philharmonic Orchestra in Austria (in National Socialism) and the importance of the conductor figure for the Austrian society from a musical and a political point of view.

A great help in this research came from the Museum and the Archive of the Vienna Philharmonic Orchestra.

Biography:

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 and procurance at the House of Music Vienna. Petrovic focuses in the field of ethnomusicology and the music from the 19th century. In 2016, she gave lectures in Graz, Stuttgart, Hamburg, Dublin, Bern and Aberdeen.

Session 4a: Conductors as Mediators

Dr Benjamin Loeb, chair

Jeremiah Cawley (University of Washington)

Keepers of the gate: Using cultural economics to illuminate the evolving role of the conductor

Abstract:

Today's conductors must be as facile in the marketplace as they are expressive on the podium. The growing field of cultural economics explicates the former, offering insight to conductors as they preserve and foster performance for generations of listeners. Though conductors are creative artists, they are also gatekeepers, intermediaries between other artists and the public. While gatekeepers is a term often applied by economists to the visual arts, the concept offers economic clues as to how conductors might evolve as agents of cultural enterprise, persisting to provide musical direction for their ensembles and compelling programming for audiences. However, certain aspects of cultural economics are not so immediately instructive. Economists' understanding of economic output in the performing arts disagrees with that of musicians, as do their metrics for quality in performance. Reconciling these differences elucidates what conductors can do to surmount the struggles of classical music—and to further its successes—in the twenty-first century. Advocacy, fundraising, marketing, and organizational leadership assist gatekeepers in executing their duties as intermediaries. As these tools continue to be adopted as concomitant to effective concertizing, conductors, with the help of cultural economics, can utilize them to forge new relationships between the public and classical music.

Biography:

Jeremiah Cawley is a conductor and singer whose interests and performing experience extend from music of the Renaissance to contemporary art music. He founded the Seattle-based new music ensemble The Box Is Empty, and has worked as music director for Seattle's Vespertine Opera Theater. Jeremiah is dedicated to contemporary music, having worked closely with London's The Riot Ensemble and Atlanta's Bent Frequency. Jeremiah is an inaugural member of the new vocal ensemble Solaris, whose first recording, *Floodsongs*, was released in 2014. Jeremiah has sung with the GRAMMY-nominated True Concord, London's Lacock Scholars, and many other groups throughout the United States and United Kingdom. He is currently a staff singer at the Cathedral of St. Philip and associate conductor of CORO, both in Atlanta, GA, where he lives with his wife Crystal.

Dr Monika Stefaniak (Paderewski Academy of Music)

Conductor-educator: based on Henryk Czyż's TV cycle "Nie taki diabeł straszny" (Devil is not so terrible)

Abstract:

Henryk Czyż was one of the most famous Polish conductors and conducting professors. He was also a writer and a musical educator. His mission was to influence the audience with love and understanding of music of all kinds. The most impressive was his way of explaining absolute music not only to the public during the concert but also to the orchestra during the rehearsal. Czyż used to find the shortest way to get intended results. This facility in communicating with both music listeners and professional musicians implies that the experience of music is the same for musician and non-musician alike. That means the way we talk about music is universal and we should verbally explain what exactly we would like to achieve or what we would like the audience to hear. Using extracts of Henryk Czyż's television series, 'Nie taki diabeł straszny', which was intended for viewing by the general public, I will endeavor to show his methodology of making music understandable and conclude with some general remarks on the role of pedagogy in the conductor's work. Nowadays we all have not only many possibilities but also a huge obligation to influence people, who are not musicians, with music. Therefore we need to be expansive talking about the music world anywhere we are.

Biography:

Monika Stefaniak works both as a professional conductor, and as an educator of conductors. Since 2008 she has been a lecturer with the Conducting Faculty in Paderewski Music Academy in Poznań, where she graduated with distinction in 2004. She received her Doctorate in Conducting from the Academy of Music in Kraków. From 2005 to 2009 she was the Artistic Director of the *Gdynia Symphonic Orchestra* and from 2005 to 2007 the Assistant Conductor in the *Opera Bałtycka* in Gdańsk. From 2007 to 2009 she was also the Artistic Director of *Sinfonietta Gedanensis* youth orchestra. In 2005 she won a scholarship from the Polish Minister of Culture "For Distinguished Polish Artists of the Younger Generation". In September 2011 Monika Stefaniak was awarded the Audience Award in International Conducting Competition in Chisinau (Moldavia). She has performed with many Polish and foreign orchestras. Her main interest is in the music of the twentieth and twenty-first centuries, which has led to many collaborations with contemporary ensembles and composers.

Dr Chaowen Ting (Georgia Institute of Technology)

Orchestra, technology and audience engagement

Abstract:

As technology advances in the 21st century, many orchestras still present concerts consisting of music mostly from two hundred years ago, in a manner that is more than a century old. When presenting an orchestra concert nowadays, can / should technology be used to facilitate orchestra performance and presentations? Can / should technology be integrated in the music that is being performed?

During the two seasons between 2014 and 2016, I conducted two projects coordinating technological elements into four Georgia Tech Symphony Orchestra concerts. In the first project, technology was supplementary to classical orchestral music. Standard symphonic literature was performed with additional effects such as lighting design, video presentation, and supertitles of text and translations. For the second project, three composers were commissioned an orchestra piece with a request of technological integration. The composers were free to determine how the two—music and technology should be integrated within the work or its presentation. One composer, Timofey Buzina included a pre-recorded audio file along with live orchestra performance. The other two composers included the use of cell phone or projection of the painting which inspired the creation of the work. Audience feedback was analyzed for both projects to see whether the use of technology increases the audience members' enjoyment of the music and their willingness to attend future classical concerts.

Biography:

Winner of the 2009 International Conductors' Workshop and Competition, Chaowen Ting is Director of Orchestral Studies at the Georgia Institute of Technology, where she conducts the Symphony Orchestra, Chamber Strings, and Concert Band. Previous positions she held include Conducting Fellow of the Rochester Philharmonic Orchestra and Conductor and Music Director of Cincinnati Sinfonietta.

A protégé of Bernard Haitink, Ting first studied with the maestro at Lucerne Festival in Switzerland. She was later invited by Haitink to observe his work with the Boston Symphony Orchestra and Chicago Symphony Orchestra. Outside of the U.S., she has conducted the Lucerne Festival Strings (Switzerland), Mihail Jora Bacău Philharmonic (Romania), Zagreb Philharmonic Orchestra (Croatia), St. Petersburg Chamber Philharmonic (Russia), and Orquesta Filarmónica de Honduras (Honduras). She won the 2013 Bruno Walter Memorial Scholarship and was a Conducting Fellow at the Cabrillo Festival of Contemporary Music. In addition to her symphonic repertoire, opera productions she directed received honors from National Opera Association's Opera Production Competitions for two consecutive years.

Session 4b: Interpretation 1

Prof Laura Tunbridge, chair

John Murton (College-Conservatory of Music, University of Cincinnati)

Resurrecting the 'Romantic' conductor

Abstract:

From the late 1980s Historically Informed Performance (HIP) gained a countercultural reputation through challenging the orthodoxies of performance, particularly in music that was and remains central to the repertoire of the symphony orchestra. HIP's approach presented a radical departure from the 'Romantic' traditions of performance that were transmitted from conductor to conductor through the Kapellmeister system, and through essays on conducting by its practitioners. The prominence that HIP has achieved, and the subsequent integration of these ideas and techniques into mainstream modern instrument performances could be said to have all but killed off a performance tradition personified in the 'Romantic' conductor. In my paper I argue that the prominence given to the historical credentials of HIP has created a critical neglect with regards to the historiography of previously mainstream performance traditions. By examining the relationship between Richard Wagner's essay *On Conducting*, the dissemination of this approach through the performing career of Hans von Bülow, and the reassessment and refinement of this methodology in the writings of Felix Weingartner, I will show how this seemingly monolithic performance tradition was once itself radical, and subject to continued change and refinement by performing musicians. By resurrecting the 'Romantic' conductor, I aim to show how today's conductors should inform their approach through a historical inquiry that is two-directional: examining both contemporary performance practice, and the subsequent performance history.

Biography:

John Murton read Music at Magdalen College, University of Oxford, and has recently completed his Masters degree in Orchestral Conducting at the University of Cincinnati's College-Conservatory of Music under the tutelage of Mark Gibson. Between 2009 and 2014 he combined a busy career as a singer in numerous professional choirs with the conductorship of the Telford Orchestra, and his role of Artistic Director of Age of Anxiety – an opera company that mounted productions at the Arcola's *Grimeborn*, and Riverside Studio's *Tête à Tête* festivals. More recently he has served as Assistant Conductor for CCM's production of *The Cunning Little Vixen*, and has appeared in concert with CCM's Philharmonia and Concert orchestras.

Dr Anna Stoll Knecht (University of Oxford)

'Mahler arrives, Wagner revives': Reflections on Mahler conducting Wagner

Abstract:

Gustav Mahler was among the first to conduct uncut versions of Richard Wagner's operas, and these performances cemented his reputation as one of the greatest conductors of his time. Starting with his engagement in Leipzig in 1886, Mahler systematically made his debuts with a Wagner opera (in Budapest, Hamburg, Vienna and New York). In 1891, after a performance of *Siegfried* in Hamburg, Hans von Bülow acknowledged Mahler as a 'first-class opera conductor'. Later reviews have equally celebrated Mahler's performances of Wagner, describing them as a 'revelation', 'as though he held the key to a cipher around something which everyone has been searching in vain' (*New York Mail*, 1907). Following Mahler's reform process, the Vienna Court Opera came to be perceived as a 'Viennese Bayreuth', and even antisemitic circles applauded Mahler for rendering the 'most sublime German art in the spirit of the Master' (Wiener Akademischer Wagner-Verein).

My paper attempts to reconstruct the characteristics of Mahler's performances of Wagner, based on his marked conducting scores, as well as on critical and personal accounts. I focus here on two questions. The first concerns the function of the conducting score in performance: what did Mahler need to write down, and what can these markings tell us about his interpretation of Wagner? Second, I examine to what extent Mahler's performances of Wagner relate to the Bayreuth style advocated by Cosima Wagner. Even if Cosima and Mahler's relationship eventually cooled down and broke off, their correspondence indicates that they both engaged in a strong artistic collaboration for a few years, training singers for each other, and that Cosima considered Mahler's Wagner performances in Vienna as a continuation and preservation of the Bayreuth style.

Biography:

British Academy postdoctoral fellow at the University of Oxford (Jesus College), Anna Stoll Knecht conducts research on Mahler's interpretation of Wagner, both as a conductor and as a composer. She took her M.A. in musicology and ancient Greek at the University of Geneva (with a Diploma of music theory at the Conservatory of Music), and her PhD at New York University (2014). Her publications include a forthcoming monograph on Mahler's Seventh Symphony (*Studies in Musical Genesis, Structure and Interpretation*, OUP), several essays (in *Rethinking Mahler*, OUP, forthcoming; *Naturlauf: Scholarly Journeys Toward Gustav Mahler*, Peter Lang, 2016; *Texts and Beyond: The Process of Music Composition from the 19th to the 20th century*, Ad Parnassum Studies, 2016) and a study of Henri Dutilleux's *Métaboles* (*Annales Suisses de Musicologie*, 2006). She is the recipient of several fellowships (Fulbright, postdoc from the Swiss National Science Foundation, non-stipendiary Junior Research Fellowship at Jesus College).

Michael Wheatley (American Youth Philharmonic Orchestra)

Composers caught in the act: metronomes & interpretation as realised by composers

Abstract:

There is hardly a topic which can become more quickly heated between orchestral conductors than that of metronome markings, and one's interpretation of them. The interpretation, and realization in performance, of a composer's intentions has been a polarizing issue since the invention of the metronome, if not before.

Over the last century, historical recordings have been presented to be revelatory of a given composer's intentions. The primary purpose of this research paper has been to examine the scores and associated recorded performances of major orchestral works as realized and interpreted by their composers, most specifically with regards to observance of metronome markings. The performances, and associated scores, of 22 composers are analyzed, including those of Maurice Ravel, John Adams, Aaron Copland, Paul Hindemith, Sergei Rachmaninoff, Igor Stravinsky, Edward Elgar, and Leonard Bernstein. This detailed comparative analysis of scores and performances reveals that the composers in question observed their own tempo directions in *less than half* of their own performances.

Concluding this work, the nature and goals of various interpretative philosophies are examined followed by a brief survey of various attitudes of contemporary and nineteenth century conductors and composers, including the words and opinions on metronome usage as expressed by Ludwig van Beethoven, Johannes Brahms, and Carl Maria von Weber, among others.

Biography:

Michael Wheatley is the Associate Conductor of the American Youth Philharmonic Orchestra in Washington, DC. He has led the student orchestras of Southern Illinois University, the University of Cincinnati's College-Conservatory of Music, Southeast Missouri State University, Northern Kentucky University, The Eastman School of Music, the Pierre Monteux School Festival Orchestra, the St. Petersburg State Academic Symphony (St. Petersburg, Russia), and the American Youth Philharmonic Orchestra. He has been a guest conductor on three continents, most recently in Poland, Russia and Ukraine, and in the USA with the Rochester Philharmonic, Southern Illinois Music Festival, and the Cincinnati Chamber Opera.

He is an alumnus of conducting programs at the Pierre Monteux School for Conductors (Hancock, Maine), Peter the Great Music Academy (St. Petersburg, Russia), and the College-Conservatory of Music at the University of Cincinnati. He is currently pursuing a DMA in Orchestral Conducting at the Eastman School of Music.

Session 5a: Rehearsal Communication

Prof Eric Clarke, chair

Dr Michael Bonshor (University of Sheffield)

'With great power comes great responsibility': The impact of conductors' verbal feedback on amateur choral confidence

Abstract:

In an exploration of confidence levels amongst adult amateur choral singers, over 40 hours of recorded verbal data were collected from a series of focus groups and in-depth individual interviews. The superordinate emergent themes included the impact of verbal communication upon confidence during rehearsal and performance. The effects of verbal feedback were influenced by the amount, frequency, content, tone, style and source of the feedback. The authority derived from the status of conductors as perceived musical experts was seen as adding particular weight to their criticism and praise. Since their feedback reportedly contributed to undermining confidence as well as increasing it, this implies a significant degree of responsibility amongst conductors of amateur choirs. However, responses to verbal feedback were also shown to depend upon individual differences, including the baseline self-efficacy, age, musical training and choral experience of the singers. The challenges of choral direction therefore include developing a range of communication skills to accommodate the spectrum of needs, skills, experience, confidence levels, and modes of learning that co-exist within a group of adult amateur singers. This paper suggests a number of confidence-building approaches to providing verbal feedback, which will be of particular relevance for conductors working with amateur choral ensembles.

Biography:

Michael Bonshor holds a PhD and an MA in Music Psychology, both from the University of Sheffield. A varied portfolio career as a professional singer, singing teacher, conductor, workshop leader and piano accompanist has been the main inspiration for his interest in performance psychology. Michael's MA dissertation was an exploration of performance anxiety amongst adult amateur singers, and his PhD thesis focused on confidence building in choral ensembles. Michael is an Honorary Research Fellow and part-time lecturer in the Music Department at Sheffield. He has been awarded an Early Career Fellowship with the Institute of Musical Research, Royal Holloway, University of London, and is a Fellow of the Incorporated Society of Musicians.

Dr Neil McEwan (University of Sydney, Conservatorium of Music)

Conducting Gregorian chant: Creating conducting practices, with the understanding of important interpretive signs and letters found in 10th century manuscripts

Abstract:

Hand gestures and shaping melodic phrases in the conducting of Gregorian chant are vital in portraying a musical image to a Gregorian schola. The study of the medieval semiological documents from the 10th and 11th centuries provides a wealth of information and allows the modern Cantor/Conductor to interpret and understand the rhythmic intentions of the original notators enabling the creation of stylistic performances of medieval chant in the 21st century.

Gregorian chant is not restricted in its fluidity due to the freely created rhythms governed by the important word stresses in the text. In contrast, most modern forms of music have certain restrictions by way of rhythmic indications of meter mostly through barlines and time signatures. Most importantly, the understanding and interpretation of symbolic non-diastimatic, i.e. non-pitched, neumes and their attached significative letters assist the Cantor/Conductor in shaping and conveying the melodic and dynamic hand gestures to the singers, leading to a closer and hopefully greater awareness of historically informed performance practices.

Biography:

Dr Neil McEwan holds a PhD in Gregorian chant semiological research from the University of Sydney. While resident in France and Germany he studied Gregorian chant semiology and paleography, orchestral conducting and advanced choral techniques. In the 2009 Australia Day Honours list Neil was made a Member of the Order of Australia (AM) for services to music and was also appointed a Fellow of the Royal School of Church Music (FRSCM) for services to Church Music. Neil is an **Associate** Professor in the Conducting, Music Education and Musicology schools and Director of the choral department at the University of Sydney Conservatorium of Music and articles of his have been published in international Gregorian chant journals. In 2014 ABC Classics released a CD of chants recorded with the St. Laurence Schola under his direction. Neil is also the Director of Music at Christ Church St. Laurence, Sydney.

Dr Mary Black (University of Leeds)

'Let the music dance!': The functions and effects of verbal imagery in choral rehearsals

Abstract:

The main aim of my recent research was to determine the context and efficacy of verbal imagery in choral rehearsals. It established types of imagery used and whether and how they are understood by singers. The research defined the relationship between imagery and the other rehearsal strategies directors employ, and established what role imagery plays in choral directing pedagogy and the implications for choral directors' practice.

The investigation was completed over five years and adopted a multi-method approach, using videoed observations, questionnaires and interviews. Interpretative Phenomenological Analysis (IPA) was used to examine the sung responses to imagery in their rehearsal context. The research identified five types of imagery in choral rehearsals, included themed, negative and stock images. It also determined nine functions and effects of imagery including transmitting clear objectives and creating multiple-effects simultaneously and therefore saving rehearsal time. Imagery is influential in developing singers' understanding of the concepts involved in choral singing and in enabling singers to create and modify vocal sounds in response to their director's requests. Choral directors can employ these findings to inform their thinking and practice, combining imagery with other rehearsal techniques in the knowledge that it is a useful and effective strategy.

Biography:

Dr Mary Black is a singer, lecturer and conductor who has a long-held interest in choral singing and choral directing; she has recently completed her PhD (Leeds University) on the functions and effects of imagery in choral directing. She has presented at conferences on this topic both nationally and internationally and will be presenting at the 'Choir in Focus' Conference in Lund, Sweden in October. Her most recent publication (Bouncing and Dancing: The use and effect of verbal imagery in choral directing. In U. Geisler, & K. Johansson (Eds.), *Choral Singing: Histories and Practices*) was published by Cambridge Scholars Publishing in 2014. Mary is currently Senior Lecturer at Liverpool Hope University where she leads the PGCE Secondary Music course and directs Hope Park Voices choir.

Session 5b: The Body

Chair TBD

Jared Oaks (Ballet West, Salt Lake City)

Considerations for the dance conductor

Abstract:

There are few available resources pertaining to the issues and techniques of conducting for dance. Recent interviews with an international group of conductors experienced in this specialized field illuminate particular musical and gestural challenges; address some choreographic considerations; and explore connections to opera, symphonic, and choral conducting. Additionally, the author makes pedagogical recommendations for teachers and students, drawing partly on his studies with renowned ballet conductor Terence Kern. This information also contains possible applications to conductor decision-making in other musical situations.

Biography:

Jared Oaks, one of the leading young ballet conductors in the United States, is Associate Music Director of Ballet West. Since joining the company in 2008, Jared has conducted numerous performances at the Capitol Theatre and Kingsbury Hall in Salt Lake City, the Kennedy Center, Chicago's Auditorium Theatre, the Wortham Theater in Houston, and the Northrop Auditorium in Minneapolis. Beyond his substantial conducting and rehearsal schedule, Jared has played for ballet classes internationally at the Royal Danish Ballet, Balettakademien Stockholm, Houston Ballet, Pacific Northwest Ballet, and others. In addition to studies with renowned ballet conductor Terence Kern, Jared studied choral conducting with Ronald Staheli and in masterclasses throughout Europe and North America. An avid researcher, Jared is a fellow of the American-Scandinavian Foundation and co-founder of the Composer Discovery Initiative. Jared is also an active composer, and his ballet *In Memoriam*, for choreographer Christopher Ruud, premiered last month.

Tammy Yi (Columbia University)

The art of conducting children's orchestras: Examining children's experiences and responses conducted by a conductor as a leader or the instrumental leader

Abstract:

This presentation focuses on two instructional approaches in conducting children's orchestras: conductor as an expressive leader and conductor as a technical leader.

The purpose of this presentation is to unveil children's learning process through their experiences in orchestra and how they embody music in performance (perception and action). It supports that conducting reflects the overall learning experience in children's musical development. By observing beginning children's orchestras' behavior and documenting their expressive embodiment outcomes, this discovery reveals that children have responded more with musical expression through movement when conducted with a baton rather than mimicking an instrumental conductor. The challenge and skill developed in this teaching practice allows children to follow, respond and recreate with expressive movement. This presentation will include video demonstrations of these two different instructional approaches and their outcomes.

Biography:

Tammy Sue Yi is a graduate research assistant and doctoral candidate in music and music education at Columbia University. She received her Bachelors of Music in violin performance at Azusa Pacific University and a Masters with a CA and NY teaching credential from the University of Southern California. Yi has received much recognition as a strings specialist and orchestra conductor for creating an effective curriculum and methodology for string orchestra pedagogy. She is also the founder and creator of two award winning orchestras: TCCS Children's Orchestra of Harlem and HOPE Children's String Orchestra, who received invitational performances at Carnegie Hall, Walt Disney Hall, John F. Kennedy Center for Performing Arts and Segerstrom Center for Performing Arts. Yi continues to teach and inspire young children to create mutual meaningful musical experiences through the practice of orchestra performance and is working on her dissertation topic that promotes social justice learning in music education.

www.youtube.com/yimusically

Invited speaker

Professor Raymond Holden (Professor of Public Engagement, Royal Academy of Music)

The iconic symphony: Conducting Beethoven's Ninth, Wagner's way

Abstract:

'The Iconic Symphony: Conducting Beethoven's 9th Wagner's Way: Using marked scores and other performance materials belonging to Richard Strauss, Gustav Mahler, Wilhelm Furtwaengler, Otto Klemperer, Sir Charles Mackerras and others, Professor Raymond Holden of the Royal Academy of Music will investigate the responses of these conductors to Wagner's influential approach to Beethoven's last symphony'.

Biography:

Professor Raymond Holden PhD Hon ARAM

Professor of Public Engagement at the Royal Academy of Music

Professor Holden is a conductor, author and lecturer specialising in conducting history and conducting performance practice. He teaches conducting on the undergraduate and postgraduate programmes at the Royal Academy of Music

Raymond Holden was born in Australia in 1954, studied at Sydney, Cologne and London and has worked as a conductor, writer, broadcaster and lecturer. He has performed with the Philharmonia Orchestra, the Danish Radio Symphony Orchestra, the BBC Symphony Orchestra, the Orchestra of the Emilia Romagna and the New Symphony Orchestra of London; has been published regularly by ICA, EMI and Warner Classics, Hans Schneider Verlag (Vienna) and Oxford, Cambridge and Yale University Presses; has appeared on BBC Television and Radio, Servus TV (Germany), RAI Television and Radio, ABC Classic FM, 3MBS FM, Vision Australia Radio and Classic FM (South Africa), and has spoken at many of the world's leading festivals, universities, conservatoires and research institutes, including those in London, Sydney, Melbourne, Canberra, Oslo, Oxford, Helsinki, Singapore, Stellenbosch, Sheffield, Keele, Augsburg, Garmisch-Partenkirchen and Glyndebourne. Currently, he is Professor of Public Engagement at the Royal Academy of Music where he teaches conducting on the undergraduate and postgraduate programmes.'

Session 6a: Global Perspectives

Dr Tina Ramnarine, Chair

Dr Isaac Chueke (Embap/Unespar, Brazil and Paris-Sorbonne University)

Orchestral panorama and music education in Brazil: announcement of fruitful times?

Abstract:

In this lecture we shall cover and analyze the emergence, in different formats, of new ensembles and orchestras in Brazil, responsible for inserting a new dynamism into the country's concert life. Particularly emulated by models such as the 'El Sistema' developed in Venezuela, we'll also examine the new academic background and positioning of young instrumentalists, guided from the conservatory on to how to better explore the opportunities available in the to-day music market. An item that should not be undervalued throughout this process is the stimulus given to permanently aim for artistic achievements of the highest order while keeping an eye on rewards equally obtained from teaching, developing research and social work. As a conclusion, in search of the key to success, flexible as this concept may be, we'll turn our focus upon management issues intrinsic to contemporary orchestral culture and its consolidated relation with education and outreach.

Biography:

Of a multicultural heritage, Isaac Chueke develops his activities on both sides of the Atlantic. His studies accomplished in Rio, Vienna, New York, Paris, among his mentors Karl Österreicher, Sergiu Celibidache, Georg Solti, Maurice Peress, he also closely accompanied rehearsals of Leonard Bernstein, Claudio Abbado, Michael Gielen, Kurt Masur with the Vienna Philharmonic and the New York Philharmonic. At home in both the symphonic and operatic fields, his repertoire encompasses from the Central European tradition and French School to North and Latin-American Music, with various premieres to his credit. Speaking several languages and at ease with different cultures, he is equally expert on the creation of innovative projects mingling the artistic and the educational. Pedagogue and author, he is Associate Professor at Unespar and Member of GRMB at Paris-Sorbonne.

Shahril Salleh (Nanyang Technological University)

Of musical interpretation: The practice of negotiating authenticity

Abstract:

Current scholarship on globalization, space and aesthetic theory has brought about a shift in how we understand the enactment of interpretation and the valuation of authenticity in a musical performance. This paper employs a case study of a performance of Allegri's Miserere Mei by a Singaporean non-auditioned community choir directed by a Malay Muslim conductor to highlight the complexities of musical interpretation in praxis of the performance as well as its embodied contestation vis-à-vis the conductor and the ensemble. This proposal adapts Walter Benjamin's "*Art in the Age of Mechanical Reproduction*" as a theoretical framework to reflect on how the musical interpretation embodied in a performance is an arena of aesthetic contention. I contextualize the discussion by situating the argument within the praxis of *Aufführungspraxis* (historical performance practice). I will then discuss how the *producers* and *consumers* of music negotiate the notion of an "authentic" music performance by using Benjamin's definitions of *authenticity*, *aura* and *value*. This paper will then use Benjamin's work to draw a comparison between the notions of Adorno's *mimesis* with Baudrillard's *simulacra*. I will then argue that these two seemingly antagonistic positions could be utilized to form a framework for the praxis of interpretation, and the two form a continuum rather than a dichotomy.

Biography:

Mohamed Shahril bin Mohamed Salleh has a long affinity and interest in conducting, having studied Choral and Orchestral Conducting with Dr Richard Swann, Mr Gwyn Roberts and Dr Debra Cairns during his graduate studies. He also worked with conducting clinicians such as Dr Anton Armstrong, Dr Heather Buchanan, Dr Richard Sparks, Ms Saeko Hasegawa, Mr Jon Washburn and Prof. Woon Hak Won. He counts amongst his influences Dr Samantha Owens (Performance practices in the pre-classical era) and Mrs Judith Johnson (Kodály Methodology). He studied musicianship with Hungarian Pedagogues such as Piroska Varga and Ildiko Herzaboly. He maintains a close mentorship with Mr Graeme Morton, conductor and music educator based in Brisbane, Australia.

Shahril is the founder and Artistic Director of Vox Camerata. He is currently a recipient of the Nanyang Technological University Research Scholarship, and is pursuing his Doctorate Studies in Socio-musicology at the School of Humanities and Social Sciences.

Session 6b: Interpretation 2

Chair TBD

Bede Williams (University of St Andrews)

The multiple interpretability of the score from prefigurement to performance

Abstract:

Between 2014 and 2016 I investigated as an artist-researcher the multiple interpretability of the score by conducted ensembles. I conducted five pieces twice each to investigate how the conductor can prefigure, rehearse and perform the same work in differing interpretations. My point of departure was the assumption that there is no single correct 'interpretation in performance... of musical works specified by scores' (Davies, 2003). Over 30 hours of video footage were collected, of which 18 hours were thematically analysed with more than 12,000 codes applied and collated. The methodology also included auto-ethnographic writing (a 25,000-word practice diary), chronometry exercises, listening in silence, semi-structured interviews, the creation of 'energy' graphs and the use of Sonic Visualiser.

Although there are numerous studies that compare different performances of the same piece, and consider the extent to which differences are intentional and/or creative (see Clarke 2012, for a review), none has been undertaken by a conductor in the role of artist-researcher. Similarly, studies of prefigurement, or 'mental rehearsal, mental practice, aural or internal representations, inner hearing, or visualization' (Clark, Williamon, and Aksentijevic 2012, 352) neglect the work of conductors. My approach to prefiguring multiple interpretations of the score has resonance with a wide span of musicological research from recent decades, including writers such as Cone (who advocates accepting that 'there will be other performances'; 1968), Abbate (the idea of allowing different 'voices' to speak from the music; 1996), Rosen (who notes that performances of twentieth-century music can variously emphasise a work's 'radical nature, or ... try to indicate its nineteenth-century origins'; 1998) and Hovland (that performers can 'emphatically [take] control of time'; 2015). It became clear from my study that the move from prefigurement to performance is not hermetically sealed or unidirectional due to factors including the collaborative nature of the rehearsal process, the way in which the music 'incubated' inside the players between rehearsals and performances, and the welcome influence of eventness.

Biography:

Bede Williams studied as a trumpeter and conductor at the Royal Conservatoire of Scotland and at international masterclasses, he is currently New Music Coordinator, Research Coordinator and Teaching Fellow at the University of St Andrews. He conducts the St Andrews New Music Ensemble and Chamber Orchestra, and is director of the St Andrews New Music Week and Brass Festival. His practice-led research focuses on interpretation and he is currently co-editor of the Scottish Journal of Performance.

Dr John Traill (University of Oxford)

Structural orchestration: Attempting the impossible

Abstract:

Understanding the structural role of instrumental combinations in orchestral music facilitates much of a conductor's gestural choreography. Furthermore, it can dictate rehearsal design, the kinaesthetic interaction of the orchestral player, and the appreciation of symphonic gesture for both player and listener (orchestral layout therein). Understanding the vertical ratios of instrumental density, in both chord balance and the scoring of textural hierarchies, enables the conductor-player symbiosis (and player-player) to constantly redefine the sounding potential of the composer's directions. The resulting *orchestral sound* is often referred to, but rarely explained in analytical detail, when considering instrumental combinations (registral considerations therein) in relation to traditional pitch-based concepts. The near infinite nuances that affect the sounding potential of a composer's orchestration, in any given moment, seemingly place the analysis of orchestration at odds with note-centric, and score-centric, approaches to music analysis. But this remains at the forefront of interpretational choices in, most poignantly, orchestral music, and is clearly a parameter that orchestral composers have considered to be of utmost importance in their compositional process. This paper examines the compatibility of studying colour, as defined by instrumental combinations, in both music analysis and music pedagogy. While composers, performers, and theorists have promoted the merit of doing so, for at least two hundred years, attempts to theorise the role of instrumental combinations remain largely unsuccessful. This paper reasons why this has been the case, and argues for continued attempts to do so, despite it being, quite probably, an impossible task; the benefits along the way, to the conductor in particular, are many.

Biography

Dr John Traill is founder and director of the Oxford Conducting Institute, Director of Music at St. Anne's College, and a Lecturer at St. Hilda's and St. Catherine's colleges, Oxford. He has previously been a lecturer at the University of Bristol, the Royal Welsh College of Music, and at the University of Bangor (Head of Performance). John won major prizes at the Leeds, and Vakhtang Jordania International Conducting Competitions (2005), and has worked with leading orchestras that include the London Mozart Players, Oxford Philomusica, New Symphony Orchestra, Kharkov Philharmonic, SCAR Philharmonic, Curitiba Symphony, London Sinfonietta, CHROMA, New Music Players, LCMG, and the Moscow Studio for New Music. He is principal conductor of the City of Southampton Orchestra, the Oxfordshire Youth Orchestra, the St Anne's Camerata, and Ensemble ISIS. In 2006, John became the youngest recipient of a DPhil in composition at Oxford. He has written extensively for education, alongside contemporary commissions (see www.johntraill.co.uk). Also an experienced music engraver, John has completed major projects for the BBCSO, Ricordi, UYMP, Mannheim Opera, and Berlin Comic Opera. He is currently completing, with Deborah Pritchard, an arrangement of Brahms' *Ein Deutsches Requiem* for Ben Gernon and the Manchester Camerata, for the Lichfield Festival 2016.

Panel: Gender

Invited speaker and chair: Odaline de la Martinez

Dr Nicholas Logie (Open University)

Perceptions of gender in orchestral conducting

Abstract:

Why are there so few women conductors? Or, to be more precise, what is it about the perception of women conductors that prevents so much talent from reaching the conductor's podium? This session provides an opportunity to give an interim report on the findings of a survey into perceptions of gender in orchestral conducting. The on-line survey presents a model of gender symmetry in conducting. The survey also seeks to create a model for conducting that simulates screened auditions. Research indicates that the introduction of screened auditions has helped reduce gender-bias in the recruitment of orchestral musicians. In screened auditions, listening is the only arbiter and visual bias is eliminated. Naturally, screening-out the activities of conductors in real-life is not possible – conducting is essentially a silent activity, and vision is the primary means of communication. This model, therefore, provides a unique opportunity to test our perceptions of gender, and how visual awareness might affect our judgement of conductors.

So far, the survey has attracted 74 responses. Preliminary findings indicate that it is almost impossible to 'hear' the difference between female and male conductors. However, there are variations in the feminine and masculine attributes of the fourteen conductors presented in the survey's video. These attributes will be discussed using both qualitative and quantitative analysis. The survey can be accessed at: <https://openuniversity.onlinesurveys.ac.uk/perceptions-of-gender-in-orchestral-conducting>

Biography:

Nicholas Logie is a member of the Orchestra of the Age of Enlightenment. Previous positions have included membership of the Vienna Symphony Orchestra, Chilingirian String Quartet, viola tutor and director of early music at the Royal Northern College of Music. Recently, he completed PhD research into 'the role of leadership in conducting orchestras' (2013). The original research element comprised a survey of 31 aspiring conductors. The research found three elements to conductor leadership: understanding personal authenticity, two theoretical frameworks (a leadership continuum from position-power through to leading-through-the-music and recognition of the testing/transactional/transformational stages), and finally the practical development of conductor leadership. The challenge of leadership practice has led to a fascination in discovering ways in which to nurture the talent of aspiring conductors. In particular, the promotion and practice of real-time conductor mentoring – the discreet observation of rehearsal in order to help conductors realize their full potential. Please see <http://conductorleadership.info/mentoring.html> for more details. In addition, Nicholas is in the process of carrying out an on-line survey into perceptions of gender in orchestral conducting. This survey seeks to understand how visual prejudice (pre-judgement) might influence the lack of gender symmetry in orchestral conducting. <https://openuniversity.onlinesurveys.ac.uk/perceptions-of-gender-in-orchestral-conducting>

Dr Anna Edwards (Seattle Collaborative Orchestra)

Perceptions of the hidden-half: A guide to mentoring the next generation of conductors

Abstract:

Current statistics show the continued vast disparity of professional orchestra music director positions held by men versus women. The purpose of this discussion is to understand why so few women occupy leadership positions in the conducting arena and to identify traits that emerging female conductors and both male and female conducting teachers should consider to support female growth and success.

Analysis from my research "Gender and the symphonic conductor" illuminates four emergent themes concerning women in the conducting profession: physical presentation, gesture, leadership, and the desire for more women in the field. Methods used include: ethnographic research involving conducting students at the Pierre Monteux School of Music (2012), critical ethnography of current male and female professional conductors and conducting teachers, a quantitative questionnaire survey from forty-four symphonies across the US (twenty-two with female and twenty-two with male music directors of corresponding budgets).

General subjects covered in this lecture include: importance of equity concerning symphony conductors, current changes in the conducting field involving gender, understanding our unintentional gender biases, and what we can look forward to with more diverse and equitable leadership in our orchestras.

Biography:

Dr. Anna Edwards holds many positions as an artist/teacher in the Seattle area. Anna serves as the music director for the Saratoga Orchestra and is the conductor, founder and music director of the Seattle Collaborative Orchestra. Both orchestras offer strong educational component based in collaboration, which provide opportunities for talented area high school students to perform alongside members of professional music ensembles in the Seattle area, such as the Seattle Symphony Orchestra and the Pacific Northwest Ballet Orchestra. These ensembles regularly perform world premier compositions and feature Pacific Northwest composers and performing artists. Additionally Anna has worked with the Seattle Youth Symphony programs over the past 23 years conducting the Symphonette Symphony, Classical Symphony, and the Festival String Orchestra for the Marrowstone-in-the-City summer music program along with serving as a guest conductor/clinician across the US. Anna received her Doctorate of Musical Arts in conducting at the University of Washington.

Lucia Acevedo (University of Oxford)

Made-to-measure: An examination of fashion etiquette at the podium

Abstract:

Vocabularies of gesture and particular approaches to music scores do not encapsulate, exclusively, conductors' sense of style. Herbert von Karajan, who famously exercised an unprecedented control over the marking and the editing of his video recordings, sculpted his own public persona by means of a carefully considered image, and an equally carefully considered attire. Personality might be at the core of charismatic conductors' sartorial taste, but appearances are not arbitrarily original. Regarding turtlenecks, for instance, the number of make advocates—Leonard Bernstein, Vladimir Ashkenazy, Michael Tilson Thomas—conjures up the notion of fashion. Fashion, at the concert hall, escapes suits and shoes, types of buttons, batons, and tailcoats to ultimately affect the reception of so-called classical music. This presentation considers various fashion issues related to the practice of conducting in the context of gender studies. Dress choice becomes a crucial element in the relationship between conductor and orchestra, where differentiated clothing becomes a powerful, if ultimately timely, statement of leadership.

Biography not available at this time

Session 7a: Technology

Dr John Traill, Chair

Dr Ian Cook (University of Newcastle)

Conducting and the undergraduate student

Abstract:

Ensemble Conducting, if offered, can be one of the most popular electives in an undergraduate program. Due to its often immense popularity, the provision of adequate resources can be problematic for course designers, when scheduling enough 'podium time', or its equivalent, to satisfy the students' needs. For plausible reasons this is often the reason why conducting is usually not encouraged until postgraduate study. There are many valid alternatives to a full ensemble, such as 2 pianos playing orchestral transcriptions right through to various sizes of chamber ensembles for practical experience. While these are feasible resources to develop such skills as knowledge of repertoire, baton technique, RH and LH gestures and techniques such as rebounding and cueing, the undergraduate usually wants to try their skills with larger ensembles. This is not often realistic when managing a large cohort of students. My paper addresses solutions whereby technology is introduced to develop a resource that is both economically viable, time-efficient and satisfying for the student. This technology can meet the aspirations of an elementary conductor who wants to explore ensemble direction with the possibility of taking his or her studies further. With undergraduate students in my own music school, I have used (with significant success), an interactive software program called *Notion Conducting**, to develop the skills associated with non-verbal communication. Skills including score reading/score preparation, general musicianship and aural skills are easily addressed. It is a flexible resource providing a practical solution for introducing the fundamental skills for an aspiring conductor.

**Notion Conducting* is a Conducting Curriculum using scores and interactive software (with sampled London Symphony Orchestra) developed by PreSonus (USA)

Biography:

Ian Cook is Senior Lecturer (clarinet and conducting) in the School of Creative Arts at the University of Newcastle – Australia. Ian's research interests include conducting 18th century opera pertaining to historically informed performance practice with a special interest in the tempo indications of Mozart. His PhD thesis was entitled *Tempo Indications of Mozart: An Analytical Study of Performance Practice in the Twentieth Century as it relates to The Magic Flute and The Marriage of Figaro*. The thesis examined the work of French conductor Jean Pierre Marty. Ian's postgraduate supervision includes historical informed performance, practice led research in the fields of wind ensemble and conducting. Most recently Ian has developed a research area into Hector Crawford's contribution to Australia's cultural history through his radio years (1945-1957) through programs such as the *Mobil Quest*, *Opera for the People* and *Music for the People*. This was supported by two SAR (Scholars and Artists in Residence) Fellowships at the National Film and Sound Archives 2013/2014.

**Dr Abigail Dolan (University of Cambridge) and Dr Shelley Katz (BISC
Queen's University)**

New technologies for conductors training

Abstract:

The aim of the presentation is to demonstrate a newly-developed instrument - the Symphonova - and to discuss its use in the context of practical training for conductors. The Symphonova comprises of sound reproduction and gestural control technologies. It integrates wearable technology that provides conductors with real-time control over the timing and dynamics of virtual instruments that are triggered by a digital score and using sampled sounds. The Symphonova system is controlled using conventional conducting gestures, and is designed to blend with the sound produced by orchestral musicians. There is no 'playback'; the Orchestra is considered 'an instrument' played by the conductor (the 'Symphonist'); thus the Symphonist communicates and conveys musical ideas, auditory imagery and timing through gestures simultaneously to the orchestral musicians present and the digital system. Jointly presented by Shelley Katz, inventor and conductor of the Symphonova, and by flautist Abigail Dolan, we will demonstrate how the Symphonova can be used by conductors in different stages of their training and practice. We will discuss primary questions related to the development of the new instrument, which touch upon a core question of conducting: If distilled to its essence, what information are conductors actually required to convey?

Biographies:

Shelley Katz

Conductor, pianist and music-technologist Shelley Katz graduated from the Julliard School where he studied under Nadia Reisenberg, and worked under eminent conductors including Bernstein, Ozawa, and Skrowaczewski as the pianist in the New York Contemporary Ensemble. His interest in vocal accompaniment led to worldwide performances and recordings with some of the world's great singers, including Nikolai Gedda, Katie Ricciarelli and Dame Gwyneth Jones. Dr Katz has worked as solo repetitor at the Deutsche Oper am Rhein, guest Conductor of the Duisberg Studio Orchestra, Studien Leiter and Conductor at the Theatre der Stadt Koblenz and the Staatstheatre Mainz. He appeared in leading festivals and venues worldwide, including the Wigmore Hall, the Suntory Concert hall, the Musik Verein, and Carnegie Hall. Expert in music technology, he is author of several granted patents in loudspeaker related technologies. His research into ultra-high-fidelity sound reproduction and gestural control led to the conceptualisation of the Symphonova.

Abigail Dolan

Abigail Dolan's career combines worldwide performances as a concert flautist with roles in arts administration and research into musical performance. Concerto performances include her arrangement of Mendelssohn's violin concerto and Nielsen flute concerto (Symphonova Orchestra), Oeden Partos' concerto (Jerusalem Symphony Orchestra) and Paul Ben-Haim's Divertimento Concertante (Kaprizma Ensemble). Abigail is Fellow Commoner at Clare Hall

in Cambridge and serves as artistic director of the College *Intimate Engagements* concert series. She works as coordinator of the Cambridge Centre for Musical Performance Studies (CMPS) and is co-director of the Symphonova Project. Abigail received her PhD at King's College, London and conducted research at the British Library Sound Archive, the Institute of Musical Research (IMR), University of London, and at the University of Surrey. Abigail's research focuses on the study of musical performance, examining it from historical and cognitive perspectives, with a special interest in exploring ways to apply the insights gained in performance.

Session 7b: Leadership 2

Dr Nicholas Logie, Chair

Cayenna Ponchione-Bailey (University of Oxford)

Attributing the authorship of orchestral performance

Abstract:

It has been well argued that 'the score' underdetermines performance in significant ways, leaving room for unique performance outcomes (Cook 2004, Clarke 2012), the products of which underpin the current classical music economy. The attribution of creative authorship in performance is critically important where livelihoods, careers and reputations are at stake. Despite research which has revealed the contingent and negotiated nature of conductors' authority (e.g. Faulkner 1973, Atik 1994) and that which has shown conductors may play only a small part in a more complex set of interactions during performance (Dobson & Gaunt 2015), the creative musical product of the performance is overwhelmingly attributed to the conductor. My doctoral research has sought to map the authorship of orchestral performance through a three-part empirical study. A thematic analysis of data collected over three years, including a UK-wide questionnaire, 15 semi-structured interviews, and 1500+ comments from musicians about their experiences in specific rehearsal and performance contexts, has given rise to a framework for understanding influence and action in orchestral performance. This paper will present the framework and explore its implications for a revised understanding of the authorship of performance in orchestral practices.

Biography:

Alaskan conductor Cayenna Ponchione-Bailey is pursuing a doctorate at the University of Oxford researching authorship and creativity in orchestral performance, while sustaining an active performing career. Cayenna holds masters degrees in percussion performance and orchestral conducting from Ithaca College and in musicology from the University of Oxford. She served as the sabbatical replacement for Professor of Percussion, Gordon Stout, at Ithaca College prior to coming to the UK, and has taught conducting classes at the Royal Welsh College of Music and Drama and the University of Oxford. Cayenna has received conducting coaching from Marin Alsop and Valery Gergiev and her primary conducting tutors have been Neil Thomson, Grant Cooper, Jeffrey Grogan and Madeline Schatz. An advocate of new music and women composers, and dedicated to integrating environmental and humanitarian issues with orchestral performance and the arts, she has received multiple prizes and grants for her collaborative and interdisciplinary work. As a composer Cayenna has gained international recognition through her compositions for percussion, which have been performed by leading percussionists and in top conservatoires internationally. Cayenna serves on the board of trustees for the Zeltsman Marimba Festival and is a Conducting Associate of the Oxford Conducting Institute.

Dr David Baltuch (Birmingham City University)

Orchestral conducting, a reality check: What do practitioners say?

Abstract:

A challenging aspect of the art of conducting is the absence of a clear chain of causality: what exactly, in the orchestral playing, is the result of the conductor's input? Subsequently, any research about this art bears the risk of being an academic speculation, if intellectually appealing. In my doctoral thesis devoted to orchestral conducting, I compare the opinions of respected pedagogues, leading conductors and expert orchestra players about this art, using two models that I have developed in order to facilitate this comparison: The Visible Action Continuum and The Thematic String Matrix. These models aim to categorize the numerous topics that the abovementioned practitioners address, including most themes that this conference focuses on (pedagogy, leadership, verbal and non-verbal communication, rehearsal strategies, etc.). After a brief presentation of my models, I shall discuss the practitioners' opinions about some of these themes and relate these opinions to the academic literature devoted to these subjects. By centering on the practitioners' opinions, I aim to provide a framework of thinking, some sort of reality check, rooted in the experience of these practitioners, that may inform our future approach to orchestral conducting and, on these grounds, open paths for further research.

Biography:

David Baltuch has studied at the Brussels Conservatoire, Belgium, earning diplomas in piano, chamber music, harmony, counterpoint, fugue, music history, orchestration, and orchestral conducting, and, at the École Normale de Paris, earning a diploma in orchestral conducting. He has participated actively to conducting summer courses with Benjamin Zander (UK-USA), Dominique Rouits (France), Bernard Tétu (France), and attended conducting seminars held by the Association of British Choral Directors in London. In 2015, David Baltuch has earned a PhD at Birmingham City University with a thesis devoted to the phenomenon of orchestral conducting. Comparing written testimonies of expert orchestral players, conducting manuals and leading conductors, he proposes a three-dimensional construct of their accounts, using two models empirically derived from these sources: the Visible Action Continuum and the Thematic String Matrix. He then confronts the results of his text-based study with a comparative video analysis of Bernstein and Boulez performing Mahler's Second Symphony.

Invited Speaker

Professor Edward Higginbottom (Emeritus Professor of Choral Music, University of Oxford)

Der Kapellmeister: Musical leadership in a fixed institutional environment

Abstract:

The direction of institutional music has a long history, begun in the cathedrals, and collegiate & court chapels of Europe of the 13th century, if not earlier. The figure in charge, variously Kapellmeister, maestro di cappella, master of the choristers, maître de chapelle, etc., had his tasks outlined in audition tests. They included compositional and improvisatory skills (considered in late medieval/early Renaissance periods to be the same), pedagogical prowess, singing and/or keyboard skills, and musical direction. My paper is a broad survey of this phenomenon, to the present day, drawing out the implications for musical direction. I will attempt to identify the manner in which a conjunction of competences influences behaviour on the podium. I will interrogate the manner in which daily routines with fixed ensembles inflect musical strategies. By drawing on historical data and personal experience, I hope to be able to demonstrate how the Kapellmeister model can enrich our understanding of musical direction in its societal, pedagogical, creative and technical aspects.

Biography:

Edward Higginbottom has for many years been at the forefront of choral performance. His work with New College Choir (some 120 CDs, major awards, numerous concert tours - Brazil, USA, Australia, Japan, and most European countries - not to mention hundreds of sung services) has brought him international recognition. His musicological interests have profoundly influenced his music-making, bringing forgotten works to light, shaping period styles, and, as in his recent paper at Indianapolis University, interrogating established HIP assumptions. Since 2014, he has been active as a freelance conductor, keyboard player and coach. Recent travels have taken him to France and Luxembourg for performances of Charpentier and Purcell, to the USA to direct Mozart alongside baroque masters, and to Spain where he conducted the Academy of Ancient Music in performances of Bach's St Matthew Passion. He has also conducted the European Union Baroque Orchestra, the Orchestra of the Age of Enlightenment, and numerous other instrumental ensembles throughout Europe. He is the chief conductor of the newly-formed ensemble Instruments of Time and Truth, which is rapidly gaining an international profile (a recent *Messiah* in Barcelona was hailed as 'ideal', 'a delight', 'exemplary'). He has received a number of awards including honorary membership of the Royal Academy of Music, the medal of the Royal College of Organists, and the French decoration *Commandeur dans l'ordre des arts et des lettres*.