International Conducting Studies Conference 2018

21st – 23rd June
St Anne’s College
University of Oxford
WELCOME

It is with great pleasure that we welcome you to St Anne’s College and the Oxford Conducting Institute International Conducting Studies Conference 2018. The conference brings together 40 speakers from around the globe, presenting on a wide range of topics that demonstrate the rich and multifaceted realm of conducting studies.

The discipline of conducting is at the core of a multitude of global musical endeavours, continually shaping musical practices and experiences in substantial ways. Scholars and practitioners have explored, and continue to explore, historical, philosophical, social and psychological aspects of conducting across a wide range of practices; The OCIICSC 2018 aims to bring together these diverse perspectives in the pursuit of a shared and more cohesive knowledge.

While professional organizations and educational institutions have worked to develop the field through conducting master-classes and conferences focused on professional development, and academic researchers have sought to explicate various aspects of conducting through focussed studies, researchers and practitioners are rarely in dialogue about these findings and experiences. The OCIICSC 2018 seeks to redress this by continuing the conversation fostered at the 2016 conference, again bringing together practitioners and researchers to participate in productive and scholarly dialogue.

We hope that this conference will provide a fruitful exchange of ideas and again serve as a catalyst for the further development of the topic of Conducting Studies.

The OCI International Conducting Studies Conference 2018 Committee

Dr Cayenna Ponchione-Bailey
University of Oxford

Dr John Traill
University of Oxford

Prof. Fiona M. Palmer
Maynooth University, Ireland

Prof. Chris Younghoon Kim
Cornell University

For conference committee biographies, please see the end of this conference programme.
Director: Dr John P Traill  
Conducting Associate & Director of Research: Dr Cayenna Ponchione-Bailey

The Oxford Conducting Institute (OCI) provides seminars, workshops, and short courses for student, professional, and education-based conductors. The Institute prioritises equality, and nurtures ability in all types of conducting.

The OCI is a partner in the Oxfordshire Music Education Hub, and works closely with the Faculty of Music and St Anne’s College, Oxford University. Workshops regularly feature local organisations and have included the Oxford Philharmonic, the Oxford University Philharmonia, the St Anne’s Camerata, the Oxford University Music Society, and the Oxfordshire County Youth Orchestra. The OCI has also delivered workshops in Brazil (2014), Portugal (2017), and for a variety of music education organisations in the UK.

The OCI was founded in 2013 by Dr John Traill (course director, FHS Instrumental Conducting, Faculty of Music, Oxford University), consolidating ten years experience providing tuition at Oxford University, Bristol University, and at the Royal Welsh College of Music and Drama. In 2015 Cayenna Ponchione-Bailey became Conducting Associate, and additionally Director of Research in 2017.

The OCI is committed to exploring new and innovative avenues for scholarship within the field of conducting, promoting a dialogue between research and practice, and raising awareness of the profession at all levels. In 2016 the OCI launched the inaugural International Conducting Studies Conference, bringing together 44 speakers, from around the globe, presenting a wide range of papers exploring the multi-faceted topic of conducting; The 2018 OCICISC continues this fascinating conversation.
## Thursday 21st June

### 12:00
**Registration and Coffee - Mary Olgilvie Lecture Theatre Foyer and Garden Marquee**

### 13:00
**Welcome from the Committee (Dr Cayenna Ponchione-Bailey, Dr John Traill and Prof. Fiona Palmer)**

### 13:15
**Alice Farnham (Invited speaker): Ilya Musin, conducting pedagogue**

### 14:00
**Conducting in the 19th Century** - Chair, Claire Holden

- **Defining the conductor’s job description in Britain before 1914:** Prof. Fiona M. Palmer, Maynooth University, Ireland
- **Dan Godfrey Junior and Bournemouth’s Municipal Orchestra:**
  - Josephine Weinlich, a conductor of female and male orchestras in the last quarter of the 19th century: Maria José Artiaga, Centre for the Study of the Sociology and Aesthetics of Music at Lisbon, Nova University
  - Lady Radnor in context: Gender, class, and the late-Victorian women’s orchestra: Dr Philip Rudd, Denison University

### 15:30
**Tea and Coffee in the Garden Marquee**

### 16:00
**Multi-cultural Perspectives on Gender in Conducting** - Chair, Dr Juliana M. Pistorius

- **Institutional sexism in Jordan: Women and conducting:** Chara Charalambous, University College Cork, Ireland
- **The conductor within Kabbalah: Repositioning the female conductor through Jewish mysticism:** Nicky Gluch, Sydney Conservatorium

### 17:00
**Short break**
### Thursday 21st June, cont’d

<table>
<thead>
<tr>
<th>Time</th>
<th>Mary Ogilvie Lecture Theatre</th>
<th>Seminar Room 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>17:15</td>
<td><strong>Body and Mind</strong> - Chair, Dr Emily Payne</td>
<td><strong>Conductor Training</strong> - Chair, Dr John Traill</td>
</tr>
<tr>
<td></td>
<td><em>Posture and basic setup: Refining craftsmanship through other practices, using Tai Chi as a case</em></td>
<td><em>Score study as a means of preparing beginning conducting students for the rehearsal process</em></td>
</tr>
<tr>
<td></td>
<td>Prof. Petter Sundkvist, School of Music at Lulea University of Technology</td>
<td>Brian Kaufman, University of Maryland Baltimore County and Nell Flanders, Johns Hopkins Peabody Institute</td>
</tr>
<tr>
<td></td>
<td><em>Embodied knowledge in orchestral performance</em></td>
<td><em>Assistant conductors and score study</em></td>
</tr>
<tr>
<td></td>
<td>Dr Cayenna Ponchione-Bailey, University of Oxford</td>
<td>Dr Benjamin Loeb, International Conducting Workshop and Festival</td>
</tr>
<tr>
<td></td>
<td><em>Finding a sense of play in the playing of music: Applying the theater improvisation techniques of Keith Johnstone to ensemble playing</em></td>
<td><em>Modern leadership skills in conducting</em></td>
</tr>
<tr>
<td></td>
<td>Ubaldo Valli, State University of New York at Cortland</td>
<td>Associate Professor TzeLaw Chan, Yong Siew Toh Conservatory of Music, Singapore</td>
</tr>
<tr>
<td></td>
<td><em>Conductors’ attentional processes and strategies: Implications for the rehearsal process</em></td>
<td><em>Rehearsing the rehearsers: Choral conducting training through movement theatre practice</em></td>
</tr>
<tr>
<td></td>
<td>László Stachó, The Liszt Academy of Music, Budapest</td>
<td>Gavin Thatcher, Brunel University London and Daniel Galbreath, Royal Birmingham Conservatoire</td>
</tr>
<tr>
<td>19:15</td>
<td>Dinner on own (or at the King’s Arms)</td>
<td></td>
</tr>
<tr>
<td>20:30</td>
<td>Drinks at the King’s Arms</td>
<td></td>
</tr>
</tbody>
</table>
**Friday 22nd June**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Andrea Quinn (Invited speaker): Conducting for the ballet</td>
</tr>
<tr>
<td>11:00</td>
<td>Tea and Coffee in the Garden Marquee</td>
</tr>
</tbody>
</table>
| 11:30 | Humanitas Visiting Professor William Christie: ‘In conversation’ with Edward Higginbottom  
*This talk is part of the University of Oxford Humanitas Visiting Professor series and is open to the public* |
| 12:30 | Lunch in the Garden Marquee                                         |
| 13:30 | **Education Panel** - Chair, Dr John Traill                        |
|       | *Handing on the conducting baton: Aleta King, Sydney*                |
|       | *When mentee becomes mentor: Conservatorium*                         |
|       | *The orchestra as inclusive classroom: Dr Jaemi Blair Loeb, Grinnell College* |
|       | *Meta Mindset: Creating meaningful performance in a liberal arts college setting: Dr Jennifer Kelly, Lafayette College* |
|       | *Engaging 21st-century singers in the choral rehearsal: Dr Daniel McDavitt, Goucher College and Dr Cherilyn Worthen, Utah Valley* |
| 15:30 | Tea and Coffee in the Garden Marquee                                 |
## Friday 22\textsuperscript{nd} June, cont’d

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td>16:00</td>
<td>Mary Ogilvie Lecture Theatre</td>
<td><strong>The Politics of Authority</strong> - Chair, Dr Toby Young</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>(Un)Conducting Andriessen: The politics of 1970s minimalism in rehearsal and performance today</strong> - Dr Jeremiah Cawley, Western Kentucky University</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Between the conductor and the soloist, Who is the Boss? A critical study on shared leadership and the construction of a unified musical meaning</strong> - Dr David Baltuch, Birmingham Conservatoire, Birmingham City University</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>The British choral director Down Under: Differences in cultural attitudes to leadership authority in the choir rehearsal and considerations for choral pedagogy</strong> - David Anthony Taylor, Sydney Conservatorium</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Democratic score study: How the metaphysical and aesthetic ideas of John Dewey inform 21\textsuperscript{st}-century interpretation</strong> - Evan Harger, Michigan State University</td>
</tr>
<tr>
<td>16:45</td>
<td>Pre-dinner drinks and canapés in the Garden Marquee</td>
<td></td>
</tr>
<tr>
<td>18:45</td>
<td>Pre-dinner drinks and canapés in the Garden Marquee</td>
<td></td>
</tr>
<tr>
<td>19:30</td>
<td>Conference dinner in the Garden Marquee</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Seminar Room 3</td>
<td><strong>Controlling Time</strong> - Chair, Dr Benjamin Oliver</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Does speed matter? The interpretation of a tempo indication is central in realising the contextual issues of a Mozart opera libretto when conveying the story</strong> - Dr Ian Cook, Avondale Conservatorium, Avondale College of Higher Education</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Tracing time in indeterminacy: The conductor as ‘chronometer’ in John Cage’s Concert for Piano and Orchestra</strong> - Dr Emily Payne, University of Leeds</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Reconfiguring rehearsal and performance processes for streaming concerts: A case study</strong> - Dr Kevin Purcell, Australian Discovery Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>The Atlanta School: A new approach to promoting audience receptivity to contemporary symphonic music</strong> - Dr Alexandra Dee, University of St. Francis (Joliet, Illinois)</td>
</tr>
</tbody>
</table>
### Saturday 23rd June

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Chair/Presenter</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Prof. Roger Allen (Invited speaker): <em>Furtwängler</em></td>
<td>Mary Ogilvie Lecture Theatre</td>
<td></td>
</tr>
</tbody>
</table>
| 9:30  | **Choirs in Society** - Chair, Prof. Roger Allen                      | Seminar Room 3                    | Perspectives on Repertoire: Practical Solutions -
<p>|       | <strong>Group dynamics in amateur choirs:</strong> The effects of social learning upon confidence levels during the rehearsal and performance process |                                   | Chair, Alice Farnham                          |
|       | Dr Michael Bonshor, University of Sheffield                            |                                   | <strong>Britten’s War Requiem:</strong> the quest for the ideal performing arrangement |
|       | ‘Do You Hear the People Sing?’ The impact of a community choir in a forensic setting |                                   | Assoc. Prof. Neil McEwan, University of Sydney Conservatorium of Music |
|       | Dr James Robertson, Edinburgh Napier University                        |                                   | <strong>Rameau’s operas:</strong> approaches to preparing the vocal music |
|       | <strong>Singing from the same hymn sheet:</strong> The practicalities and benefits of working as a choral conductor in a prison chaplaincy |                                   | Dr Jonathan Williams, University of Oxford |
| 10:00 | Tea and Coffee in the Garden Marquee                                  |                                   |                                               |
| 11:30 | <strong>Language in Rehearsal</strong> - Chair, Assoc. Prof. Neil McEwan           |                                   |                                               |
|       | <strong>Sing this phrase “slightly staccato” rather than a “glutinous legato!”</strong> Examining directors’ use of imagistic and technical terms in choral rehearsals |                                   | Dr Mary T Black, Leeds University               |
|       | Dr Caiti Hauck-Silva, CAPES Foundation                                 |                                   |                                               |
| 12:30 | Lunch in the Garden Marquee                                          |                                   |                                               |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.30</td>
<td><strong>Prof Stephen Darlington (Invited speaker): ‘The greatest harmonist of his time.’ Francesco Durante’s Requiem in C minor (1749), from manuscript to concert hall</strong></td>
</tr>
<tr>
<td>14.30</td>
<td><strong>What's in a Gesture?</strong> - Chair, Dr Cayenna Ponchione-Bailey</td>
</tr>
<tr>
<td></td>
<td><em>Capturing the contemporary conductor: Using motion-capture technology to study conducting gesture</em></td>
</tr>
<tr>
<td></td>
<td>Presenter: Dr Benjamin Oliver</td>
</tr>
<tr>
<td></td>
<td>Contributors: Dr Richard Polfreman, Daniel Halford Dr Cheryl Metcalf, University of Southampton</td>
</tr>
<tr>
<td></td>
<td><em>Utility / Beauty / Power / Perspective: Another view on the conductor’s body and its movements</em></td>
</tr>
<tr>
<td></td>
<td>Sasha Amaya, independent artist</td>
</tr>
<tr>
<td>13.30</td>
<td>Tea and Coffee in the Garden Marquee</td>
</tr>
<tr>
<td>16.00</td>
<td><strong>General Discussion/Closing Remarks</strong></td>
</tr>
<tr>
<td>17.00</td>
<td>Conference end</td>
</tr>
<tr>
<td>18.00</td>
<td><strong>Evensong at Christ Church Cathedral conducted by Prof Stephen Darlington</strong></td>
</tr>
</tbody>
</table>
THURSDAY 21 JUNE

13.00 Welcome (Mary Ogilvie Lecture Theatre)
Conference Committee
Dr Cayenna Ponchione-Bailey, Dr John Traill and Prof. Fiona M. Palmer

13.15 Alice Farnham, invited speaker
Ilya Musin, conducting pedagogue

Alice Farnham was Music Director of Welsh National Youth Opera for the critically acclaimed and award-winning productions of Maxwell-Davies’ Kommilitonen! and Britten’s Paul Bunyan. She was invited by Valery Gergiev to conduct The Rape of Lucretia at the Mariinsky Theatre in 2013 and 2015. Particularly interested in innovative and cross-genre productions, in 2016 Alice conducted Carmen Moves and Philip Glass' Satygraha at Stockholm’s Folkoperan and was invited back to conduct Turandot in 2017. Her guest conducting includes the Royal Opera House (David Bruce - The Fireworkmaker’s Daughter), Teatr Manoel Valetta (Dido & Aeneas), Grange Park Opera (Falstaff and I Capuleti e i Montecchi), Singapore Lyric Opera (Die Zauberlöte), Tête à Tête Opera (Charlotte Bray - Making Arrangements), English Touring Opera (A Midsummer Night’s Dream), and Bampton Classical Opera (Haydn - Le Pescatrice).

Alice has been a Guest Conductor with many major ballet companies including the Royal Ballet Covent Garden, Birmingham Royal Ballet, Danish Royal Ballet, English National Ballet, Rambert Dance Company, Slovenia National Theatre, and Macedonia National Ballet. In 2008 she conducted the Premier of Graham Fitkin’s Reel which won the British Composer ‘Best Stage Work’. She is enjoying a growing reputation in Sweden, and in 2017 she conducted the Dalasinfonietta, Gävle Symphony Orchestra and the Nordiska Kammarorkester. Other recent guest conducting includes the Malta Philharmonic, Southbank Sinfonia, Women of the World Orchestra and the Kensington Symphony Orchestra. Alice has also conducted many large-scale community productions including touring Hans Krása’s Brundibár for Mahogany Opera, David Bedford’s Titanic at the Sands Carlisle, Richard Barnard’s A Perfect World for Welsh National Opera, and Martin Reed’s Round-about-Basingstoke at the Anvil Basingstoke.

Passionate about training the next generation, Alice is Co-Founder and Artistic Director of Women Conductors with the Royal Philharmonic Society – a ground-breaking program to encourage women into conducting. She is a guest lecturer for other female conducting programmes, including Dallas Opera’s Institute for Women Conductors, and in Sweden and Ireland. She is also a guest teacher at the Royal Welsh College of Music & Drama.

As an experienced Assistant Conductor, she has assisted Semyon Bychkov, Maurizio Benini, Boris Grusin and Barry Wordsworth at the Royal Opera House Covent Garden, and Lothar Koenigs and Michael Hofstetter at Welsh National Opera. She has worked on numerous productions as a regular member of the Guest Music Staff at the Royal Opera House from 2005-2016. From 2001-4 she was Chorus Master and Assistant Conductor at Gothenburg Opera, Sweden.

She was Organ Scholar at St. Hugh’s Oxford University and at St. Thomas’ Church Fifth Avenue, New York.
14.00 Mary Olgilvie Lecture Theatre
Conducting in the 19th Century
Claire Holden, chair (biography on pg. 50)

Prof. Fiona M. Palmer (Department of Music, Maynooth University, Ireland)
Defining the conductor’s job description in Britain before 1914: Dan Godfrey Junior and Bournemouth’s Municipal Orchestra

Abstract
New orchestras were established in Britain during the late-Victorian period but opportunities for aspirant career conductors remained very limited. In the south coast seaside resort of Bournemouth, Dan Godfrey Junior (1868–1939) capitalized on his role as musical director and manager of Britain’s first municipal orchestra (1895—). This paper evaluates Godfrey’s work with the Bournemouth Municipal Orchestra before 1914 and argues that his personal agency and strategy shaped the progress, niche and traditions of that institution. Godfrey was not only a designated officer of the Council but the first conductor to forge a role and status within such a structure. His programming of the works of British composers has been examined closely and emphasized (S. Lloyd, Sir Dan Godfrey Champion of British Composers, 1995). By drawing on new archival evidence I shed light not only on Godfrey’s priorities, decisions and negotiations with local councillors but also on the impact of his routines as conductor and manager. In an era of increased unionization Godfrey’s approach to training and retaining his orchestra whilst educating and growing his audience reveals details of the shifting expectations and opportunities attached to the conductor’s job description.

Biography
Biography on pg. 51
Maria José Artiaga (Centre for the Study of the Sociology and Aesthetics of Music at Lisbon, Nova University)

Josephine Weinlich, a conductor of female and male orchestras in the last quarter of the 19th century

Abstract

In 1868 the Austrian Josephine Weinlich (1848-1887), created the ensemble Neues Wiener Damen-Orchester, consisting of six female musicians. The orchestra’s novelty factor and success with the Viennese public, resulted in its expansion, with more female musicians joining, and performances spreading to multiple cities across Europe. Till then, the orchestra played mainly at entertainment venues frequented by the polite society, their repertoire essentially including overtures, marches and dances. Whilst on tour the ensemble continued to grow and by 1874 it included more than fifty musicians. Inspired by this example, several female orchestras started being created in Europe and the United States. Hence granting access to a labour market which had previously excluded women. Towards the end of 1878 Josephine Weinlich started conducting, for the first time, male orchestras first in Madrid and then in Lisbon. Her trajectory not only raises gender related questions but also questions relating to how she organised and directed her ensembles. This paper aims to provide insights into how this female conductor was received by musicians, the critics and the public, what differences were there in her direction of both types of orchestras and what changes did she bring about.

Biography

Maria José Artiaga studied musicology at the universities of Lisbon (Faculty of Social Sciences and Humanities), Berlin (Freie Universität) and London (Royal Holloway) where she graduated with a PhD thesis on Continuity and Change in Three Decades of Portuguese Musical Life 1870 – 1900. She has taught at Instituto Politécnico de Lisboa where she was Head of Department of Languages and Arts. Presently she is a research fellow at CESEM - Centre for the Study of the Sociology and Aesthetics of Music at Lisbon, Nova University, and a member of the Research Group on ‘Music in the modern era’. Her publications and main research topics focus on nineteenth-century Portuguese music, having participated in scientific funded projects, such as ‘Theatre of Laughter’: Musical Comedy in Portuguese-speaking Theatres (1849-1900), ‘Music in-between: the ‘orfeonismo’ movement and choral singing in Portugal (1880-2012)’ and ‘Euterpe unveiled: Women in Portuguese musical creation and interpretation during the twentieth and twenty-first centuries’. 
Dr Philip Rudd (Denison University)
Lady Radnor in context: Gender, class, and the late-Victorian women’s orchestra

Abstract
Helen Pleydell-Bouverie, the Countess of Radnor (1846-1929), conducted an amateur ladies’ string orchestra from 1881 until 1896. Eventually comprising over eighty members, Lady Radnor’s orchestra was widely praised, and her podium leadership was highly regarded by British royalty, artistic elite, and lower-class audiences alike. In fact, she was very likely the first British woman to regularly conduct an orchestra in public concerts. Lady Radnor’s account of her activities, supported by contemporary artifacts and press reports, demonstrates how factors of class and gender influenced the public performance opportunities available to British aristocratic women in the late 19th century. By framing musical activities in a philanthropic context, Lady Radnor provided performing opportunities for young women whose class and gender prevented them from seeking professional careers. Analysis of historical records also provides insight into the gendered nature of audience reception and the influence of gender and class on repertoire and performance venue choices. These amateur aristocratic efforts laid important groundwork for the development of professional opportunities for women musicians in the decades to follow.

Biography
Dr Philip Rudd currently serves as Director of Orchestral Studies at Denison University in Granville, Ohio. He completed doctoral studies in orchestral conducting at the University of Iowa. He holds a Bachelor of Music Education degree from Millikin University, and completed his Master of Music degree in orchestral conducting at Illinois State University in 2009. His research focuses on the influence of gender and class politics on the development of late-Victorian English women’s orchestras, focusing on the remarkable life and career of Helen, the Countess of Radnor, and her all-women’s orchestra of the 1880s and 1890s. Past engagements have included assistant conductor and manager of the University of Iowa Orchestras and the Illinois State University Orchestras, associate conductor of Illinois State University Opera, music director of Illinois Wesleyan University Opera, and conductor of the Central Illinois Youth Symphony’s Concert Orchestra. Principal past conducting teachers have included Dr. Glenn Block, and Dr. William LaRue Jones, with additional studies with Dr. Karyl Carlson, Kenneth Kiesler, and Dr. Victor Yampolsky, and violin studies with Georgia Hornbacker, Dr Sarah Gentry, and Dr. Scott Conklin.
Abstract
Yara Al Nimer’s heart was beating so fast that it was ready to explode the night of her first concert in Amman, Jordan in the summer of 2017. She was especially delighted when the Head of the Faculty, where she had studied, publicly apologized to her for having said that she could never, as a woman, become an orchestral conductor or composer. Even the King of Jordan, Abdullah II, was impressed by her expertise, passion and determination that had led her to become the first woman orchestral conductor in the country. In the twenty-first-century Jordan, many patriarchal standards still exist that diminish women and lessen their musical career options. Female conductors and composers are not only difficult to find, but they also find it hard to survive in these disciplines. This made me wonder, then, why Yara Nimer’s achievement—especially within such a strictly patriarchal community—has not been acknowledged by international journalists. In addition, I have been led to question how religion and gendered sociocultural norms may have affected Yara’s ability to triumph in this environment.

In this paper, I focus on Yara Nimer’s career as a means to investigate why women have been considered inferior to men in the field of conducting in Jordan, and how they have been working to alter this situation. I will conduct in-depth interviews with Nimer focused on the challenges she faced and how she managed to succeed. Additionally, I will examine interviews she has given in Jordan in order to have a clearer understanding of the sociocultural situation regarding gender inequality in Jordan, including the institutional sexism that prevails in the country. Furthermore, I will situate Nimer’s case within research on other women conductors in order to find differences and similarities between the sexism Nimer faced and that which other women have faced. My aim is to bring to light what might be required for women to succeed in the conducting world. My aim is to bring to light what might be required for women to succeed in the conducting world.

Biography
Chara Charalambous was born in Limassol Cyprus in 1994. Growing up in a family with a strong musical background, Chara started learning the piano at the age of five under the guidance of Svetlana Krasteva and Manolis Neophytou. At the age of ten, she began her studies in music theory and harmony. At the age of fourteen Chara decided to start learning the saxophone which became her main instrument, under the guidance of Giorgos Krasides. In 2012 Chara moved to London to study classical saxophone at the London College of Music under the direction of Nathan Hassall were she graduated in 2015. In 2016 she pursued an MA in Music Performance, specialising in Latin music, from the University College Cork under the supervision of Prof. Johnathan P. J. Stock. In her early career, Chara participated in many cross-cultural performances in Cyprus, Greece, United Kingdom, Ireland, Portugal and Spain alongside well-established musicians. Chara is currently pursuing an MA in Ethnomusicology at the University College Cork under the supervision of Dr Michalis Poupazis and Prof. Johnathan P. J. Stock with her main focus the impact of the serenaders of Limassol Carnival to people after the Turkish invasion of 1974.
Nicky Gluch (Sydney Conservatorium)
The conductor within Kabbalah: Repositioning the female conductor through Jewish mysticism

Abstract
The perception of female conductors is two fold: there is the way they are perceived by audiences in concert and there is the way they are perceived by musicians in rehearsal. This paper focuses on the latter. In January 2017, a Women’s Conducting Masterclass was held in London. The tutor, Marin Alsop, and the five participants were interviewed about the hurdles they face because of their gender. Alsop suggested that women have to learn to grapple with power; her participants agreed. The perception, then, is that power is still considered a more naturally masculine trait. My paper challenges this notion. In my research I turn to the Kabbalistic dimensions to reframe the way power and knowledge are perceived. The 10 dimensions are, roughly: Supernal Crown, Wisdom, Understanding, Loving-Kindness, Power/Judgement, Beauty, Endurance, Splendour, Foundation and Kingdom. Each dimension has a gender but is not gender limited. More importantly, it is how the gendered elements interact that determines their agency. I map the 10 dimensions to a conductor in rehearsal. The first six are inter-personal dimensions. Thus Power/Judgement is reframed to be over the music, as opposed to the musicians. The latter four are the intra-personal dimensions and thus a conductor must forge a relationship of stability and endurance. This should be the foundation of their leadership.

Biography
Nicky Gluch is in her final semester of a Masters of Musicology at the Sydney Conservatorium. An amateur conductor, Nicky’s thesis is titled ‘Reconfiguring the Maestro: A study of contemporary conducting in three parts’ and explores notions pertaining to conducting tuition, female conductors, and musician:conductor interactions. Nicky has studied conducting with such pedagogues as Larry Rachleff, Colin Metters and Luke Dollman. In 2017, she was the conductor of the UNSW Medical Orchestra, following Assistant positions with Rockdale Opera Company and the Eastern Sydney Chamber Choir. Nicky is also a volunteer at Fine Music radio station; she presents weekly programs and writes the feature article for their monthly magazine. Nicky hopes to combine her love for music writing and conducting in future study in 2018.
Body and Mind
Dr Emily Payne, chair (biography on pg. 36)

Prof. Petter Sundkvist (School of Music at Lulea University of Technology)
Posture and basic setup: Refining craftsmanship through other practices, using Tai Chi as a case

Abstract
Posture and stance are a vital part of a conductor’s communication. It is the frame for a basic setup and the fundamental aspect in communicating moods, characters, control and power. Since 2008 I have been teaching conducting in a masters program, where we so far have had seven female and eight male students. Teaching posture to especially the female students has been a major challenge, since conducting by tradition is mainly based on male role models. Posture is deeply personal and a central part of the persona. In the early stages of my teaching, I decided to bring in an expert (black belt) in Tai Chi, an old Chinese martial art practice. The expert was instructed to take notes on my students during the seminars. Afterwards, we noticed that we had similar thoughts on what looked good, especially concerning posture and gestures. A major difference was that she had the tools to explain why something looked weak or not in control, whereas my thoughts were based on my personal taste and the training I had received in the Finnish and Czech conducting traditions. By looking into other practices, I believe we can develop the craft of conducting.

Biography
Petter Sundkvist is Professor of Orchestral Conducting at Piteå School of Music, Luleå University of Technology, Sweden. After studies in trumpet and cello he went on with conducting studies at the Stockholm Royal College of Music. Petter has appeared as conductor with major symphony orchestras in numerous European countries. He was Principal Conductor of the chamber orchestra Musica Vitae until 2006, an orchestra with which he has toured Spain and the United States. He was First Guest Conductor with the Gavle Symphony Orchestra 2002-2007, and until 2004 he held a similar position with the Swedish Chamber Orchestra. His discography includes more than 40 recordings on labels like BIS, Naxos, Dacapo Records, Caprice and Swedish Society. In recent years, Sundkvist main focus has been on contemporary music, especially in his work with Norrbotten NEO – an extended Pierrot Lunaire ensemble which he founded in 2007 with funding from the national, regional and municipal governments. His strong commitment to contemporary music has led to close collaborations with many important composers, whose works he has premiered. A member of the Royal Swedish Academy of Music, he was elected to the board of the Academy in 2016.
Abstract
The fixed places and the poker faces of orchestral musicians belie a fundamentally embodied process of expression which is mediated by intensely temporally bound interactions. In the flow of performance there is little time for individuals to reflect on possible courses of action, but rather they must rely on their own tacit knowledge as well as that of the entire group in order to maintain ensemble coordination and put across a cohesive musical performance. Whilst it has been well argued from multiple disciplinary angles that the performance and perception of music is intrinsically connected to bodily knowledge and experience (Clarke and Davidson 1998; Sudnow 2001; Overy & Molnar-Szakacs 2006; Bangert et al. 2006; Cox 2011; Moran 2013), and research into small ensemble performance has drawn attention to the importance of the body in co-performer communication for the accomplishment of temporal and expressive cohesion (Williamon and Davidson, 2002; Davidson 2005; King & Ginsborg 2011; McCaleb 2014), there remains an underlying assumption that in orchestral performance these mechanisms are superseded by the hierarchical structure of the group and the coordinating gestures of the conductor. Drawing on neurological research in sound-action coupling, I argue that the division often made between chamber music performance and orchestral performance is not nearly as distinctive as is frequently assumed. Rather than decreasing the reliance on embodied knowledge in the production of musical expression or the role of the body in co-performer communication, orchestral settings demand that musicians are able to respond quickly and instinctively to an ever-changing musical environment.

Biography
Biography on pg. 51
Ubaldo Valli (State University of New York at Cortland)

Finding a sense of play in the playing of music: Applying the theater improvisation techniques of Keith Johnstone to ensemble playing

Abstract
When ensembles play music, they rarely engage in the creative, adventurous world of play. Ensembles typically perform with great skill, but the sense of playfulness that initially attracted many to become musicians is often missing. One way to restore a sense of playfulness can be borrowed from improvisational theater, especially the outlook and techniques of Keith Johnstone, author of Impro and Impro for Storytellers and creator of the improv formats of Theatresports™, Gorilla Theater™ and Maestro Theatre™. Johnstone believes it is the responsibility of the director or teacher to put their group into a state of mind that gives the performers permission to play. That is, the director or teacher should create an environment in which players feel free to take risks (some of which will fail) and which then allows players to improve their work rather than focus on themselves. A Harvard University study examining job fulfillment and happiness rated orchestral musicians as having lower job satisfaction than Federal prison employees. The Johnstoneian approach can be used to develop and restore the fulfilling characteristics of playing that ensembles have often lost.

Biography
Ubaldo Valli is Music Director and Conductor of the State University of New York at Cortland College-Community Orchestra as well as organizer and director of the Pierstown Concert Series in Cooperstown, New York. Active in upstate New York, he was cofounder and Music Director of the Northeast String Orchestra and the Saratoga Springs Youth Symphony, Conductor of the Empire State Youth Orchestra String Ensemble and Advanced Chamber Ensemble and Music Director of the Auburn Chamber Orchestra. As a guest conductor he has conducted school music festivals across the region, at Ithaca College and for an interfaith service held with His Holiness, the Dalai Lama of Tibet. As a violinist, he plays with the Glimmerglass Festival Orchestra, Symphoria (Syracuse, New York), the Albany Symphony (where he has played on many recordings, including a 2014 Grammy winner) and is a lecturer of violin at Hamilton College. As a theater improviser, he has performed in the United States and Europe and has studied with Keith Johnstone, Shawn Kinley, Steve Jarand, Patti Stiles, Scotty Watson and at Second City Chicago.
László Stachó (The Liszt Academy of Music, Budapest; University of Szeged; University of Cambridge)

Conductors’ attentional processes and strategies: Implications for the rehearsal process

Abstract
The perceived quality, expressiveness and individuality of a performance largely depends on the performer’s feelings and thoughts during performance, as well as on his/her attentional processing, i.e., to which moments of the musical process the performer attends at a certain point of time. Attentional processes and strategies underlying the expression and communication of the musical content involve expressing and empathizing with feelings in real time in the act of performance. Based on research in psychology of music and sport, attention research and pedagogical practice, we propose that during a performance that is perceived to be highly expressive and individual this activity is connected to a vivid mental imagery process. This imagery builds on moments of deep immersion and involves a specific, “navigating” type of attentional processing that includes the directing of attention forward (“anticipation”), backward (“retrospection”), and to the present moment (“mindfulness”) at well-definable moments in the music. In conducting, this specific type of mental navigation is of vital importance – not only in its immediate sense (that is, the conductor anticipates the music and, parallelly with this, listens to the actual music performed in order to measure the following musical units to the previous, sounded ones) but also in a more complex way. Namely, eliciting the typical “navigating” type of attentional processing from performers typically results in heightened expressivity and higher satisfaction from orchestral players, and it highly depends both on the conductor’s attentional technique at the performance and on the rehearsal technique. In my talk, I intend to show how the ‘navigational’ attentional processing is most effectively transmitted from conductor to performer and what kind of specific, novel rehearsal techniques can efficiently boost it.

Biography
László Stachó is a musicologist, psychologist and musician. Dr Stachó teaches and researches at the Liszt Academy of Music, Budapest, and at the University of Szeged, and was Visiting Fellow at the Faculty of Music at the University of Cambridge in 2014 (as CMPCP Visiting Fellow) and 2017. His research in music psychology focuses on emotional communication in music performance, and in music pedagogy on developing effective and creative working and instrumental practice methods. Over the past few years, he has been involved in a countrywide planning of music education curricula in Hungary, including the National Core Curriculum and conservatoire curricula. As a pianist and chamber musician, he has performed in several European countries and the US, and conducts attentional skills training workshops (based on his Practice Methodology) and chamber music coaching sessions at international masterclasses both in Hungary and abroad, including in Britain at the King’s College London, and regularly in Italy, at the Santa Cecilia Conservatoire, Rome.
Abstract
What are the sequenced skills beginning conductors need in order to lead a rehearsal? A study of undergraduate instrumental conducting course content suggests there is limited consensus about appropriate sequencing among undergraduate conducting teachers, regardless of whether they teach beginning or advanced classes (Manfredo, 2008). To successfully determine what and how to rehearse, a conductor must compare an aural image and interpretation of a musical work to what she or he hears. But the score study skills that precede an aural image and interpretation are often not the focus in beginning studies; introductory conducting curricula tend to instead prioritize basic gesture development (Battisti & Garofalo, 1990; Stewart, 2011). This 2016-17 case study examines the ways in which beginning conducting students (N = 53) developed score study skills, a critical step towards leading a rehearsal. Through performing multiple lines on the piano and singing the composite line while conducting, students developed their ear and a clear aural image of studied works. Student reflections were reviewed and analyzed using Fink’s Taxonomy of Significant Learning in order to understand the modes and quality of student learning in relation to score study. Implications for sequencing conducting pedagogy to prepare students for the rehearsal process are discussed.

Biographies
Brian Kaufman As a conductor, tubist, educator, and social entrepreneur, Brian Kaufman has shared the stage as a performer and speaker alongside the likes of Pulitzer-Prize winning composer Gunther Schuller, Emmy-nominated composer and hip-hop violinist Daniel Bernard Roumain (DBR), the Liz Lerman Dance Exchange, the American Brass Quintet, the cult pop-rock band Tally Hall, and Her Royal Highness Princess Dr. Nisreen El-Hashemite. He’s been a champion of new and innovative music, which has included conducting the world premiere of Daniel Bernard Roumain’s Gilgamesh on the Crooked River and Glee music director-pianist Brad Ellis’s McGuffy’s Reeder. Collectively, his work has led to international presentations on music education, conducting pedagogy, and music as social impact at institutions including the United Nations, the Ford Foundation, and Yale University. He serves as an Assistant Professor of Music at the University of Maryland Baltimore County (UMBC) where he teaches conducting, directs the wind ensemble, and coordinates the music education program. Current projects include conducting the UMBC Wind Ensemble in their debut album and co-editing a book that features international authors writing on a new vision for music learning as youth development.

Nell Flanders’ conducting credits include performances with the Buffalo Philharmonic Orchestra, the Chelsea Symphony, and the Mannes Orchestra at Alice Tully Hall. She served as a cover conductor for JoAnn Falletta and the Buffalo Philharmonic during the 2014-15 season and served as the assistant conductor at Peabody Opera Theater. An enthusiastic proponent of contemporary music, Ms. Flanders has conducted orchestral premieres with groups such as Mannes American Composers Ensemble, The
Secret Opera Company, Peabody’s Now Hear This, and the Chelsea Symphony. A dedicated educator, Ms. Flanders conducts the Repertory Orchestra at the Manhattan School of Music Precollege Division. She is an adjunct faculty member at UMBC teaching Beginning Conducting. Since 2016, Ms. Flanders has been the conductor and music director of the advanced orchestra of the Campamento Musical Juvenil in Panama City, Panama. She previously taught violin lessons and string pedagogy at the University of Chicago, Vandercook College of Music, and Utah State University. With a Bachelor’s degree from the Oberlin Conservatory and a Master’s degree from Mannes College of Music, Ms. Flanders is currently pursuing a D.M.A. degree in orchestral conducting with Marin Alsop at the Peabody Conservatory where she has Degree-in-Progress status.
Abstract
The role of Assistant Conductor for a professional orchestra is a challenging one, not only for the sheer number of responsibilities, or the pressure of preparing a performance under less than ideal circumstances, or having to subjugate one’s individual personality to assist the music director or guest conductors, but also for the huge volume of music that the conductor is required to learn in an extremely short time frame. To top it off, the Assistant Conductor is often only noticed when a mistake is made; in fact, perhaps the most important rule for the assistant conductor is “Don’t %*$$&@ it up!” Learning a score thoroughly may be the best way to prevent violating this primary rule, but that is often not possible under practical time constraints. To solve this challenge, I have developed a score preparation system that not only helps the conductor learn the score to a high level of preparedness, but in the process leaves the conductor with a clearly marked score that reduces possible errors during rehearsal or performance. This cumulative system is adds depth to the conductor’s understanding and prevents more potential errors on each pass through the score.

Biography
Experienced arts administrator, accomplished soloist, accompanist, conductor, arranger, and entrepreneur, Benjamin Loeb has served most recently as the Executive Director of the Quad City (Iowa) Symphony Orchestra. His piano performances have been heralded by the Boston Globe: “[his] vigorous, cogent playing signaled the kind of equally weighted partnership, plus competition, plus mutual quest, etc. that [makes] this music live.” In May 2015, he performed with the Boston Pops Orchestra at the invitation of and under the direction of New York Philharmonic Music Director Alan Gilbert. As Associate Conductor of the El Paso Symphony Orchestra, Loeb founded and served as both Executive and Music Director of the El Paso Symphony Youth Orchestras – El Paso’s only national-level, NEA-recognized, multiple-orchestra system. He is also the Founder and Artistic Director of the International Conducting Workshop and Festival, now in its sixteenth year.
Abstract
The need for leadership training in the practice of conducting deserves further discussion, both in relation to the conductor's perception of the needs of the musicians as well as their own roles. In the training of young conductors, emphasis is placed on stick technique, musicianship, repertoire and historical awareness. Podium time is devoted to learning how best apply stick technique, leaving behind motivational and leadership contexts to be acquired from on the job training, even though the two are inextricably linked. Since orchestras are made up of people, conventional conductor training leaves a void where people management skills can be valuable in helping the conductor gain maximum support from the musicians. Since conducting is a leadership role, I was interested to explore if existing modern leadership and people management strategies from other domains may relatable or translatable to the practice of conducting and if so, how can they be incorporated into a conductor’s work. This paper compares Robert Katz’s three skills of an effective administrator in a rehearsal context, and explores a conductor’s leadership practice in relation to technical, human and conceptual skills of a leader.

Biography
Singaporean conductor Tze-Law Chan is Vice-Dean and Associate Professor at the Yong Siew Toh Conservatory of Music, National University of Singapore and Music Director of Singapore’s Metropolitan Festival Orchestra and the award winning Orchestra of the Music Makers. A violinist and chamber musician turned conductor, Chan’s professors at the Royal College of Music included conductors Norman Del Mar and Christopher Adey, and violinists John Ludlow and Hugh Bean. He has conducted orchestras throughout Australasia and China and at major festivals such as UK’s Cheltenham Music Festival. His concerts and CD recordings have been broadcast by Australia’s ABC Classic FM, UK’s BBC Radio 3 and was featured on Singapore Airlines In-flight Music selection. Singapore jubilee concerts of Mahler’s 8th symphony with the Orchestra of the Music Makers, and with Lang Lang and the Metropolitan Festival Orchestra were named ’Best concerts of 2015’ by Singapore’s Sunday Times. Chan has delivered lectures in conducting at the Peabody Institute, USA, and Royal Academy of Music, London. He holds qualifications in Arts and Cultural management and has also presented on Leadership in Conducting at the world renown Lee Kuan Yew School of Public Policy. His CD recordings of major works by Mahler and Elgar are featured on Spotify and iTunes.
Abstract
Approaches to teaching conducting vary in how instructors regard their students’ relational-somatic role within an ensemble. This presentation will explore how student conductors might be encouraged to engage physically with the musical sound – and sounding bodies – of a choir. Borrowing techniques derived from established physical/movement-based performance and theatre, they might ‘feel’ the music dually: both externalising their artistic and technical interpretations, and internalising embodied vocal events via singers’ sounds. We will discuss our exploration of the overlap between embodiment and vocalisation, occurring over workshop-rehearsals for new performance pieces at the Birmingham Rep Theatre (April 2016) and MAC Birmingham (July 2016). These practices have influenced how Daniel teaches choral conducting at the Royal Birmingham Conservatoire, a system which Gavin, a movement theatre-maker, develops and disrupts through further action research in which he takes the positions of conducting student, class observer, and workshop co-facilitator (winter 2017/18). A training practice emerges, building upon the mimetic relationship between musicians (Cox 2016) by exploiting singers’ mutual, direct physical contact via sound. We propose a conducting pedagogy which situates emerging conductors at the embodied nexus of the poietic and esthesic dimensions of the performance (Nattiez 1990), from which stance they construct, rather than dictate, a performance.

Biographies
Birmingham-based conductor Daniel Galbreath is a choir trainer and researcher in the area of contemporary choral music. His PhD research into the practice of aleatory choral music is supervised by Prof Deborah Mawer at the Royal Birmingham Conservatoire, where he teaches undergraduate choral conducting. He directs new-music chamber choir Via Nova, the Warwickshire County Male Voices, the Midlands Chorale, and Waste Paper experimental opera company. Gavin Thatcher is a Birmingham-based theatre maker, workshop leader, lecturer (Brunel University) and researcher in the area of the body, movement and dramaturgy. His PhD research into dramaturgical practice in contemporary British dance-theatre is supervised by Dr Dick McCaw at Royal Holloway, University of London. In 2015, he was mentored by Alexander Zeldin and Caroline Horton as a Birmingham Repertory Theatre Foundry Programme emerging artist. Galbreath and Thatcher have collaborated on several physical-theatre vocal performances, as well as ongoing workshop-rehearsals with singers. This process has allowed them to explore the voice as a relational, gestural facet of physicality and movement, and the body as a voicing entity. This exploration is discussed in the October 2017 issues of Theatre, Dance and Performance Training, and provides the foundation for their investigation of conducting practice.
FRIDAY 22 JUNE

10.00 Mary Ogilvie Lecture Theatre

Andrea Quinn, invited speaker
Conducting for the ballet

Andrea Quinn studied conducting at The Royal Academy of Music, with Colin Metters, George Hurst and John Carewe, leaving with the Ernest Read and Ricordi Conducting prizes. She went on to win the NAYO Conductor’s Bursary enabling study in Hungary and later she became an Associate of the Royal Academy of Music and an Honorary Fellow of Trinity College of Music. In 1993 she won the Royal Ballet Companies competition ‘Conduct for Dance’, after which she rapidly developed a career conducting for ballet. Andrea Quinn has worked with many of the world’s leading companies including Dutch National Ballet, Swedish Royal Ballet, English National Ballet and New Zealand Ballet. For 3 years, she was Music Director of the Royal Ballet at Covent Garden. In 2001 she and her family moved to New York where she was appointed Music Director of New York City Ballet. Having returned to the UK in 2006 for family reasons, she has continued to be much in demand as a conductor for the ballet. 2013/2014 engagements include work with Bordeaux Ballet, The Royal Danish Ballet and Boston Ballet.

Andrea Quinn’s concert career developed alongside her work in the pit and she has worked with several of Great Britain’s leading orchestras, including BBC Scottish Symphony Orchestra, The Halle Orchestra, Northern Sinfonia, the Philharmonia Orchestra and the London Philharmonic Orchestra. Her tenure at Norrlands Operan featured innovative programming with an emphasis on contemporary works such as James Macmillan’s The Confession of Isobel Gowdie and Kalevi Aho’s Clarinet Concerto. Some years earlier, Andrea Quinn was Music Director of the London Philharmonic Youth Orchestra, with whom she performed some of the giants of the orchestral repertoire alongside large scale contemporary pieces such as Harrison Birtwistle’s Gawain’s Journey.

She has worked with numerous orchestras abroad, including the Hong Kong Philharmonic, Adelaide and Melbourne Symphony Orchestras; several orchestras in Scandinavia including NRK Orchestra in Oslo; L’ensemble de Paris with whom she has recorded, L’Orchestre Ile de France, Opera de Rouen; several orchestras in the U.S. including North Carolina Symphony Orchestra, New Mexico Symphony Orchestra and the Toledo Symphony Orchestra. Andrea Quinn’s flourishing career as an operatic conductor has included projects with The Flying Dutchman in Norrlands Operan, Aida with Malmo Opera, Misper (a commissioned opera for children) at Glyndebourne and The Merry Widow at Opera North. Andrea Quinn conducted a recording of Paul McCartney’s ‘Tuesday’ with the London Symphony orchestra for EMI Records, for which she was nominated as Female Artist of the Year by the British Phonographic Industry’s inaugural Classic Brit Awards. Her premiere recording of Thierry Pecou’s L’oiseau Innumerable for Harmonia Mundi earned international accolades, as did her recording of the Saint Saens Piano Concertos with Brigitte Engerer, which won the RTL d’Or du Mois.

Her most recent engagements have included work with Dutch National Ballet, Norwegian National Ballet and Los Angeles Ballet, all three of which she returns to regularly.
As Director of this vocal and instrumental ensemble, William Christie soon made his mark as a musician and man of the theater, in both the concert hall and the opera house, with new interpretations of largely neglected or forgotten works. Major public recognition came in 1987 with the production of Lully’s Atys at the Opéra Comique in Paris, which then went on to tour internationally to huge success.

From Charpentier to Rameau, through Couperin, Mondonville, Campra, or Montéclair, William Christie is the uncontested master of tragédie-lyrique as well as opéra-ballet, and is just as comfortable with the French motet as with music of the court. But his affection for French music does not preclude him from exploring other European repertoires and, as well as his many acclaimed performances of Italian works (Monteverdi, Rossi, Scarlatti, Landi), he broaches Purcell and Handel with as much success as Mozart or Haydn.

William Christie’s particularly busy operatic career has been marked by numerous collaborations with renowned theater and opera directors (Jean-Marie Villégier, Robert Carsen, Alfredo Arias, Jorge Lavelli, Graham Vick, Adrian Noble, Andrei Serban, Luc Bondy, Deborah Warner), which are always major events in the musical calendar. His most recent include Atys at the Opéra Comique and New York’s Brooklyn Academy of Music in 2010, La Didone at the Théâtre de Caen and the Théâtre des Champs-Elysées in 2011–12, Charpentier’s David et Jonathas at the Festival d’Aix-en-Provence in 2012, and Rameau, Maître à Danser, which premièred in Caen before touring internationally, including performances at Moscow’s Bolshoi Theater.

As a guest conductor, William Christie often appears at opera festivals such as Glyndebourne (notably Hippolyte et Aricie in the summer of 2013) or at opera houses such as the Metropolitan Opera of New York, the Zurich Opernhaus, or the Opéra National de Lyon. Between 2002 and 2007, he regularly appeared as a guest conductor with the Berlin Philharmonic.

His extensive discography (more than 100 recordings, many of which have won awards and distinctions in France and abroad) with Harmonia Mundi, Warner Classics/Erato and Virgin Classics reflects the richness of his artistic ventures. His most recent recordings were released by The Arts Florissants Éditions: Belshazzar and Music for Queen Caroline by Handel, as well as Le Jardin de Monsieur Rameau, which features the winners of Le Jardin des Voix 2013.

This event is part of his Humanitas series. For more information please visit: http://whtrust.org/upcoming-events
Abstract
This paper seeks to reflect on the Conductor’s role as musicianship mentor for selected student participants in the higher education context through the rehearsal and performance stages of two major works for choir and orchestra: J. S. Bach Cantata BWV182 Himmelskönig, sei willkommen! and Karl Jenkins The Armed Man: Mass for Peace. During the rehearsal process for the first work, J. S. Bach Cantata BWV182 (May 2016), the conductor guided twelve participants through an intensive study of the repertoire in musicianship and conducting classes. Two years later selected participants from the original twelve again took part in the rehearsal and performance process of the second work, Karl Jenkins The Armed Man: Mass for Peace (May 2018). This time the conductor did not guide the selected participants through an intensive study of the repertoire in musicianship and conducting classes. At the time of the performance these selected participants attended a follow up interview to reflect upon their personal development of musicianship skills in the intervening two years since the first performance, and the subsequent independent personal application of these skills in relation to the rehearsal and performance stages of this second work. This paper presents the emerging idea that the selected participants have developed from undergraduate musicianship mentees into graduate early career conductors who are also musicianship mentors.

Biography
Aleta King is director of the Avondale Conservatorium and lecturer in musicianship and conducting, as well as the artistic director of Avondale Chamber Orchestra, Avondale Singers and the premiere vocal ensemble The Promise. A former lecturer in musicianship at the universities of Queensland and Melbourne and accompanist for the Queensland Conservatorium Chorus, Aleta regularly presents for the Australian Society for Music Education, the Kodály Music Education Institute Australia and the Australian National Choral Association. During her studies at the Liszt Academy’s Kodály Institute, Aleta received the Sarolta Kodály Foundation Scholarship as well as the International Kodály Society Sarolta Kodály Scholarship and the Hungarian Government Scholarship. As musical director of the London Adventist Chorale, Aleta had the experience of performing for Her Majesty Queen Elizabeth II at the Golden Jubilee celebrations at Buckingham Palace. Aleta is a Doctor of Musical Arts candidate in Conducting with Associate Professors Neil McEwan and Jennifer Rowley at the Sydney Conservatorium, and has conducted the Conservatorium Orchestra and Choir and served as Assistant Chorus Master to the Conservatorium Choir and Chamber Choir.
Abstract
As academia becomes more diverse along many axes, inclusive learning spaces are becoming ever more important as a means to bolster student success. What does inclusivity mean for an auditioned ensemble that is, by its nature, exclusive? How can collegiate orchestras become genuinely inclusive learning spaces? Do ensembles have a special role to play in welcoming historically underserved populations of students into academia? To answer these questions, I begin by arguing for the importance of diversity and inclusivity in collegiate orchestras. To that end, I will offer the results of my quantitative research into correlations between ensemble participation and student success, especially among students of color and first-generation college students. I argue that these correlations point to a special opportunity for ensembles to make a difference in the lives of students. In order to make full use of that opportunity, collegiate ensembles need to be both diverse and inclusive. I will offer practical suggestions from recent general pedagogical research that can help create such an environment in an orchestra, despite its underlying structure of exclusion. Finally, I argue that orchestral programs should be understood as high-impact practices that greatly improve the outcomes of historically underserved groups of students.

Biography
Dr Jaemi Blair Loeb is the Visiting Director of Orchestras at Grinnell College (Iowa, USA) and serves as Digital Projects Manager on the national board of the College Orchestra Directors Association. Previously, she was the Director of Instrumental Ensembles at Centre College (Kentucky, USA) and the founding director of the International Conductors’ Festival - Danville. Her professional life is marked by entrepreneurship, program building, and working tirelessly to break down the barriers that often separate people from art music. She consistently works with living composers to both premiere new pieces and present the often elusive second or third performance. Dr. Loeb’s research interests are largely focused on using post-structuralist and Marxist theory to analyze music both on the page and in its cultural structures, with a special interest in practical ethics. Her current project on creating inclusive ensembles comes out of her time in Kentucky, where she learned that simple access is not enough to create equity. Dr. Loeb is a committed and innovative teacher both on and off the podium with a focus on undergraduate learning. She holds degrees from Brown University (B.A.), University of North Carolina - Greensboro (M.M.), and the University of Houston (D.M.A.).
Dr Jennifer Kelly (Lafayette College)

Meta Mindset: Creating meaningful performance in a liberal arts college setting

Abstract
Communicating a meaningful performance of compositional intention with accurate performance practice within a live concert of student performers is a challenge. As a conductor and professor, I am also part of a higher education interdisciplinary working group that has developed a model—Meta Mindset—used across disciplines and empowering a student ensemble’s sense of ownership of every musical piece as each student recognizes their individual role and responsibility in rehearsal, while the ensemble collective works toward a public concert of real and lasting impact. The Meta Mindset is a graphical construct that describes the process we use to approach challenges, opportunities, and problems. It allows us to see that each of us brings background, positionality, and valuable knowledge to every rehearsal. Whether solo, or as part of a multidisciplinary ensemble membership, the Mindset identifies the characteristics of each inspirational decision that motivates action and fuels creativity. This framework explains the need for discovery, deliberate risk, and musical literacy to deliver the value of our inspiration. The Mindset makes explicit the thought process we commonly use so that we can practice and improve it. It puts context to feeling uncomfortable, getting stuck, and struggling so we can develop tools for productive persistence that reveal the next step toward creating intrinsic and extrinsic value. Through the practice of Meta Mindset in rehearsal, students actively exercise control of their own individual learning while valuing the collective work of an ensemble. They experience the impact effective communication has to create a meaningful performance.

Biography
Dr Jennifer Kelly is Associate Professor of Music, Head of Choral Activities, and Director of the Arts at Lafayette College, in Pennsylvania, U.S., and is the Artistic Director of Concord Chamber Singers. An authority on American women composers, she authored In Her Own Words: Conversations with Composers in the United States (UIP, 2013), and has presented her research in the U.S., Europe, and China. A professional conductor, Dr Kelly has conducted the Los Angeles United Musicians Symphony Orchestra, Philharmonic Orchestra at the Kadima Conservatory, and varied ensembles at the colleges of Los Angeles Valley and Lafayette. Currently developing new commission projects with a grant from The Hearst Foundations, Kelly premiered a major work by Gabriela Lena Frank as part of a year-long residency to explore creative process across disciplines. Recent commission projects include the first concerto for sitar, tabla, orchestra and chorus, composed by Hasu Patel. As Director of the Arts at Lafayette, she co-leads the two-year artist/scholar programming for Tapestries: Voices within Contemporary Muslim Cultures with a grant from the Association of Performing Arts Professionals and Doris Duke Charitable Foundation, and is also co-Principal Investigator for a grant from the Kern Family Foundation to reconceive the entrepreneurial mindset in higher education.
Abstract

Millennial learners bring varied assets to a choral classroom each day. They prefer interactive and collaborative learning, are able multitaskers, and seek strong connections with peers and teachers. These strengths are valuable to our ensembles and make rehearsals a perfect habitat for supporting 21st century learning. Other millennial attributes such as familiarity with technology, a desire to work in less formal environments, and a need for instant gratification have challenged teachers to move away from standard podium lectures as the single method of engaging students. Choral conductors have continued the tradition of a “sage on the stage” in that our traditional version of musical leadership often reflects this very paradigm, physically and symbolically. Future conductors will need pedagogical strategies beyond the usual direct instruction delivery. Instructional models that reflect the latest brain research work well in various academic classroom environments, but models for transferring this research to choral rehearsals are presently in short supply. Based on ongoing experiments in two university settings, this session will address models for updating our traditional rehearsal environments and translating academic teaching models for musical settings. Preliminary results of these experiments demonstrate successes and challenge philosophies of conducting and our definitions of performance success. ***This session can be done either in an individual paper format (with co-authors) or could transform into a themed/panel situation if there was interest. I’ve submitted assuming individual paper format, but am happy to consider an alternate presentation format if there is a need.

Biographies

Dr Daniel McDavitt is assistant professor of music and Director of Choral Activities at Goucher College in Towson, Maryland. Previous to this appointment, he was Director of Choral Activities at Loyola University Maryland, and Acting Director of Choirs at Knox College. Dr McDavitt’s compositions and arrangements have been performed and broadcast throughout the United States and abroad. His music is published by ECS Publishing, Walton Music, Jackman Music, and Holy Sheet Music. He also has a number of self-published works available through his website, www.danielmcdavitt.com. Dr McDavitt has been awarded a commission from the Barlow Endowment for Music Composition, and won first prize in the Magnum Opus Composition Competition; he has also received numerous grants for music research and to promote new works by living composers. In 2017, he was honored with the Excellence in Teaching Award at Goucher College. Born and raised in Missouri, he holds a bachelor of arts degree in music and humanities and a master of music degree in choral conducting from Brigham Young University, and a doctor of musical arts degree in choral conducting and literature, with a minor in theory/composition, from the University of Illinois at Urbana-Champaign.

A native of Chicago, Illinois, Cherilyn Worthen is 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 been a conductor with Millennial Choirs and Orchestras, directing choirs of all ages in California, Arizona, Texas, and Utah. She conducted a choir of 400 young women in a worldwide broadcast for the Church of Jesus Christ of
Latter-Day Saints as well as the 2012 and 2017 UMEA Women’s Honor Choirs in Salt Lake City, Utah. She presented research at the inaugural conference of the Oxford Conducting Institute (OCI) at Oxford University in June 2016. Dr. Worthen presently serves as the Women’s Choir Repertoire and Resources chair for ACDA Utah and as Higher Education VP for the UMEA.
Dr Jeremiah Cawley (Western Kentucky University)

(Un)Conducting Andriessen: The politics of 1970s minimalism in rehearsal and performance today

Abstract
Louis Andriessen’s music from the 1970s is expressly political. Pieces such as Workers Union and De Volhardingarose out of what Andriessen calls his “social consciousness.” They were composed to be critical of the Dutch government and the Vietnam War; their instrumentation, compositional techniques, and often conspicuous lack of a conductor in performance equally denounce the musical establishment. This aesthetic reproof would see the conductor deposed by musico-democratic uprising. The conductor’s mid-twentieth-century reputation as autocrat—a reputation that has, perhaps, not entirely changed in the twenty-first century—would seem to justify this removal. Addressing the polemizing aesthetics of Andriessen’s unconducted and collective unison works provides a backdrop against which today’s conductors can examine their own ensemble relationships, rehearsal methods, and musical interpretations. The results of this examination suggest that the antagonizing dichotomy that Andriessen established in the 1970s can today be transformed into a unifying principle, that the conductor can develop a musical sphere—an ethos and politics—that is rooted in a work’s aesthetics. The score grounds not only the conductor’s artistic vision, but from it conductors might equally derive interpersonal organizing principles capable of enhancing players’ and singers’ artistic achievements from first rehearsal through final performance.

Biography
Jeremiah Cawley is a conductor and tenor whose interests and performance experience extend from the music of the Renaissance to contemporary art music. Jeremiah has conducted multiple premier performances, including music by Louis Andriessen and Michel Van Der Aa. He founded the Seattle-based new music ensemble The Box Is Empty, the Atlanta-based Fifth Hammer. He has worked closely with other contemporary groups including The Riot Ensemble (London, UK), appearing as guest conductor on the record Approaching Dutilleux (Coviello Classics). Jeremiah has sung with the GRAMMY-nominated True Concord, many groups throughout the United States and United Kingdom, and was an inaugural member of the new vocal ensemble Solaris. Jeremiah completed Master of Music and Doctoral of Musical Arts degrees at the University of Washington under the supervision of Dr. Geoffrey Boers. His dissertation, The Economics, Aesthetics, and Nonprofit Organization of Professional Vocal Ensembles, was nominated for the American Choral Directors Association’s Julius Herford Dissertation Prize. He is currently on the faculty of Western Kentucky University, and has previously held posts at Georgia State University. He lives in Bowling Green, KY with his wife, Crystal.
Dr David Baltuch (Birmingham Conservatoire, Birmingham City University)

*Between the conductor and the soloist, Who is the Boss? A critical study on shared leadership and the construction of a unified musical meaning*

**Abstract**
How do conductors and soloists mediate their musical input and leadership during the rehearsals and performances of a concerto? Taking as a starting point the controversy that took place between Leonard Bernstein and Glenn Gould at Carnegie Hall in 1962, I shall further document this discussion by presenting excerpts from an interview of the French pianist Pierre-Laurent Aimard and the Swiss conductor Philippe Jordan that revolve around the same issue. I shall then examine this subject from an historical perspective in light of the shared leadership practiced by the violin-conductor and the keyboard-conductor during the eighteenth and nineteenth Century in Europe. To conclude, I shall explore what we could possibly learn about orchestral conducting, music and the construction of musical meaning from the Bernstein/Gould controversy and other such debates.

**Biography**
David Baltuch is a pianist, composer, conductor and pedagogue, and a researcher focusing on orchestral conducting and musical semiotics. He has studied at the Brussels Conservatoire, Belgium, earning diplomas in piano, chamber music, solfeggio, harmony, counterpoint, fugue and orchestral conducting. He then engaged into further piano studies with Eduardo del Pueyo. At the École Normale de Paris, he earned a diploma in orchestral conducting. He has participated to conducting summer courses and seminars in England with Benjamin Zander and Peter Broadbent, and in France with Dominique Rouits and Bernard Tétu. As a performing pianist, David Baltuch has a vivid interest in the music of Zemlinsky. He also promotes the concept of musical crossover, proposing innovative concert programmes that feature classical, popular and jazz masterworks. In 2015, David Baltuch has earned a PhD at Birmingham Conservatoire (Birmingham City University) with a thesis devoted to the phenomenon of orchestral conducting. In his dissertation, David Baltuch compares written testimonies of expert practitioners (conductors, players and pedagogues), and then confronts the results of his text-based study with a comparative video analysis of Bernstein and Boulez conducting Mahler’s Second Symphony. David Baltuch has given lectures in Belgium (Brussels, Farciennes and Louvain-La-Neuve), England (Birmingham, Canterbury and Oxford), and Finland (Helsinki).
David Anthony Taylor (Sydney Conservatorium)

The British choral director Down Under: Differences in cultural attitudes to leadership authority in the choir rehearsal and considerations for choral pedagogy

Abstract
This paper examines Australian cultural attitudes towards authority in the broader community that differ from those encountered in Britain and proposes that these attitudes may also manifest themselves during musical rehearsals – especially within amateur choral organisations such as community choirs. Ideas such as ‘Australian Egalitarianism’, ‘anti-authority’ and ‘tall poppy syndrome’ are reviewed. Part of the authority of conductors is directly related to leadership style and how musical decisions are made, with two broad systems being identified in the literature: Conductor-only (i.e., the conductor is solely responsible for all artistic decisions) or musician-input (i.e., members can contribute either by offering suggestions or engaging in discussion). The idea that amateur choirs in the two countries may each prefer a different system is put forward and the wider implications of this are discussed in the context of other ‘collectivist’ and ‘individualist’ nations. Existing research in this area is scant, and it is argued that more is needed to more fully educate and prepare choral conductors seeking to pursue international careers across a range of cultures and demographics. This paper forms the backdrop to research currently undertaken, the idea for which stemmed largely from personal experience as a British-trained choral conductor arriving in Australia.

Biography
David Taylor was born in Wimbledon, London, and started his musical career as a young chorister. From the age of seven he also studied piano, later taking up the organ and percussion. In 1999 he gained a BA (hons) Music from Middlesex University. During the early part of his career David was also a member of the London Philharmonic Choir, performing under the direction of such international figures as Mark Elder, Kurt Masur, Pierre Boulez and John Eliot Gardiner. He went on to become the Organist and Choirmaster at St. John the Divine Church, Merton and pursued a career in choral direction, studying for a time with Paul Spicer at the Royal College of Music. In 2003 he founded the New London Camerata chamber choir and moved to Australia in 2005. Between 2009 and 2011 David was Assistant Chorus Master at the Sydney Philharmonia Choirs and Musical Director at Coro Innominata from 2012-2014. He is currently Organist at St Anne’s Anglican Church, Strathfield, and holds an MMus (coursework) and an MMus (research) from the University of New South Wales, where he works as a casual lecturer and tutor, and is a doctoral candidate at the Sydney Conservatorium of Music.
Evan Harger (Michigan State University)

Democratic score study: How the metaphysical and aesthetic ideas of John Dewey inform 21st-century interpretation

Abstract
This paper will argue that our conception of score study as a solitary activity is a 19th century relic which leads to a feeling of alienation in the contemporary orchestral musician. The common “Sage on the Stage” mentality – where the conductor imparts an interpretation that is based on their private relationship with the score – is based on a faulty understanding of how meanings are communally generated. It is commonly believed that the final musical product will suffer if interpretive decisions are made by the collective ensemble rather than by the lone conductor. It is assumed that competing interpretive ideas will conflict with one another.

Utilizing John Dewey’s metaphysical, aesthetic, and educational writings, this paper will present the philosophical framework underpinning the idea of “Democratic Score Study”. Simply stated, the performers and audience are also integral parts to the interpretive process. It will then conclude with practical suggestions for how to implement this model in the modern academy. Only by reconnecting the artificial interpretive lines drawn between conductor, orchestra, and audience, can a truly 21st century aesthetic be established.

Biography
Evan Harger is Director of the Concert Orchestra at Michigan State University. Previously, Evan served as Assistant Conductor to the Oregon Mozart Players, the Assistant Conductor to The University of Oregon Symphony Orchestra, and Director of the University of Oregon Campus Orchestra. Past guest conducting engagements have included The St. Petersburg State Symphony Orchestra, The Oregon Mozart Players, and The Riverside Chamber Symphony. He also serves as the Production Assistant for the Oregon Bach Festival’s Berwick Academy – a summer festival for students from around the country dedicated to authentic period instrument performance.

With a passion for teaching, Evan strives to enrich the lives of college students from all majors and walks of life through orchestra. He has received the Excellence in Instruction Award for two consecutive years for expanding the UO Campus Orchestra from nineteen to sixty students. With an equal passion for Philosophy, Evan teaches summer courses at Oregon’s Oak Hill Summer Enrichment Program in the philosophy of music and art aesthetics. His research interests include the history of aesthetics, the intersection of theories of moral realism and aesthetic realism, embodied knowledge, and the influence of Dewey’s pragmatism on the contemporary orchestral rehearsal.
Abstract
This paper examines the importance of how the interpretation of a performer’s speed, based on a tempo indication of Mozart, can alter the drama and nuance of an opera’s story. The performer/conductor is responsible for the musical decisions of speed, and this is paramount to the artistic success of any performance. The Marriage of Figaro and The Magic Flute are two operas where the choice of speed relies much on an understanding of historically informed performance practice. When miscalculated, problems can arise in the performance when conveying the narrative of the libretto. Two relevant examples are Pamina’s aria Ach, ich fuhls from Act 2 of The Magic Flute and the Countesses’ aria Porgi amor from Act 2 of The Marriage of Figaro. An understanding of historically informed performance is central when evolving a decision to support suitable outcomes. These decisions can be observed in performances by such HIP interpreters; Mackerras, Gardiner and Jacobs. If the tempo indications are not carefully considered, then the relationships between text and music of the characters may be compromised and consequently impact the libretto. French conductor and musicologist Jean-Pierre Marty presents a compelling argument in his book – Tempo Indications of Mozart (1988) to any performer when taking on this responsibility. This paper considers Marty’s stance for developing a convincing performance when combining both the composer’s and librettist’s intentions.

Biography
Dr Ian Cook is a senior lecturer at Avondale Conservatorium, Avondale College of Higher Education (Australia). In 2000 Ian gained his M.MUS majoring in conducting and later his PhD in 2009 in opera/music theatre. His 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. His research included an analysis of 44 performances from 1936-2004 where the relationship of tempo indications and speed cross-referenced with the work undertaken by French conductor Jean Pierre Marty in his book The Tempo Indications of Mozart (1988) - Yale University. In 2014 Ian was awarded a SAR Fellowship (Scholars and Artist in Residence) at the National Film and Sound Archives in Canberra researching Mozart performances in Australia from the 20th century. More recently has been developing Professional Development programs for elementary conductors using the interactive software program Notion Conducting Curriculum. Ian has presented at numerous conferences in Australia since delivering a paper at OCI 2016 on the benefits of this software program to build skills in young conductors along with an accredited Professional Development course for school teachers in NSW schools for conducting and ensemble leadership.
Dr Emily Payne (University of Leeds)

Tracing time in indeterminacy: The conductor as ‘chronometer’ in John Cage’s Concert for Piano and Orchestra

Abstract
Empirical research on orchestral performance has focused almost exclusively on tonally mediated, notated music of the common practice period. Consequently, the experiences of performers have been viewed through a lens focused primarily on principles of coordination, one that assumes the existence of unified performance practices. But what happens when that unity does not exist? Indeterminate music challenges the conventional relationships between musicians, instruments, and scores through techniques that elicit contingency in performance, interrogating the mechanisms and hierarchies that traditionally pervade classical music-making. This paper examines the role of the conductor in indeterminate music, using as a case study John Cage’s Concert for Piano and Orchestra (1957–58). The orchestra plays from separate parts, and, working within a predetermined duration, each performer can choose to play any number of pages of the part. The conductor works from a performance part too, using both arms to imitate the hands of a clock, to, in Cage’s words, change ‘clock time to effective time’. Drawing on interviews and observational studies undertaken with the ensemble Apartment House, the paper examines the conceptual, aesthetic, and practical questions that the Concert raises for performance, and their implications for analysis.

Biography
Emily Payne a Postdoctoral Research Assistant on the AHRC-funded project, ‘John Cage and the Concert for Piano and Orchestra’, and a Teaching Fellow in Music Psychology, based at the University of Leeds. She undertook her Doctorate at the University of Oxford, employing ethnographic methods to investigate the creative processes of clarinet performance. Her research interests include psychological and anthropological approaches to the study of musical performance (particularly of 20th-century musics), creativity, and collaboration. Her work is published in Contemporary Music Review, cultural geographies, Musicae Scientiae, and is forthcoming in Music & Letters. She is co-editor of the Handbook of Time in Music, under contract with Oxford University Press. Emily also works as an Academic Studies Tutor at the Guildhall School of Music & Drama.
Dr Kevin Purcell (Australian Discovery Orchestra)

Reconfiguring rehearsal and performance processes for streaming concerts: A case study

Abstract
The Australian Discovery Orchestra; Australia’s only professional-level, streaming-only, symphony orchestra has established a unique approach to concert design and audience engagement. To facilitate the presentational outcomes and online audience engagement tools for each of its streaming-only concert events, the orchestra has developed a rehearsal and concert methodology distinctly different to live-audience, in-situ, traditional presentations. Using exemplars of concerts from both current and recent seasons, this paper outlines the methodology and preparation for each concert, including rehearsal strategies, to achieve the desired outcome with only 6 hours of rehearsal per programmed event. The paper also reviews the in-line, digital, performance elements created prior to each concert event, and how they are configured to work seamlessly within the orchestra’s presentation. Aspects of longitudinal post-concert audience engagement and how these digital elements affect individual orchestra player’s approach to music making will also be discussed. A taxonomy for developing integration between digital and live performance elements will be introduced to provide an introduction on how to design similar processes for any orchestra performance activity.

Biography
Kevin Purcell is one of Australia’s most distinguished conductors & musical directors. He has conducted orchestras, Opera and Musical Theatre around the world in a career spanning more than 30 years. Kevin has been Music Director of the Australian Discovery Orchestra (ADO) since June 2015. The 68-member orchestra’s purpose is to afford professional-level orchestral musicians from across the country the opportunity to perform repertoire both familiar and new. The ADO is one of the world’s most innovative orchestral initiatives. Its concerts are streamed-only, providing unique immersive and interactive opportunities for a global audience. He has conducted, amongst others, Ensemble Intercontemporain, the Synchron Stage Orchestra (Wien), Bratislava Studio Symphony Orchestra, Hradec Králové Filharmonie, Beethoven Chamber Orchestra, Königsgrätz Philharmonic, West Bohemia Symphony Orchestra, Georgian State Television and Radio Orchestra and Dinu Lipatti Philharmonic. Kevin has also conducted extensively in London’s West End and in South-East Asia, as well as national touring productions of Broadway musicals. He is also an award-winning musical theatre composer and an arranger much sought after for his American Songbook orchestrations. His arrangements have been performed by leading orchestras including, the National Symphony Orchestra (Kennedy Center for the Performing Arts), New York City Opera, New York Pops and the Boston Pops.
Dr Alexandra Dee (University of St. Francis, Joliet, Illinois)
The Atlanta School: A new approach to promoting audience receptivity to contemporary symphonic music

Abstract
American orchestras face constant box-office pressures. One aspect that can affect ticket sales is concert programming, and thus the audience's interests often receive consideration in music directors' programming choices. Many music directors have noted their audiences lack an interest in contemporary music and have tailored their programming accordingly, for fear that patrons will not attend a concert featuring new music. In contrast, some music directors have remained determined to program contemporary music and have found novel approaches to engage their audiences with such repertoire. This study investigates Robert Spano and the Atlanta Symphony Orchestra, a present-day example of a music director and symphony who successfully program contemporary music. Since 2001, they have established a cadre of five composers whom they champion in long-term relationships. Dubbed the Atlanta School of Composers in 2005, this group, Spano, and the Symphony have become a cultural force that has created unprecedented levels of community support for new music. By documenting how the Spano-led Atlanta Symphony has supported contemporary music through commissions, performances, and recordings, as well as its audience's response to these efforts, this study provides a model for other orchestras and music directors who wish to create a positive atmosphere for new music.

Biography
Alexandra Dee is Director of Orchestral Activities and Assistant Professor of Music at the University of St. Francis in Illinois, where she conducts the Joliet Symphony Orchestra and chairs the Department of Music and Performing Arts. Additionally, she is Music Director and Conductor of the South Loop Symphony Orchestra in Chicago and Cover Conductor for the Joffrey Ballet, with whom she debuted in February 2017 on one day’s notice conducting the Chicago Philharmonic. In 2016 she conducted the Chicago premiere of John Musto’s opera Later the Same Evening with the Northwestern University Opera Theater. Recent summers have seen Dr. Dee conducting as an Emerging Conductor at the Peninsula Music Festival, leading the Festival Orchestra at the Dulwich International Music Academy in Beijing, China, and conducting the Scottish Chamber Orchestra at the Orkney Conductors’ Course. In August 2018 she will be the guest conductor at Manitoba Underground Opera. Dr. Dee holds a Doctor of Musical Arts degree in orchestral conducting from Northwestern University, where she studied with Victor Yampolsky, as well as Master of Music and Bachelor of Music Education degrees from Florida State University, where she studied with Dr. Alexander Jiménez.
SATURDAY 23 JUNE

9.00 Mary Ogilvie Lecture Theatre

Prof. Roger Allen, invited speaker

Furtwängler

Roger Allen read music at the University of Liverpool whilst at the same time studying the organ with Noel Rawsthorne at Liverpool Anglican Cathedral. He is Fellow and Tutor in Music and Dean of St Peter’s College in the University of Oxford. Roger’s research is primarily in late nineteenth and early twentieth century German and English music with special interests in Wagner, Bruckner and Elgar. He is a member of the Editorial Board of The Wagner Journal, to which he regularly contributes articles and reviews. He is also interested in analytical issues and is presently focusing on long-term structural and tonal processes in Wagner and Bruckner. His ongoing study of late nineteenth-century performance practice is fostering an interest in the development of critical methodologies for the study of historic recordings as a musicological resource. He maintains a performance profile as organist and pianist specialising in chamber music and Lieder accompaniment. His undergraduate teaching concentrates on nineteenth and early twentieth century music history, philosophy and aesthetics of music and analysis; he has also supervised doctoral students working on critical studies of Wagner’s late essays, issues in late nineteenth-century British music and culture and German musical works by composers contemporaneous with Wagner. He is the author of Richard Wagner’s ‘Beethoven’ (Boydell and Brewer, 2014) and the recently published Wilhelm Furtwängler: Art, Politics and the Unpolitical (Boydell and Brewer, 2018).
9.30 Mary Ogilvie Lecture Theatre

Choirs in Society

Prof. Roger Allen, chair (biography on pg. 39)

Dr Michael Bonshor (University of Sheffield)

*Group dynamics in amateur choirs: the effects of social learning upon confidence levels during the rehearsal and performance process*

**Abstract**

This paper is based on a data-driven, qualitative research project, which was designed to investigate the causes and effects of varying confidence levels in amateur choral singers. The main objective was to develop confidence-building strategies with practical applications in choral rehearsal and performance. The superordinate emergent themes include choral group dynamics, social cohesion, communication and collaboration. The importance of communal learning in choirs was highlighted, and the conductor’s contribution to group processes was explored. In this presentation, the impact of inter-singer verbal and non-verbal communication will be examined, with particular reference to the role of teamwork, the influence of unofficial choral ‘team leaders’, and the role of the conductor. During group singing activities, peer mentoring, role modelling, and reciprocal musical and moral support all have an effect upon choral learning, performance quality, and individual and collective confidence; an awareness of these factors may have a positive impact upon approaches to choir leadership. These findings are presented in relation to relevant psychological, philosophical and pedagogical frameworks, which have implications for choral conductors in a wide range of settings. Practical applications of these frameworks are suggested, and confidence-building strategies are recommended, based upon the presenter’s research and experience as a practitioner.

**Biography**

Dr Michael Bonshor has conducted amateur and professional choirs, choral societies, musical theatre groups, operatic societies, orchestras, and chamber choirs. He enjoys teaching singers, instrumentalists and conductors of all ages and abilities. Michael holds a PhD and MA from the University of Sheffield, where he teaches on the Music Psychology programme. His research interests include choral direction, confidence-building, managing performance anxiety, and musical wellbeing. Michael was awarded an ECR Fellowship with the Institute of Musical Research, Royal Holloway, University of London, for his choral research, and a SEMPRE Gerry Farrell Travelling Scholarship for his research on music and wellbeing. He is an Honorary Research Fellow in the Music Department at The University of Sheffield and a Research Associate in Sheffield’s Music and Wellbeing Unit. He is also an Associate Member of the International Centre for Community Music, and a longstanding Fellow of the Incorporated Society of Musicians. Michael has published and presented his work on singing and conducting internationally and throughout the UK, and he was an invited keynote speaker at the International Festival of Male Choral Singing in April 2017. He has recently completed his first book, ‘The Confident Choir: A Handbook for Leaders of Group Singing’: https://rowman.com/ISBN/9781538102787
Do You Hear the People Sing?’ The impact of a community choir in a forensic setting

Abstract
This presentation considers the health benefits that may be experienced by patients and staff in a forensic setting when singing in a choir. The choir was conducted by a music therapist who had worked in this setting for several years. It also investigates how shared participation in choral experiences might influence the relationships between patients and staff. The project was undertaken throughout a six-month period in which weekly rehearsals comprising up to eight patients and six members of staff were held; a short performance was arranged at the culmination of the project. The study was taken as part of a Professional Doctorate qualification. Findings suggest that people may experience overall feelings of wellbeing such as enjoyment, warm-heartedness, excitement and fun as well as an increased awareness of posture and breathing. A sense of belonging and hope may similarly be felt. In addition, opportunities for learning are provided and a sense of empathy towards others may be fostered. The results also suggest that shared participation in choral experiences can positively influence the relationships between patients and staff through feelings of benevolence for each other, a removal of boundaries and a deeper realisation of being a person in one’s own right.

Biography
James Robertson comes from Helensburgh in Scotland. He initially studied piano and singing at the Royal Scottish Academy of Music and Drama in Glasgow (now the Royal Conservatoire of Scotland). Following a period of songwriting and performing in London, James trained as a music therapist at the Nordoff-Robbins Music Therapy Centre. For most of his life he has worked in music therapy and music education. He has also worked within higher education in universities in Aberdeen and Edinburgh; for several years he was the Programme Leader of the MSc Music Therapy at Queen Margaret University, Edinburgh. He is now a Visiting Lecturer at Edinburgh Napier University. James has composed extensively for children and adults in music therapy (Barcelona Publications). He has sung with and conducted several choirs throughout Scotland, including Lauderdale Community Choir in the Scottish Borders. James now lives in Edinburgh where he works as a freelance music therapist, composer and choral arranger.
Jonathan Schranz (Royal Academy of Music)

Singing from the same hymn sheet: The practicalities and benefits of working as a choral conductor in a prison chaplaincy

Abstract
Through a series of monthly rehearsals and liturgical performances I have established a Church Choir made up of prisoners within the multi-faith centre at HMP Thameside, a Category B prison in South East London. This project considers the ways in which my approach to conducting and musical leadership have evolved throughout the process and discusses the potential benefits and limitations of this work. Arts programmes in prisons have been running for decades and the results in terms of reducing reoffending are beginning to show forth. Many arts-based charities seek to address issues of social stigma, quality of life, mental health and self-esteem which affect prisoners through music programmes, working with prisoners post-release to assist with reintegration and, reducing reoffending. However, little has been written on the impact of liturgical music within prisons, which is symptomatic of a wider lack of church-based choral activity within the prison service. My methodology draws on my own reflective writing throughout the process of rehearsal and performance in the form of a diary, conversations and written feedback from prisoners as well as other musicians, all situated within the wider context of the current state of arts provision within prisons in this country.

Biography
Jonathan Schranz is a freelance conductor based in London. He studied choral conducting at the Royal Academy of Music where he was awarded a Distinction along with numerous prizes, and read music at Churchill College, Cambridge, graduating with first class honours in 2015. Jonathan enjoys a diverse career ranging from leading choral workshops in high security prisons to performing at private functions with his funk band, The Handlers. He is currently Organist & Musical Director at the Church of St John at Hackney, Conductor of Brentwood Choral Society, Office Choir Leader at Grant Thornton London and a Section Leader for the National Youth Choirs of Great Britain. He is a workshop leader with Sing Inside, and regularly delivers choral singing workshops in high security prisons. He also runs the early music octet FourFour, and the chamber choir The Fisher Consort. Previous conducting positions include the Orchestra of St Michael’s Primary School, The Orchestra on the Hill, Selwyn Jazz, Churchill Chorus, the Cappella Singers of Upminster, and the Schola Cantorum of Fisher House, Cambridge University Catholic Chaplaincy.
9.30 Seminar Room 3
Perspectives on Repertoire: Practical Solutions
Alice Farnham, chair (biography on pg. 1)

Assoc. Prof. Neil McEwan (University of Sydney Conservatorium of Music)
Britten’s War Requiem: the quest for the ideal performing arrangement

Abstract
In June 2013 at the Sydney Conservatorium of Music mounted a performance of the War Requiem of Benjamin Britten to mark the anniversary of his birth. The normal layout for performances is based on the premier performance in the new Coventry Cathedral in May 1962. In the two performances in 2013 given at the University of Sydney Conservatorium’s Verbrugghen Hall the stage area is too small to accommodate the choir and the symphony orchestra plus the chamber orchestra and two soloists. The chamber orchestra and the two soloists were placed in the back gallery behind the audience, with another conductor, and the children’s choir was at the front, rear of the main choir, high up with the organ, which accompanies them conducted by the principal conductor of the full orchestra. The aim of this paper is to consider the possibilities of new concepts in arranging the musical components in differing formats. The Sydney Conservatorium’s set-up created a unique ambience for the audience in hearing the impact of Owen’s verse from the rear of the audience accompanied by the chamber orchestra. These two performances provided a vivid experience in presenting the War Requiem, culminating in a new approach in presenting this evocative and highly emotional work.

Biography
Associate Professor Neil McEwan AM 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 at the University of Sydney Conservatorium of Music. He has recently conducted the War Requiem of Britten and the Dream of Gerontius of Elgar, and as a performer/researcher regularly gives premieres of contemporary Australian choral works. In 2014 ABC Classics released a CD of Gregorian chant recorded with the St. Laurence Schola conducted by Neil, which reached the top rating on the Australian ARIA awards. He is also the director the Choir of Christ Church St Laurence. He has been invited as an adjudicator for a number of choral competitions and continues to give research/demonstration papers on aspects Gregorian chant and conducting at international conferences and universities. In 2016 Neil presented a paper with demonstrations at Oxford University on Conducting Gregorian chant.
Dr Jonathan Williams (University of Oxford)
Rameau’s operas: approaches to preparing the vocal music

Abstract
Despite their popularity in France, the operas of Jean-Philippe Rameau (1683-1764) have elsewhere stood somewhat apart from the main canon. Conducting two Rameau full-staged productions during 2017 – Les fêtes d’Hébé (with L’Académie de l’Opéra national de Paris) and Dardanus (with English Touring Opera) – has therefore provided rare and fascinating opportunities to study and experience his music. Particularly instructive has been the process of rehearsing singers and instrumentalists who are largely unfamiliar with a repertoire in which many questions arise over the most fundamental of issues: tempo and rubato, notation of a flexible rhythm, phrasing and articulation, ornaments and understanding the multi-layered librettos, to name but a few. This paper will outline an approach to the distilling and communication of some of these complex Rameau-specific practices: what can be learned through the analysis of primary sources (scores and treatises); through the analysis of the music itself (metre, tonality, harmony, structure); and, most notably, through new ways of appreciating the idiosyncrasies of the libretto, its text and its versification. Through such a combination of performance and analysis, we hope to better understand these extraordinary and neglected products of the French Enlightenment.

Biography
Jonathan Williams enjoys an enviable reputation working at the highest level as a conductor, composer and musicologist. Equally at home performing live or in the studio, he has conducted such groups as the Orchestra of the Age of Enlightenment, English Chamber Orchestra, London Mozart Players, Royal Philharmonic Concert Orchestra and BBC Concert Orchestra. As Orchestral Director of Nimrod Productions, his work at Abbey Road studios can be heard on NOVELLO and BAFTA award-winning orchestral soundtracks with sales of over 70 million copies. A professor at GSMD from 1994 to 2004, Jonathan is now the Director of College Music at St Hilda’s College, Oxford, and tutor and examiner of Orchestration at Oxford University. Jonathan’s love of the operas of Jean-Philippe Rameau took him to undertake doctoral work at Oxford; his edition of Rameau’s Anacréon (1754) was subsequently published by Bärenreiter and given its première by Jonathan and the OAE in 2012. He subsequently founded the Rameau Project and was at the forefront of the UK celebrations during Rameau’s anniversary year in 2014, with performances on the Southbank with the OAE of three Rameau operas.
11.30 Mary Olgilvie Lecture Theatre
Language in Rehearsal
Assoc. Prof. Neil McEwan, chair (biography on pg. 43)

Dr Mary T. Black (University of Leeds)
Sing this phrase “slightly staccato” rather than a “glutinous legato!” Examining directors’ use of imagistic and technical terms in choral rehearsals

Abstract
The phrases in the title were encountered during doctoral research into the contexts and efficacy of imagery in choral rehearsals. The research was completed over five years and adopted a multi-method approach, using videoed observations, questionnaires and interviews. Twenty-one directors and over 330 choir members across 15 choirs contributed to the research. Sung responses to imagery were examined in their rehearsal context and the data was analysed using Interpretative Phenomenological Analysis. Whilst collecting data, it was obvious that locating instances of imagery in isolation was problematic due to the constant presence of other strategies. In order to preserve the ecological validity of the rehearsals, examples of vocal demonstrations, technical explanations, gestures and the use of Italian terminology were also gathered and examined. This presentation demonstrates the integration and combination of the verbal strategies (imagery, Italian and technical terms) and their relative efficiency in communicating clearly directors’ requirements. The imagistic nature of these three strategies will be established and the problems and advantages of their inter-dependency will be examined. The presentation will conclude with implications for choral directors and should correspond with the conference themes of verbal communication, the rehearsal process and views from the podium.

Biography
Dr Mary Black is a singer, lecturer, presenter and conductor whose long-held interest in choral singing and directing led to her completing a 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, most recently in Lund (Sweden) Hull, Truro and Berlin. 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 Visiting Research Fellow in the School of Music at Leeds University and divides her time between writing, presenting, singing and directing; she is Music Director of Liverpool Phoenix Voices.
Abstract
The process of rehearsing and performing a choral piece involves numerous decisions by the conductor. Part of these decisions is related to the sung text and includes aspects of diction that are not indicated by Western musical notation, as, for example, the duration of vowels and consonants and their exact instant of articulation. Although these choices have consequences for elements such as clearness of enunciation, rhythmic precision, or intonation, only a few writings on choral conducting are explicit about possible durations and/or instants of articulation of vowels and consonants. This paper aims to discuss conductors’ choices related to German choral diction, comparing conductors’ suggestions regarding the duration and the instant of articulation of vowels and consonants with analyses of six recordings of J. S. Bach’s movement “Trotz dem alten Drachen” BWV 227/5 and four recordings of Schubert’s part-song “An die Sonne” D439. Methods include analyses of writings on choral conducting, interviews with conductors, and recording analyses done with Sonic Visualiser. Results show similarities but also striking differences between the suggestions of some conductors and the analysed recordings, indicating that especially the duration of consonants is sometimes underestimated.

Biography
Caiti Hauck-Silva holds a PhD in Music, a Masters in Music, and a Bachelor in Music Education from the University of São Paulo (Brazil). Her PhD research discussed aspects of text diction in choral works sung in German and was partly conducted at the University of Cambridge (UK), with the support of a CAPES Foundation grant. Her Masters dissertation focused on voice building activities in community choirs. Caiti is a member of the Multidisciplinary Group of Studies and Research on the Art of Singing (GEPEMAC), based at the University of São Paulo. She also works as a choral conductor and a double bass player, having participated in music festivals, masterclasses, and courses in Brazil, Germany, England, Spain, and the Netherlands. Her current research interests include expressivity in performance, choral performance, and choral music in the 19th century.
13.30 Mary Ogilvie Lecture Theatre

Prof. Stephen Darlington, invited speaker
‘The greatest harmonist of his time.’ Francesco Durante’s Requiem in C minor (1749), from manuscript to concert hall

Dr Stephen Darlington is one of the UK’s leading choral conductors. He has been Director of Music and Tutor in Music at Christ Church since 1985. Previously he was Master of the Music at St. Alban’s Abbey and Artistic Director of the world-famous International Organ Festival. He has established Christ Church as an acknowledged centre of academic musical excellence, and maintained the highest choral traditions of the Church of England in the Cathedral.

He is renowned for his direction of choral music of the 16th century, and of modern sacred music, with an extensive discography including several award-winning recordings. Stephen has travelled worldwide with the choir, performing with many great artists including Placido Domingo, Jose Carreras, James Bowman, Paul Whelan and John-Mark Ainsley. He has collaborated with distinguished contemporary composers such as Judith Weir, John Tavener and Howard Goodall. From 1998 to 200 Stephen was President of the Royal College of Organists.

He is currently Choragus of the University of Oxford, and is the holder of a Lambeth Doctorate.
14.30 Mary Olgilvie Lecture Theatre

What’s in a Gesture?

Dr Cayenna Ponchione-Bailey, chair (biography on pg. 51)

Presenter: Dr Benjamin Oliver (University of Southampton)
Contributors: Dr Richard Polfreman, Daniel Halford and Dr Cheryl Metcalf (University of Southampton)

Capturing the contemporary conductor: Using motion-capture technology to study conducting gesture

Abstract
In September 2017 seven professional instrumentalists and three conductors (Holly Mathieson, Geoffrey Paterson and myself) convened in the Biomechanics Laboratory at the University of Southampton to rehearse and record my brand new three movement composition Captured: Three Mo-Cap Conducting Experiments for Small Ensemble. More than one hundred motion-capture markers were attached to each conductor (face, hands and body) following a specially designed and tested protocol, which allowed the multi-disciplinary project team to capture precise three-dimensional representations of all movements made by the conductors with a high-end, high-resolution motion capture system. A multi-track audio recording of the ensemble and a wide range of video documentation were also collected. The mo-cap data set and other documentation is currently being prepared for future study by the team and other researchers through open online access. In this paper I will discuss my contribution to the project outlining some of the key conducting gestures I identified for capture through drawing on my own conducting experience and a review of relevant literature, considering how my compositional approach and preoccupations were informed by the unique exploitation of the new work and reflecting on my experiences as a conducting laboratory guinea pig. I will also use the data-set to undertake a comparative analysis of how the three conductors approached a short section of Captured. This project is funded by the British Academy and the Leverhulme Trust. We are grateful to VICON who provided additional cameras and technical support.

Biography
Benjamin Oliver is a composer, conductor, music technologist and pianist and is Associate Professor in Composition at the University of Southampton. Since 2011 he has conducted the Workers Union Ensemble who have commissioned works for their unique line-up by many young (and older) composers, performed around the UK and recently recorded a work by Matthew Kaner for broadcast on BBC Radio 3. He has also worked with a range of professional, youth, amateur and student ensembles and orchestras including London Sinfonietta, Kent County Youth Orchestra, University of Southampton Sinfonietta and University of Leeds Union Symphony Orchestra. In November 2014 he conducted the premiere of Michael Finnissy’s Remembrance Day, performed by students from the University of Southampton alongside members of the London Sinfonietta and Exaudi Vocal Ensemble. In February 2017 he directed ‘The Loop Project’ which featured Ivo Neame (piano), Jasper Høiby (bass) and Jon Scott (drums) performing alongside the HARTLEY Loop Orchestra. Benjamin composes, in the main, contemporary instrumental music. More than fifty of his works have been performed and his music has been broadcast on BBC Radio 3. Key collaborators include Yshani Perinpanayagam (piano), London Sinfonietta, BBC Symphony Orchestra, Ensemble Paramirabo (Montreal) and Elizabeth Kenny (theorbo).
Sasha Amaya (independent artist)
Utility / Beauty / Power / Perspective: Another view on the conductor's body and its movements

Abstract
In July 2017 at the Royal Musical Association Music & Philosophy Study Group conference, I had the opportunity to organise a panel around how conducting has been used as a source of inspiration and material for visual art. Focusing on film and video, and joined by a conductor, a musicologist, a philosopher, and an artist, we explored different approaches to the relationship between sound and movement, and between the body and gesture. However, the conversation ultimately, and controversially, became focused around the female power, pedagogy, and the female body in conducting. I propose to revisit these topics in the presentation of my work Take Three: Karelia Suite, a three-panel video installation, as well as reengage with the initial question of the conducting body in relation to other arts. Specifically, choreomusical and intermedia analysis techniques, such as those offered by Stephanie Jordan and Nicholas Cook, will be brought forth in an attempt to place the discourse of the conductor's body and the conductor's movement in the context of a greater conversation in contemporary music and contemporary performance about the body, sound, and space.

Biography
Sasha Amaya is a Canadian choreographer, dancer, director, and researcher. Based in Canada and Germany, her work includes the performance, creation, and direction of contemporary dance, new music, and opera, including recent performances at Somerset House and RADA (London), fabrik Potsdam (Potsdam), and Uferstudios, ada Studios, and Lake Studios (Berlin). Together with musician Naomi Woo, Sasha runs tick tock performance, focused on the interpretation and creation of work across music and dance. Sasha is also a Prototype VI member at Royaumont, France's premiere institution for studio-based investigations across music and dance. Recent conference presentations include those at the Royal Musical Association (London), Performance Philosophy (Prague), the University of Gent, and the University of Leiden. Sasha studied dance in Canada and Germany, and Architecture and Urban Studies at the University of Cambridge.
ADDITIONAL SESSION CHAIR BIOGRAPHIES

Claire Holden
Chair, Conducting in the 19th Century
Claire Holden, is a professional period instrument violinist and has been a member of the Orchestra of the Age of Enlightenment (OAE) since 2000. With OAE, Claire has performed and recorded a vast range of Baroque, Classical and Romantic repertoire, varying from self-directed chamber programmes to early twentieth-century symphonic repertoire and commissions by contemporary composers. In addition, Claire has played with many other period instrument ensembles including The Sixteen, Florilegium, Steinitz Bach Players and Collegium Musicum 90.

Claire was awarded an AHRC Fellowship in the Creative and Performing Arts in 2010, and she spent 4 years at Cardiff University researching early nineteenth-century violin playing and lecturing on historical performance before coming to the University of Oxford Music Faculty as a Research Fellow in 2014. In April 2016 Claire became Principal Investigator on the 5 year, AHRC funded Transforming C19 HIP project, leading a team of four researchers. Claire is also a Postdoctoral Research Fellow at Christ Church, Oxford. Claire teaches Historical Performance classes at the Royal Academy of Music, London and has given lectures, workshops and masterclasses and coaching projects in many UK universities and conservatoires, as well as at the Koninklijk Conservatorium, Den Haag, Universität der Künste Berlin, Université de Poitiers, L’Université Paris-Sorbonne, Jeune Orchestre de l’Abbaye (Abbaye aux Dames, Saintes). She has presented a number of pre-concert talks at the Royal Festival Hall, Queen Elizabeth Hall London and on the radio for the BBC Proms. Claire is often asked to provide advice and coaching to soloists, orchestral leaders, and professional ensembles on early nineteenth-century string playing.

Dr Juliana M. Pistorius
Chair, Multi-cultural Perspectives on Gender in Conducting
Juliana M. Pistorius recently completed a DPhil in Music at Lincoln College, Oxford, and will be taking up a Leverhulme Early Career Fellowship at the University of Huddersfield in October 2018. Her research interrogates black and coloured engagements with Western opera in apartheid and post-apartheid South Africa. She is a co-editor of SAMUS: South African Music Studies.

Dr Toby Young
Chair, The Politics of Authority
Toby Young is the Gianturco Junior Research Fellow at Linacre College, Oxford. His research looks at the relationship between philosophy and creativity, exploring the ways in which creative expression helps to explain our experience of the world around us. Current research projects include Modern Beauty, which looks at existing notions of beauty in the context of contemporary art and music, and Transforming the Operatic Voice, which explores the relationship between singing styles in popular music and opera. He is also an affiliate researcher for the Wellcome Trust-funded Life of Breath project at the University of Bristol, and co-director of the Oxford University Centre for Creative Research. Toby has given numerous public talks and lectures, including a TEDx talk, a series of three radio programmes on ‘Artistic Knowledge’ for Resonance FM, a talk on the creative process for Saïd Business School, and an upcoming lecture on beauty and taste for Gresham College. He is also an award-winning songwriter and composer.
Dr John Traill, Director Oxford Conducting Institute

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, University of Oxford. He is course director for FHS Instrumental Conducting at the Faculty of Music, and also a Teaching Fellow in Conducting & Composition at Royal Holloway, University of London. 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 Philharmonic, New Symphony Orchestra, Kharkov Philharmonic, SCAR Philharmonic, Curitiba Symphony, London Sinfonietta, CHROMA, His Majestys Sagbutts and Cornetts, New Music Players, LCMG, and the Moscow Studio for New Music. He specializes in music in education and is principal conductor of the City of Southampton Orchestra, the Oxfordshire County Youth Orchestra, the St Anne's Camerata, and Ensemble ISIS (the Oxford Faculty of Music new music group). In 2006, John became the youngest recipient of a DPhil in composition at Oxford. He has written extensively for education, alongside contemporary commissions, and is published by Composers Edition. Also an experienced music engraver, John has completed major projects for the BBCSO, Ricordi, UYMP, Mannheim Opera, and Berlin Comic Opera. Recent projects include an arrangement, with Deborah Pritchard, of Brahms’ Ein Deutsches Requiem for Ben Gernon and the Manchester Camerata, for the Lichfield Festival.

Dr Cayenna Ponchione-Bailey, Oxford Conducting Institute

Conducting Associate and Director of Research

Originally from Fairbanks, Alaska, Dr Cayenna Ponchione-Bailey is a UK-based conductor committed to environmental activism through the arts and the promotion of gender and ethnic equality in conducting and composition. In addition to her post as Associate Conductor of the Orchestra of St John’s, Cayenna is the music director of the GrassRoots Festival Orchestra and is the Conducting Associate and Director of Research for the Oxford Conducting Institute. She holds masters’ degrees in orchestral conducting and percussion performance and wrote her doctoral thesis on orchestral interaction at the University of Oxford. She is currently a postdoctoral researcher on the AHRC-funded research project Transforming 19th-Century HIP and a Junior Research Fellow at Somerville College, University of Oxford. Her compositions for percussion have been recorded on the ALM and Capstone labels and performed by leading percussionists and in top conservatoires worldwide.

Prof. Fiona M. Palmer, Committee Member

Fiona M. Palmer is Professor of Music at Maynooth University, Ireland. A musicologist and a performer, she was appointed as Professor and Head of Department in 2007 and served in that capacity for an extended term until July 2014. Her career has included appointments as Senior Lecturer (2002–07) and Lecturer in Music (1999–2002) at Queen’s University, Belfast, and as Manager of the Examinations Department at the ABRSM, London (1997–99). A professional orchestral double bass player, Fiona has played with orchestras including the CBSO and Ulster Orchestra in the UK and serves on the Board of the National Youth Orchestra of Ireland. Fiona’s research focuses on music in the British marketplace (1780s–1940s). Her publications explore the culture and commerce of the music profession and examine institutions, standards and competition, performance practice, canonization, publishing, reception and socio-economic issues. Her most recent project resulted in a monograph: Conductors in Britain c. 1870–

Prof. Chris Younghoon Kim, Committee Member
Chris Younghoon Kim is currently the Director of Orchestras at Cornell University as an associate professor of music and served as the Director of Undergraduate Studies from 2010 until 2016. In addition to orchestra Chris teaches instrumental graduate conducting and advanced undergraduate conducting. Jointly with Xak Bjerken, Chris is a co-director of Ensemble X, which celebrated its 20th season. The League of American Orchestras/ASCAP have recognized his advocacy of contemporary music by awarding the Adventurous Programming Award six times between 2008-2014. The American Prize have recognized his work in 2014-2018 in multiple categories. He has premiered over 250 new works for orchestra. He has sought to program worthy, unknown repertoire with the Cornell Orchestras. In the 2016-2017 season all concerts by the Cornell Symphony featured a work by a woman composer both present and past; Kristin Kuster, Gabriela Lena Frank, Jacqueline Keeyoung Kim, Tonia Ko, Joan Tower and Lili Boulanger. During the 2017-2018 season Jazz influenced works permeated the repertoire; Duke Ellington, Gunther Schuller, Charlie Parker and Wynton Marsalis.

At Cornell University he directs the Chamber Orchestra, and the Symphony Orchestra. Cornell Orchestra and Ithaca College Orchestras have jointly presented the Ithaca International Conducting Masterclasses for the past 9 years bringing conducting pedagogues such as Larry Rachleff, Carl St. Clair, David Effron, Alexander Polischuk, and Gustav Meier to work with young conductors. He has appeared with orchestras in the US and abroad, including ensembles such as the Louisiana Philharmonic Orchestra, Delta Festival Ballet, Symphoria, Divertimento Ensemble of Milan, Italy. He has appeared in music festivals such as, Kinhaven Music Center, Skaneateles Music Festival, and International Bartók Festival in Szombathely, Hungary among others. He returns to Cortona, Italy in 2019 as returning faculty for the Cortona Sessions for New Music.