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The Role of Leadership in Conducting Orchestras

by

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A thesis submitted for Doctor of Philosophy

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Abstract

This thesis examines the leadership role of the orchestral conductor. Conducting is one of the most visible manifestations of leadership in action. Because of this, references to conductor leadership can be found in literature on management and studies into organizational leadership as well as seminars aimed at corporate leadership. However, issues of leadership appear to form only a tangential part of conductor training and development. Compared to the in-depth study of musicianship and gestural technique, leadership appears to be a skill left to ‘on-the-job’ experience and with minimal reference to existing studies and understanding of leadership.

In order to explore further the nature of the conductor’s leadership role, a survey of 31 aspiring conductors from eleven different countries forms the original research element of this thesis. The survey is comprised of seven open-ended questions and includes questions on the perceived relevance of leadership in conducting orchestras, role models, leadership metaphors from other disciplines, and exposure to issues of leadership during training. The survey material is analysed and then discussed with reference to established leadership theory. In addition, reference is made to the views of established conductors to be found in openly available interviews.

The question that lies at the core of this thesis asks whether leadership skills are relevant to conducting orchestras. And, if so, are there ways in which aspiring conductors can be helped to assimilate these skills? In addition, the investigative nature of the literature review seeks to pull together all the strands of scholarship that find inspiration for other fields from the leadership role of the conductor.

The conclusion proposes three elements to understanding conductor leadership: exploring personal authenticity, two theoretical leadership frameworks (conductor leadership continuum and modes of leadership) and practical suggestions for accelerating leadership experience including real-time mentoring and an increased emphasis on the direct interaction between student-conductor and orchestra.

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Introduction

This thesis examines the leadership role of the orchestral conductor. Conducting is one of the most visible manifestations of leadership in action. And whilst each conductor might bring their own unique style of leadership, the activity will almost always take place from one focal point, visible to all, in front of the orchestra. Even someone attending an orchestral concert for the first time immediately understands who is doing the leading.

For this reason, the analogy of conductor and orchestra has played a small, but significant, role in studies on leadership in fields other than music. Since Peter Drucker first employed the analogy in the 1950s (1950, 80), writers, researchers and even conductors themselves have used the analogy to enhance people's understanding of leadership in its many diverse forms. What is perhaps surprising, however, is that the study of leadership or, more specifically, leadership skills, appears to play little or no part in the training and development of conductors. The ability to interact effectively with orchestras appears to be something young conductors must gain through 'experience' – a kind of sink or swim approach – after they have left the nurturing stage of training. This thesis examines this problem by asking a number of questions: How relevant are leadership skills to conducting? How are these skills acquired? How can leadership theory inform these skills?

My interest in the subject of leadership and conducting has grown out of my own experience as an orchestral musician and manager. For over twenty years I was manager of two orchestras (the orchestras for Kent Opera and Glyndebourne Touring Opera) and during this time I became interested in organizational studies. Hence my exposure to, and subsequent fascination with, the use of the conductor/orchestra analogy in the way it is employed by writers such as Drucker. As both player and manager, I have worked closely with many young conductors at the start of their careers. Whilst their musicianship and

technical ability has seldom been in question (these conductors were predominantly fine musicians with good working techniques), I often felt that a lack of leadership skills prevented them from realizing their full potential. Thus, the form of leadership addressed in this research can be defined initially as those skills, apart from musicianship and gestural technique, that enable a conductor to engage effectively with an orchestra in rehearsal and performance.¹

From the above, it is clear that I come to this research from a perspective based on personal life-experience. Indeed, it might be argued that the preconceptions and bias of a typical orchestral musician, such as myself, might colour my judgement and ability to truly understand the issues that face young conductors. In order to work with and understand the influence of such preconceptions, and to avoid pitfalls arising from them, I have carried out this research within the framework of ethnography. This will be discussed in detail in the methodology chapter below.

The bulk of original data for this research originates from a survey sent out to 31 conductors from eleven different countries at the start of their careers. As an analysis of the respondent conductors makes clear (see appendix B) these are not all ‘young’ conductors. However, they are all aspiring conductors: i.e. musicians who plan, in one form or another, to have a career in conducting.² I have been asked on numerous occasions why I targeted aspiring conductors rather than conductors with an established career. There are a number of reasons which will become apparent during the course of the thesis. However, the primary reason is that issues of leadership are more actual and tangible when a conductor is embarking on his or her career – these conductors have not, as yet, established a

¹ A full discussion of the term ‘leadership’ and its relevance to conducting will follow later in the thesis (chapter 9).

² The Oxford English Dictionary definition of ‘aspiring’ is: ‘ardently desirous of advancement or distinction; of lofty aim, ambitious’ and this definition best describes the conductors taking part in this research.

reputation which might help smooth their path during the initial phase of working with an orchestra. In addition, more established conductors have tended to clarify and internalize their personal leadership style and have become slightly less sensitized to the challenges they faced at the start of their careers. That said, there are many interviews with established conductors available in published literature, and I shall refer to this when it bears relevance to the core material from the survey respondents.

It has also been suggested that I might interview orchestral musicians about conductors' leadership skills. Once again, there is already abundant material available (for example: Danziger, 1995; Previn, 1979; Shore, 1938), and this material will be referred to during the thesis. However, the main reason for concentrating solely on aspiring conductors in my own survey is to try and enter their mind-set, to understand the challenges and aspirations they face, and to analyse their concerns away from the back-drop of orchestral opinion.

Thus the aim of this research is to investigate the leadership of orchestras from a thorough review of the relevant literature and understand how this material informs the activity of conducting. The objective of this research is to discover practical methods, supported by theoretical frameworks, that can help advance the training and nurturing of aspiring conductors.

The thesis falls into three parts. Part I forms the literature review, Part II the methodology and Part III the analysis and discussion of the original research material from the survey of aspiring conductors.

Part I (the literature review) examines a wide variety of approaches to conductor leadership in published literature. Whilst there is scant material specifically targeted towards conductors' approaches to leadership, there is a wide spectrum of disciplines incorporating

discussion of conductor leadership. For this reason, the literature review is more than just a summary of published material: it seeks to pull together all the different strands pertaining to conductor leadership, both inside and outside music. It falls into six chapters: the first three chapters cover material aimed at informing the organizational sector. With this material, the setting of the orchestral environment and the interaction between conductor and orchestra are used to inform leadership within the wider community of organizations: the first of these (chapter 1) investigates dedicated research carried out by academic studies of organizations; chapter 2 looks at the use of the conductor/orchestra analogy in writings on management; and chapter 3 analyses the work of two conductors who run leadership seminars aimed at the corporate world. The following three chapters cover material pertaining to conductor leadership from within the discipline of music: chapter 4 looks at observations by social and philosophical musicologists; chapter 5 analyses a sample of conductor manuals for content on leadership skills; and chapter 6 looks at existing interviews with established conductors and covers some fundamental issues of conductor leadership.

Part II (the research methodology) is comprised of two chapters: chapter 7 defines the limitations of the research and chapter 8 covers the practical methods and considerations behind the collecting of the data.

Part III (analysis and discussion of responses to the survey questions) takes each of the survey questions in turn. The responses from the aspiring conductors are analysed for their content and then investigated for the relationship to existing leadership theory. Not all respondents kept to the format of the open-ended survey questions, so the order of the chapters in part III does not follow the order of the questions in the survey itself (see Appendix C for a copy of the survey form). Chapter 9 analyses and discusses the question on the relevance of leadership skills to conducting orchestras. Chapter 10 looks at

responses on the question of role models and leadership qualities in conductors past and present. Chapter 11 analyses the responses to the question on metaphors from other walks of life and their relevance to conducting orchestras. And finally, chapter 12 analyses the exposure to issues of leadership experienced by respondents during conductor training as well as through other means such as literature and relevant workshops and courses.

Throughout part III of the thesis, my purpose is to ‘hear’ the voices of the conductors and the nuance and individuality they bring to ideas on leadership and conducting. In order to do so, the quotes extracted from the survey material are extensive. The complete material from the 31 respondents is provided in Appendix A.

The conclusion draws together the broader themes from the thesis and reflects back on the wider literature and practical implications of the research. The conclusion proposes three elements to understanding conductor leadership: exploring personal authenticity, two theoretical leadership frameworks (conductor leadership continuum and modes of leadership) and practical suggestions for accelerating leadership experience including real-time mentoring and an increased emphasis on the direct interaction between student-conductor and orchestra.

Part I

Literature Review

The material for this literature review is drawn from a broad spectrum. It is broad because a widespread fascination with the conductor's role as leader has inspired research and writing from a number of different perspectives: organizational development, management, business orientated seminars, and the sociology of music. It is also broad in the sense that the material not only includes literature: although the major part of the material is sourced from publications, it includes material from film and radio broadcasts as well as the Internet. The reason for taking a broad view is simple: from within the field of musicology there is little research dedicated specifically to conductor-leadership, whereas outside this field there is a wealth of material and interest in the subject.

Part I extends beyond a conventional 'Literature Review'. In a sense, it is an investigation into sources that combine leadership with conducting. Its findings will form a fundamental part of my argument about the training and development of conductors. The first three chapters reveal that writers from outside the field of music are fascinated by the interaction between conductor and orchestra, and the leadership issues that arise from this interaction. By contrast, the next three chapters provide evidence that conductors themselves have very little to say about leadership issues, either as teachers or in interview.

Before embarking on this review, it should be made clear that it is not a comprehensive review of leadership *per se*. It does touch on many aspects of conventional leadership scholarship. However, the sources reviewed here are limited to material which specifically links leadership to conducting, and within that field it aims to give an extensive overview.¹

¹ There are many books covering the study of leadership. A short comprehensive and contemporary overview, aimed specifically for research into leadership, is provided by Jackson and Parry (2008).

Chapter 1

Research by organizational theorists into the interaction between conductor and orchestra

The orchestra environment provides a distinct setting for studies on leadership. A number of original research-studies have focused on the interactive process between conductor and orchestra. Whilst the aim of these studies is to inform organizational leadership theory in general, they also contain insights relevant to the relationship between conductor and orchestra.

This chapter reviews research carried out by Yaakov Atik, Sabine Boerner and Niina Koivunen. The aim of this chapter is to introduce studies that focus specifically on the interaction between conductor and orchestra. This chapter has the following objectives: to introduce the key concepts of transformational and transactional leadership; to introduce the theoretical contrast between visual and auditive leadership; and observe the unique phenomenon of the ‘testing phase’.

1.1 Transformational/transactional leadership and the ‘testing phase’

Yaakov Atik (1994) based his research on three major orchestras in the north-west of England. His study involved observation and interviews with eleven conductors, nineteen orchestral musicians and eight orchestral administrators. Atik chose the orchestral setting because three special characteristics promised insight into leadership theory:

- The entire work-force carries out its work in public.
- Subordinates are exposed to a succession of “new bosses” (guest conductors).
- There is an inherent tension in the superior-subordinate relationship, primarily due to players’ expectations formed during training and their subsequent attitudes towards playing in orchestras. (*ibid.*, 22)

In his study, Atik looks for evidence of transformational leadership (Bass, 1985; Burns, 1979; Seltzer & Bass, 1990). Transformational leadership is displayed by leaders who have the ability to lead people beyond their own expectations. Two quotes from Atik's article illustrate the transformational process from the perspectives of both player (leader/concertmaster) and conductor respectively:

The very best conductors that I've worked with become part of the orchestra. I don't mean that they lose their identity but in fact the whole orchestra plays with him rather than follows him. (Atik, 1994, 26)

You have sometimes a hundred people, sometimes more, on the stage who develop ... I would say an energetic field, a psychological energy field which is very strong and has an existence of its own. And the conductor has to be forming that field and be part of it. (*ibid.*, 26)

In recognizing transformational leadership as a complex and potent form of leadership, Burns (1979, 4) makes it clear that the most common form of interaction between leader and subordinates is transactional; i.e. a relationship based on a mutually acceptable set of expectations where both parties are in agreement about reaching a recognized goal. In the case of the orchestral setting, for example, the conductor provides clear indications, concise instruction and uses rehearsal time productively, in exchange for player commitment and professionalism.

However, in addition to observing the basic transactional nature of the conductor/orchestra relationship with the occasional flow into a transformational phase, Atik noted another phase of interaction: that of the initial testing phase. This well documented phase is almost unique in the field of music.¹ Here the conductor is assessed from the moment he or she first encounters the orchestra – an unsettling experience, often described by conductors as

¹ An early description of the 'testing phase' is the infamous quote from Franz Strauss (1822-1905), the horn player and father to Richard Strauss. In a letter dated 15 July 1931, Richard Strauss quotes his father: 'Oh, you conductors, you flatter yourselves with miraculous powers. But when a new man steps in front of the orchestra – the way he mounts the podium and opens the score – before he even picks up his baton we already know whether he is the master or we are!' This is my translation of: 'Ach, ihr Kapellmeister, bildet euch auf eure Machtstellung Wunder was ein! Wenn so ein neuer Mann das Orchester betritt – wie er aufs Pult steigt, die Partitur aufschlägt – bevor er noch den Taktstock in die Hand genommen hat, wissen wir schon, ob er der Herr ist oder wir!' (quoted in Diestel, 2002, 9).

resembling an audition process. For the duration of this ‘testing phase’, the players explore the boundaries of the superior-subordinate relationship as well as the professional competence of the conductor, while, simultaneously, the conductor ascertains how much he or she can demand from the players and assesses the musical competence of the orchestra (Atik, 1994, 25).

A further observation made by Atik is the imperceptible transition between the testing and transactional phases: there is an indefinable moment when the orchestra appears to accept the new conductor and moves forward into a working relationship (*ibid.*, 25). It may arise out of a gesture, out of verbal comment, or even a joke, but there is a moment when the orchestra ceases to ‘test’ the conductor and gets on with the job of constructive rehearsal.

These three phases in the interaction between orchestra and conductor – testing, transactional and transformational – are clearly dependent on context. The variables in the context of interaction between conductor and orchestra might include the conductor’s personality, experience and reputation, the group mood of the orchestra, the repertoire, whether it is rehearsal or performance, etc. However, as Atik notes in his reasons for observing the orchestral setting, the core activity of leadership takes place in the open (as opposed to the confines of an office), it takes place within a succinct period of individual projects (i.e. the preparation and performance of specific repertoire), and the orchestra tends to be exposed to different conductors with different styles of leadership. This creates a unique setting to observe these three phases of leadership – testing, transactional and transformational.

Perhaps less obvious is Atik’s third reason for selecting the orchestral environment for study: ‘the inherent tension in the superior-subordinate relationship, primarily due to player expectations formed during training and attitudes towards playing in orchestras’ (*ibid.*, 22).

The source of this ‘inherent tension’ can be best understood by looking at a study of young musicians by Burland and Davidson (2002). The study uses Interpretative Phenomenological Analysis (Smith, Jarman, & Osborn, 1999) to analyse interviews with 18 graduates from a specialist music school (UK) and their motives for persevering with music as a profession. Burland and Davidson observe the ‘central importance’ of music to the individual’s sense of identity and the importance of music as a means of communication (2002, 121). Individual artistry and expression is encouraged throughout training and is often a factor that might prove pivotal to success, for example, in the orchestral audition process. However, once in an orchestra, the young musician is expected to subsume his or her musicianship to the will of the conductor. Thus individual musicianship and self-expression can be frustrated and lead to the ‘inherent tension’ in the conductor-musician relationship noted by Atik. This topic of the superior-subordinate relationship is also addressed by Parasuraman & Nachman (1987) in order to understand how player commitment is affected by the conductor-leadership style and Stepanauskas (2001) who addresses the training of young musicians, especially string players, for whom the choice of repertoire is aimed primarily towards solo performance (i.e. concertos and sonatas). Thus the musical commitment and expertise within orchestras can unbalance the conventional relationship between leader and subordinate.

Atik’s observation of the testing phase is one of the unique elements of his academic study. As we shall see later, it is an issue that conductors, both aspiring and experienced, perceive as a significant hurdle in their initial encounter with orchestras. It is also one of the unique aspects of conductor-leadership and an experience with which only classroom teachers might find resonance. However, the study of transactional/transformational leadership has received significant attention from Sabine Boerner in research undertaken in Germany.

1.2 Comparison between directive-charismatic and sympathetic leadership

Two extensive surveys of German orchestras have resulted in empirical data supporting a number of studies into how conductors and orchestras interrelate: in 2000/01, 334 musicians from 30 orchestras completed questionnaires (Boerner, Krause, & Gebert, 2004) and once again in 2002/03, 208 musicians from 22 orchestras completed questionnaires (Boerner & Freiherr von Streit, 2005, 2006, 2007). Both investigations concentrate on the opinions of orchestral musicians rather than conductors. However, the resulting observations, as well as reference to a major study into transformational leadership (Avolio, Bass, & Jung, 1999), are relevant to this thesis. The primary aim of these studies is to measure the effect of different leadership styles on the artistic quality of orchestras.

The research carried out by Boerner et al. in 2000/01 (2004) sets out to compare two groups of variables. Firstly, to measure orchestral musicians' perception of artistic standards by asking them:

- How they think others perceive the standard of their orchestras; and
- How they themselves rate the standards of their own orchestra.

Secondly, the musicians are asked to compare the effectiveness of two specific styles of conductor leadership and how these two styles help them to achieve high artistic standards:

- A 'sympathetic' style of leadership; and
- A 'directive-charismatic' style.

In Boerner et al.'s questionnaire, the orchestral musicians are asked to rate these two styles of leadership by considering the conductors with whom they have worked. The question measuring the sympathetic leadership style asks: 'please assess the conductor in relation to the following adjective pairs on a scale of +3 to -3:'

Considerate – Inconsiderate
Tolerant – Intolerant
Fair – Unfair
Pleasant – Unpleasant
Sympathetic – Unsympathetic

And similarly, for directive-charismatic leadership style the following adjective pairs:

Powerful – Powerless

Superior – Inferior

Confident – Insecure

Charismatic – Uncharismatic

Reliable – Unreliable (*ibid.*, 472)

Although both styles of leadership are found to be effective in increasing artistic standards, the resulting statistics indicate that a directive-charismatic style is considerably more effective. The sympathetic leadership style accounts for a 9% quality enhancement, whereas no less than 40% is explained by the directive-charismatic leadership style (*ibid.*, 473).

Interestingly, the orchestral musicians' assessment of their own standards is more critical than their assessment of the orchestra's artistic standards as perceived by those outside the orchestra (i.e. audience, critics, management). Around 49% of the musicians felt that not enough was demanded of them by conductors. They felt that instrumental ability and potential musicianship within their orchestras was underutilized and that they were not always inspired and motivated to perform at their best (*ibid.*, 476). As we shall see in the following section, this is a commonly shared view.

In the conclusion to this study, the authors recommend greater emphasis on leadership training for conductors. They even go one step further in suggesting that conductors should be selected for their leadership competencies in the same way as other occupational groups:

If a conductor with such abilities [charisma, intrinsic motivation, self-efficacy and internal locus of control] was deliberately selected, and if these abilities were enhanced in subsequent training, the result could be a contribution that is critical to successfully increasing leadership competence within the orchestra. (*ibid.*, 477)

1.3 Transformational leadership and group mood in orchestras

The other survey of orchestral musicians (208 musicians from 22 German orchestras) seeks to understand the relationship between a transformational leadership style and the group mood or cooperative climate of an orchestra (Boerner & Freiherr von Streit, 2007). In the context of their article, transformational leadership equates to the ‘charismatic’ element in the directive-charismatic leadership referred to above. Crucially, Boerner et al. find that a conductor’s transformational leadership style is dependent on the positive group mood of an orchestra (*ibid.*, 140). Conversely, in orchestras that lack a positive and cooperative environment, a transformational style will not lead to enhanced quality. The authors concede that these findings are representative of German orchestras and might not be relevant for orchestras in other countries. However, central to the findings is the attitude of the orchestra: artistic quality is enhanced by transformational leadership only when the orchestra is willing to be ‘transformed’ and, by implication, artistic quality is sometimes better served by a more transactional and directorial style of leadership. The authors also note that:

[...] good orchestras – those with positive group mood, partly meaning that the members work extremely well together as a team – can attain high levels of artistic achievement regardless of the transformational leading conductor, sometimes largely ignoring a ‘poor’ one [conductor]. (*ibid.*, 139)

Boerner et al. acknowledge that their use of the concept ‘transformational leadership’ is drawn from a major study by Avolio et al. (1999). According to this study, transformational leadership consists of three facets: charisma, inspirational motivation and intellectual stimulation (*ibid.*, 458). Translated into terms of conducting, the charismatic conductor instils a sense of mission and is someone the orchestra is proud to work for. His or her inspirational motivation provides the orchestra with clear objectives in both verbal imagery and gestures. And through intellectual stimulation, the conductor makes new and convincing suggestions for interpretation often enabling the musicians to see familiar

works in a new light (Boerner & Freiherr von Streit, 2007, 137). These three facets appear to provide a clear analysis of transformational leadership and will, until the research indicates otherwise, form the basis for my use of the concept.

1.4 Auditive leadership

Niina Koivunen's ethnographic study took place between 1996 and 1999 and involved interviews and observations of the Tampere Symphony Orchestra in Finland and the Philadelphia Orchestra in the United States (Koivunen, 2003). The study looks into the overall culture of the two symphony orchestras and therefore includes the administration as well as the interaction between conductor and orchestra. It is not an analysis of cross-cultural differences between the two orchestras (*ibid.*, 30) but nonetheless, within the parameters of the research period (i.e. shorter fieldwork with the Philadelphia orchestra), Koivunen is surprised by the basic similarities between the two orchestras (*ibid.*, 147). However, she does note two primary differences: the members of the Philadelphia Orchestra appear less critical of their conductors but are more demanding of their administration whereas, conversely, there is less of a divide between administration and orchestra in the Tampere Symphony Orchestra but greater frustration with the standard of conducting (*ibid.*, 150). Although Koivunen makes no specific comparisons, one suspects that these differences are due to the comparative size of the administration and ranking of the orchestras: in respect of the latter, the Philadelphia's world-class status probably enables the orchestra to attract world-class conductors. This leads me to make the following observation: whatever the ranking of orchestras, musicians in all orchestras have expectations of their conductors that are set by the highest standards. This is confirmed by the view of Esa-Pekka Salonen expressed in the foreword to the 2nd Sibelius Conducting Competition in 2000:

Many of the orchestras in the small towns far from the world metropolises would, under the baton of a good conductor, be capable of so much more than

they achieve at the moment in the hands of a conductor whose musical merits are often far below those of his players. (Salonen, 2000)

Koivunen appraises her data from two perspectives. Firstly, working from eighteen themes that arise out of the interview data, she distils these themes into four main discourses: art against business; dislike of authority; heroic leadership; and shared leadership (Koivunen, 2003, 86). Secondly, primarily through observation, both of rehearsal as well as introspective observation of the research process itself (*ibid.*, 39), she analyses ‘aesthetic’ aspects of leadership, in particular the ability to listen. Combining these two perspectives brings, according to Koivunen, a more in-depth and holistic understanding of leadership in organizations (*ibid.*, 16).

Koivunen comes from an organizational background, so many of the issues she observes in the administrations of the two orchestras come as no surprise to her (*ibid.*, 148). However, she finds inspiration from the interaction between conductor and orchestra, and her holistic approach provides insightful observations. For example, she points to some of the inherent paradoxes in symphony orchestras:

- Although listening is a central element in symphony orchestras, there is little or no reference to this form of interaction in the interview data (*ibid.*, 54).
- She expresses surprise at the need to hire a special consultant to facilitate interpersonal skills and teamwork in an organization that specializes in perfect ensemble when on stage (*ibid.*, 139).
- In contextualizing authority, she points to the contradiction that behaviours acceptable from conductors would be ‘outrageously improper’ coming from management (*ibid.*, 115).

Of the four ‘discourses’ identified by Koivunen, the most relevant to this study are the latter two: heroic and shared leadership. The evidence from the interviews shows clearly that the discourse on heroic leadership is far ‘stronger’ than the discourse on shared leadership (*ibid.*, 148, table 4). Indeed, evidence for shared leadership from the interview

data only appears to arise through the Philadelphia orchestra's efforts to involve the players in decision-making through representation on committees (*ibid.*, 150 -1). However, Koivunen believes that the heroic leadership discourse points to unrealistic expectations placed on conductors by the orchestral musicians, often leading to a reoccurring pattern typified by a honeymoon period and subsequent disillusionment (*ibid.*, 194).

In respect of aesthetic leadership, Koivunen refers to the important influence of Dachler and Hosking's (1995) writing on the socially constructed attitudes to leadership in organizations. Based on Dachler and Hosking's writings, Koivunen argues that traditional leadership is visually informed: one speaks of the 'visionary leadership' of an individual and the subjective activity of the leader on the passive object, in this case the followers (2003, 47). At this point, Koivunen looks into the importance of involving the other senses (hence her use of the term 'aesthetic' leadership) and their relevance to leadership; specifically forms of communication through auditive (listening) and kinaesthetic (movement) senses. For the purposes of my research, it is unfortunate that Koivunen chooses not to investigate in more detail the importance of body language and the kinaesthetic in leadership (*ibid.*, 61), which is, as she points out, an aspect of leadership communication particularly relevant to conducting. One short reference to gesture does note that musicians react with their bodies to the quality of conductors' gestures – it is difficult, for example, for string players not to be affected negatively by conductors who have tight or stiff gestures (*ibid.*, 211).

It is, however, the auditive aspect of aesthetic leadership that interests Koivunen. Clearly, the interaction between conductor and orchestra provides rich material for the activity of listening. However, the inclusion of Koivunen's observation-notes from two rehearsals in Philadelphia under Riccardo Chailly and David Zinman (*ibid.*, 154-6) underline how difficult it is to describe this form of interaction. Unlike vision, which is both directional

and controllable (i.e. the direction of vision can be observed and it can also be blocked), listening is less directional and constantly active, even if not always consciously so. Koivunen encapsulates the difference in a recent article: 'If seeing deals with permanent phenomena, listening is all about processes. The sounds flow inside us and vanish then forever. Listening requires intense presence in the moment since it cannot be repeated' (Koivunen & Wennes, 2011, 59).

Despite the problems of observing auditive interaction, it is this shared property of listening that leads Koivunen to argue convincingly for the emergence of shared and distributive leadership in organizations. She concludes that auditive leadership paves the way to a paradigmatically different understanding of leadership:

Let us consider what an auditive leadership culture could be like. First of all, listening would be a very important and well-trained skill. The direction of communication would be reversed; receiving information would become more important than structuring the world and giving orders to employees. Leaders would collect the knowledge and wisdom from the employees and act on the basis of that knowledge. This requires sensitivity and tolerance for differences and uncertainty. There would be more concern for creating unity than supporting competition, division and differentiation among employees. These leaders would also be exposed to the relational processes themselves, they would not take a distance from the central activities of their organizations. The leaders would acknowledge the temporal nature of events and thus focus on processes, not on permanent structures of figures. The leader would trust that all knowledge already resides in the organization, their job would be to let it come out, allow it, accept it. Just like conductors trust musicians, inviting their musicality to emerge, respecting it and letting the music happen. (Koivunen, 2003, 218-9)

Koivunen's thesis is notable for its close observation of the two orchestras. However, the final sentence of the above quote is an example of her desire to idealize the orchestral setting. In practice, the attributes of trust, acceptance and respect are not always apparent in the orchestral environment.

1.5 Conclusion to chapter 1

This chapter has looked at research by organizational theorists on conductor leadership, whose work is aimed primarily at non-musical organizations. Their work nevertheless contains themes that can help us to understand issues that arise in the conducting of orchestras. For example, the testing phase observed by Atik is a very real, but under-analysed aspect of the conductor/orchestra relationship. As will become apparent later (section 11.6) it is a phase that undermines the confidence of established conductors as well as younger conductors. In addition, the distinction between a getting-on-with-the-job approach to rehearsal (transactional) and the aspiration to attain a higher level of music making (transformational) is also something conductors and orchestral musicians perceive but maybe have not analysed in the same way as the above authors. Of particular relevance are Boerner's findings that a transformational approach is not always appropriate – the contextual understanding of a particular orchestra's needs might require a range of different approaches to leadership. In addition, Boerner recommends actively seeking out musicians with natural leadership qualities and the nurturing of these attributes. Finally, although the activity of listening would appear to be an intrinsic part of making music, Koivunen alerts us to the elusive nature of sound and the need to identify the hearing of music as a process rather than as a fixed reality. This has implications for understanding the musicianship inherent in orchestras and to the 'listening out' for the active commitment of orchestral musicians.

Chapter 2

The use of the orchestra-conductor analogy in management literature

All the above studies are based on data collected specifically for research into the interaction between conductor and orchestra. In contrast, the material that follows is based primarily on the authors' perceptions of conductor and orchestra and the analogies drawn to illustrate broader aspects of management and leadership.

This chapter reviews the writings of Peter Drucker, Warren Bennis, Henry Mintzberg, Barbara Pollack and an article by James G. Hunt, George Stelluto and Robert Hooijberg. The aim of this chapter is to introduce concepts of conductor leadership inspired by publications primarily targeted at management. The objective of this chapter is to introduce concepts of organizational structure, narrative leadership, complexity, the leadership of people with creative expertise, and finding personal authenticity.

2.1 The structure of orchestras

Peter Drucker was probably the first writer on organizations to use the analogy of conductor and orchestra. He returns to the analogy frequently throughout his writings and uses it primarily to illustrate structural hierarchy rather than for any unique qualities of the orchestra as an organization. As we shall see, this can lead to some minor contradictions.

His overriding use of the conductor/orchestra analogy is in analysing the relationship between workers involved in highly specialized tasks and a leader with overall vision. In his initial works, the analogy is used to describe the relationship between 'specialization' and 'integration' (Drucker, 1950, 24) and later as an illustration of organizational structures with little or no middle-management (Drucker, 1988, 1993). In Drucker's organizations, the conductor is always unambiguously a visionary leader with a complete

overview: ‘they see the pattern, understand the order, experience the vision’ (1950, 25). In this early study, the traditional structure of mass-production is compared to a hypothetical orchestra in which the musicians are isolated in sound-proof cells and therefore unable to comprehend how their playing contributes to the whole (*ibid.*, 180).¹ However a few years later, this hypothetical situation – the inability of individuals to understand their contribution – appears to become a reality, at least in orchestral terms, when the ensemble of organizations is only possible through the guidance of the effective manager and acoustic isolation is no longer of issue: ‘One analogy is the conductor of a symphony orchestra, through whose effort, vision and leadership individual instrumental parts that are so much noise by themselves become the living whole of music’ (Drucker, 1955, 301).

Another minor contradiction occurs when comparing Drucker’s oft quoted thoughts on organizational structure and the advantages of reducing the role of middle management:

According to organizational theory then, there should be several group vice president conductors and perhaps a half-dozen division VP conductors. But that’s not how it works. There is only the conductor-CEO – and every one of the musicians plays directly to that person without an intermediary. And each is a high-grade specialist, indeed an artist. (1988, 48)

This positive use of the analogy even finds its way into the title of another article:

‘Tomorrow’s Manager: More of an Orchestra Conductor Than an Administrator’ (Drucker, 1993) and an interview on authority and trust in organizations (Drucker, 1996).

However, the contradiction becomes apparent when Drucker discusses organizations in terms of teams: here the analogy of conductor and orchestra lacks flexibility due to the highly specialized nature of each musician (1992, 101). From this perspective, the orchestra resembles the structure of the American baseball team, in which all the members have fixed positions. In contrast, the model of the European football team has individual

¹ Isolating musicians in sound-proof cells is not entirely hypothetical. Occasionally, this practice occurs in commercial recording sessions in order to facilitate control of orchestral balance through the mixing console.

members retaining their relative positions but all moving around the pitch together (with the exception of the goal keeper). This latter form of teamwork resembles, according to Drucker, the more flexible and effective approach of the Japanese industries of the 1980s. The structure of orchestras, by implication, is a product of out-dated industrial values.² These are minor contradictions that are understandable when one acknowledges that Drucker is not writing about orchestras *per se*. However, his extensive use of the analogy has probably done much to encourage others to see relevance in investigating the unique interaction between conductor and orchestra.

2.2 The narrative of conductor leadership

In order not to attract specific criticism, Drucker is perhaps careful to use the analogy of conductor and orchestra in the abstract by avoiding reference to particular conductors. This is, however, not the case with Warren Bennis. For his research into the attributes of leadership, Bennis spent many years collecting the stories of successful leaders.³ It is the conductor's apparent clarity of vision that inspires Bennis to relate very similar stories in two different publications. In both scenarios, Bennis tried unsuccessfully to arrange interviews with the conductors Sergiu Comissiona (Bennis & Nanus, 1985, 29) and Leon Fleischer (Bennis, 1989b, 19). After many months, he chanced on musicians who worked under these conductors. When prompted to reveal what made these conductors so effective, the musicians in both accounts replied: "he doesn't waste our time." Subsequent observation of rehearsals confirmed these statements: on each occasion, Comissiona and Fleischer displayed complete clarity of intention and undeviating attention to outcome. The

² There are, of course, further layers of hierarchy within the orchestra: the concert-master (orchestral leader) and section principals, often referred to as 'line-managers'. The influence of these 'line-managers' differs from orchestra to orchestra and does not form part of this thesis.

³ The reader will note that Drucker uses the term 'manager' whilst Bennis uses the term 'leader'. To some extent the difference lies in the context of their subject; i.e. Drucker, at least in his earlier use of the conductor/orchestra analogy, is targeting the management of industry and large organizations, whereas Bennis is more concerned with qualities of leadership. There is an important distinction between the terms 'manager' and 'leader' and section 9.3 below will analyse this distinction. However, at this juncture, the two terms will be used synonymously.

similarity between these two stories is remarkable. The only difference lies in the addition of one musician's appreciation of Commissiona's 'rich tapestry of intentions' (Bennis & Nanus, 1985, 29) suggesting that his clarity of purpose was based on a deep source of musical knowledge.

Similarly, Bennis finds inspiration in the analogy of conductor and orchestra for the concept of human contact and communication. For example, the ideal expressed by Carlo Maria Giulini, in which the 'great mystery of music making requires real friendship among those who work together' (Bennis & Nanus, 1985, 55) forms the quote in one of the chapter headings.⁴ Elsewhere, Bennis writes evocatively of the unifying focus a leader can bring:

The new leadership under discussion is not arbitrary or unilateral but rather an impressive and subtle sweeping back and forth of energy, whether between maestro and players or CEO and staff. The transaction creates unity. Conductor and orchestra as one. Coach and team. Leader and organization as one. (*ibid.*, 32)

In addition to this transforming energy, self-awareness and the search for truth are also attributes aspired to by the effective leader. In order to illustrate this, Bennis draws, once again, from the example of a specific conductor. Bennis maintains that Gustav Mahler 'insisted that each principal musician in the orchestra sit in the audience at least once a week to get some sense of the whole' (Bennis, 1989b, 92). Although this principle is laudable, I have not been able to find any record of this practice. In fact, all reports of Mahler's conducting appear to contradict the idea that he was anything other than a dictatorial figure (Keener, 1975). For example, although praising him as one of the greatest conductors, Bruno Walter writes that Mahler 'effected his masterly performances by dictatorial means' (1957, 119), and Carl Flesch writes of Mahler as 'an angel and devil in one, he was regarded by the orchestra as a tyrant [...]. He was the kind of fine-nerved artist

⁴ The original source for this quote is not referenced and I have been unable to locate it.

who reacts to a wrong note as if it were a box in the ear' (1958, 187-8). Even Ernest Lert (1938), who observed Mahler in New York, when he was possibly more restrained than in earlier years, does not mention such a practice in his psychological study of Mahler's conducting. This is not the only time Mahler is used by Bennis to embellish leadership issues: Mahler's Eighth Symphony – his 'Symphony of a Thousand' – is also the catalyst for an inflated use of the Drucker quote above, in which 'a few hundred musicians' (Drucker, 1988, 48) increase to '1000' (Bennis, 1989b, 153) and 'several group ... and a half-dozen vice-president conductors' (Drucker) increase to 'six chief operating ... and 22 department conductors (Bennis).⁵

Bennis's use of the conductor/orchestra analogy does not stand up to close scrutiny, at least from a musicological perspective. However, on another level, his use of the analogy for its value as iconic image is interesting. From a leadership perspective, the narrative created by Bennis is evocative – the meaning it evokes is crystal clear even if its veracity is perhaps suspect.

2.3 Complexity in the orchestral environment

In a single short reference to the orchestra/conductor metaphor, Leonard Sayles emphasises the conductor's ability to maintain harmony in a complex environment. Thus:

[The manager] is like a symphony orchestra conductor, endeavouring to maintain a melodious performance in which the contributions of the various instruments are coordinated and sequenced, patterned and paced, while the orchestra members are having various personal difficulties, stage hands are moving music stands, alternating excessive heat and cold are creating audience and instrument problems, and the sponsor of the concert is insisting on irrational changes in the program. (Sayles, 1964, 162)

⁵ At the premiere of the Eighth Symphony on 12 September 1910, Mahler conducted an orchestra of 171 players and a chorus of 850, hence the nickname 'Symphony of a Thousand'. Modern performances of the symphony rarely involve such large forces. However, Leopold Stokowski achieved wide publicity and critical acclaim for himself and the Philadelphia Orchestra with the American premiere of Mahler's Eighth Symphony in the spring of 1916. All nine performances in Philadelphia were sold out and the entire orchestra and chorus were transported by private trains to New York for a repeat performance. This venture did much to bring the Philadelphia Orchestra and Stokowski to international attention (Arian, 1971, 6).

Henry Mintzberg finds greater relevance in the way Sayles uses the orchestra/conductor metaphor than in Drucker (1955) as quoted above, for: ‘In effect, every manager must spend a good part of his time responding to high-pressure disturbances. No organization can be so well run, so standardized, that it has considered every contingency in the uncertain environment in advance’ (Mintzberg, 1975, 57).

Mintzberg acknowledges that the apparent ease with which a conductor controls the orchestra is deceptive. He introduces his 1975 article, ‘The Manager’s Job: Folklore or Fact’, with the observation: ‘For years the manager, the heart of the organization, has been assumed to be like an orchestra leader, controlling the various parts of his organization with the ease and precision of a Seiji Ozawa’ (*ibid.*, 49). The idea that the manager, like the conductor, can ‘sit back’ and enjoy the fruits of his labour after careful preparation is, in Mintzberg’s view, mere folklore (*ibid.*, 51).

2.4 Balancing authority and expertise

In the writing of both Drucker and Bennis there is acknowledgement of the balance and interplay between the instrumental expertise within the orchestra (knowledge workers) on the one hand, and the authoritarian role of the conductor on the other. Both authors appear to tacitly accept that this balance is inherent in the analogy of conductor and orchestra. However their perception of this ‘balance’ has an element of ambiguity. This ambiguity is encapsulated by Mintzberg’s use of a citation attributed to an orchestral musician commenting on George Szell’s conducting: “He’s a sonovabitch, but he makes us play beyond ourselves” (Mintzberg, 1979, 371). And nowhere is the orchestra musicians’ ambiguous attitude towards the conductor more clearly placed than in Mintzberg’s categorization of the symphony orchestra as an example of a hybrid organizational structure – the *simple professional bureaucracy* (*ibid.*, 370). This ‘hybrid’ is based on two organizational structures defined earlier in his book: Mintzberg defines the *simple*

structure as an organization where the ‘structure often consists of little more than a one-man strategic apex and an organic operating core’ (*ibid.*, 306) and the *professional bureaucracy* as an organization that gives highly trained specialists ‘considerable control over their own work’ (*ibid.*, 349). This apparent tension between authority of the conductor on the one hand and the individual expertise within the orchestra on the other hand, implies a need to understand the subtle use of leadership skills in orchestral conducting.

2.5 Covert leadership

This apparent tension is the key point made by Mintzberg in a perceptive article on the conductor Bramwell Tovey and the Winnipeg Symphony Orchestra (Mintzberg, 1998).

Mintzberg recognizes this when he writes:

Hence, a good symphony orchestra requires both highly trained professionals and clear personal leadership. And that has the potential to produce cleavage along the line where those two centers of power meet. If players do not accept the conductor’s authority or if the conductor does not accept the players’ expertise, the whole system breaks down. (*ibid.*, 145)

Mintzberg observes that Tovey overcomes this ‘potential fault line’ with a style of *covert leadership* in which the conductor remains constantly aware of all the interpersonal concerns within the orchestral environment but contains them unobtrusively within the activity of working with the orchestra. In this respect, Mintzberg likens the conductor’s role in preparing for a concert to that of a ‘project manager’ (*ibid.*, 144) – the conductor as part of the action in contrast to a more aloof and overt style of conventional leadership.

2.6 Behavioural, cognitive and social complexity

Hunt et al. also propose that organizations have much to learn from the leadership of orchestras; in particular, how to lead creative people (Hunt, Stelluto, & Hooijberg, 2004). However, they contend that writers on organizational leadership, such as Drucker and Bennis, have ‘romanticized’ the analogy and portray an overly simplistic picture

(*ibid.*, 145). Their resulting article is complex and requires the reader to refer to key sources in order to appreciate the content. In essence, the authors propose a ‘more realistic’ (*ibid.*, 148) study of conductor-leadership by integrating the work of Quinn on complexity and paradox in leadership (1988), and Mumford et al. on the leadership of creative people (Mumford, Scott, Gaddis, & Strange, 2002). The result is an article dense with reference and, on initial reading, an article that portrays the ideal conductor as a person with super-human attributes.

Listing the ‘essential’ attributes of the conductor is a common occurrence in a wide range of literature. Often the list is so comprehensive that it is difficult to imagine a single man or woman in possession of these attributes. For the young conductor, these lists must appear so daunting as to warrant healthy scepticism or, indeed, to be ignored. As examples, two writers on conductors list the following ‘essential’ conductor attributes without a hint of irony:

He is of commanding presence, infinite dignity, fabulous memory, vast experience, high temperament and serene wisdom. He has been tempered in the crucible but is still molten and he glows with a fierce inner light. He is many things: musician, administrator, executive, minister, psychologist, technician, philosopher and dispenser of wrath. (Harold Schonberg, 1977, 15-16)

Historically, what outstanding conductors have had in common is an acute ear, the charisma to inspire musicians on first acquaintance, the will to get their own way, high organizational ability, physical and mental fitness, relentless ambition, a powerful intelligence and a natural sense of order which enables them to cut through thousands of scattered notes to the artistic core. (Lebrecht, 1991, 8)

On first reading, Hunt et al. also appear to fall into this trap of idealism. They propose a repertoire of leadership capabilities that allows conductors to deal with complex creative demands. This includes the following leadership roles:

Director:	emphasizes vision and sets clear goals and expectations.
Producer:	motivates behaviours that will lead to completion of the task.
Innovator:	encourages creativity and flexibility.

Broker:	is politically aware and develops networks with external contacts.
Coordinator:	maintains structure and scheduling, and enables problem solving.
Monitor:	checks on standards and provides a sense of stability and continuity.
Facilitator:	encourages expression of ideas, seeks consensus, and negotiates compromise.
Mentor:	is aware of individual needs, listens actively and encourages individual development. (Hunt et al., 2004, 150)

Although the article does give a brief summary of the original concepts behind this list, one key factor is underemphasized. The above list is labelled the ‘competing values framework’ (Quinn, 1988) and here the key word is ‘values’ – a concept which is subtly different from the way the authors use the list in the context of their article.

The values that people hold are fundamental to their approach to management and leadership. In his research into organizational complexity, Quinn found competing values were often the source of problems in organizations. An individual’s view of the world, their *Weltanschauung*, affects how they act and how they attempt to solve problems. These values are fundamental to their individuality. In Quinn’s words these values ‘precede the assumptions that people make about what is good and what is bad, the unseen values for whose sake people, programs, policies, and organizations live and die’ (*ibid.*, 42). In terms of conducting one might take two seemingly contradictory roles from the above list: director and mentor. On the one hand, a conductor might come to an orchestra with a clear interpretation based on a thorough knowledge of the score. The vision and goals are set and the conductor’s rational approach enables him or her to achieve effective results. On the other hand, another conductor might emphasize a more inclusive approach to the members of the orchestra. He or she is a good listener and communicates well, and wishes to develop the human aspects of music making. Although the values behind these opposing leadership styles are fundamental to a person’s *Weltanschauung*, Quinn proposes that, with

experience, the ‘master’ manager is able to adopt a repertoire of roles appropriate to conflicting situations.

2.7 Leadership of creative people

Thus, the eight leadership roles above are a distillation of the competing values identified by Quinn rather than a list of essential conductor attributes. These eight roles are further integrated by Hunt et al. to describe a repertoire of leadership capabilities that allow conductors to deal with complex creative demands (Hunt et al., 2004, 151). In doing so, the authors refer to the work of Mumford et al. (2002) and define three stages of creative work: idea generation, idea structuring, and idea promotion. Hunt et al. allocate specific roles to each of the three stages:

1) Idea generation during the initial rehearsal stage: the conductor needs to think creatively and encourage change (innovator role), build teams and deal with conflict (facilitator role), communicate effectively and be sensitive to others (mentor role), and manage the project (coordinator role). This approach will ‘encourage people to bring forward their expressive responses in a way that builds toward the artistic goal and performance standard without demeaning or alienating musicians when their initial attempts are redirected or refined’ (Hunt et al., 2004, 152).

2) Idea structuring stage during the middle part of the rehearsal process: the conductor needs to develop and communicate a vision (director role), work productively whilst managing time and stress (producer role), analyse individual and collective performance (monitor role) as well as continuing the facilitator role. Here the conductor needs to ‘emphasize, through the physical gestures, cues, verbal communication, and rehearsal technique, a reinforcement of the established vision. The conductor’s choice of what to

rehearse and how to rehearse it should facilitate the musicians' understanding of what the conductor wants and how to get it' (*ibid.*, 152).

3) Idea promotion stage during the final rehearsals and performance: conductor and musicians need to 'sell' their ideas to the audience by the manner in which they present their interpretation and ideas (broker role), as well as monitor the reaction of the public (monitor role). These roles would be especially critical if the orchestra 'has chosen an interpretation of a work that deviates starkly from more traditional interpretations' or if there is a performance of a work unfamiliar to the audience (*ibid.*, 153).

In this scheme, the authors have deftly condensed the original ideas of Mumford et al. into the short timeframe of the rehearsal and performance process. One suspects the original concept of the idea generation-structuring-promotion stages was conceived for less time-intensive occupations. As Mumford et al. write:

Although we typically associate creative work with artists and scientists, creative work is not defined with respect to a particular occupation. Instead, creative work occurs on jobs, any job, that involves certain types of tasks. Specifically, creative work can occur when the tasks presented involve complex, ill-defined problems where performance requires the generation of novel, useful solutions. Accordingly, creative work can, and does, occur in advertising, engineering, finance, and management [...]. (Mumford et al., 2002, 707-8)

Up to this point, the Hunt et al. article has defined a repertoire of behavioural roles and indicated how these roles are both differentiated and used at various stages in the rehearsal and performance process. The authors describe this as 'behavioural complexity'. The authors now refer to a third study on leadership (Hooijberg, Hunt, & Dodge, 1997) and add additional layers of complexity: cognitive and social complexity. Cognitive complexity is defined by the ability of leaders to process and perform tasks with greater understanding of multiple dimensions, as well as the ability to discriminate between different stimuli and

comprehend commonalities between these dimensions. Social complexity is defined by the leader's capacity to understand personal and relational aspects of social situations and integrate them in a way that increases understanding of social interaction (Hunt et al., 2004, 154). There follow propositions that address issues of charisma and transformational leadership, self-monitoring, self-efficacy, and conductor experience.

In essence, Hunt et al. attribute to the effective conductor the ability to understand complexity in ideas and social interaction. The purpose of the article is to understand this complexity and to move the use of the analogy beyond the typically 'romantic' treatment of authors such as Drucker and Bennis. Its prime purpose is to provide a basis for further investigation based on systematic conceptualization and empirical study (*ibid.* 159).⁶ However, whilst the article suggests many potential lines for research, it seems to miss some fundamental limitations inherent in the conductor/orchestra relationship.

Firstly, the period of interaction between conductor and orchestra is generally very concise. As Atik observed above, the conductor is like a 'guest' leader. The models that form the basis for the article by Hunt et al. (Hooijberg et al., 1997; Mumford et al., 2002; Quinn, 1988) are based on organizations where longer-term relationships are the norm. Secondly, most leaders rise up through the ranks of their organizations or, at least, within organizations that are occupationally linked. The role of conductor is seldom the result of a natural progression through the ranks of the orchestra. Indeed orchestral musicians who aspire to conducting often experience particular problems in establishing authority over former colleagues. Space, in terms of both time and experience, appear to be important

⁶ As far as I can ascertain (email correspondence with co-author Robert Hooijberg on 25 May 2011) this article has not led to further research.

factors in coming to terms with complexity – but space to develop the forms of complexity proposed by Hunt et al. is seldom part of the contemporary orchestral organization.⁷

2.8 Stress in the orchestral workplace

Before leaving this article, there are two points that I should like to look into further.

Firstly, the issue of dealing with paradox and contradiction that is at the heart of Quinn's study (1988). For many observers of orchestral concerts, it is difficult to understand why there might be any contradiction between the working ideals of the conductor on the one hand and the orchestral musicians on the other – the 'romantic' view compared with the complexity presented by Hunt et al. It comes as a surprise to many that orchestral musicians are often quite dissatisfied with their working environment. Admittedly, one frequently quoted statistic on the low levels of job satisfaction reported by orchestral musicians – lower than federal prison guards – is suspect (Hackman, 2007; Levine & Levine, 1996, 15; R. S. Zander & Zander, 2000, 68).⁸ However, there is little doubt that orchestras are not always functional environments (Piperek, 1981). As Robert and Seymour Levine observe, amateur musicians will play in orchestras in their spare time without remuneration, so why is it that orchestra musicians can appear so dissatisfied? (1996, 15).⁹ Levine and Levine's thesis is that this dissatisfaction is based on levels of stress caused by lack of control over the working environment. Stress comes in many forms: performance anxiety, fear of performance-related injury, fear of losing skills, and internal conflicts of self-esteem and personal limitations. However, as the authors point out, these are forms of stress experienced by all musicians, including chamber musicians

⁷ The exception is possibly the Central European opera system in which conductors progress through the system of *Korrepetitor* through the *Kapellmeister* stages to *Dirigent*.

⁸ 1,170 orchestral musicians from four nations (USA, UK and former East and West Germany) participated in the survey which also measured the job-satisfaction of orchestral musicians (Allmendinger, Hackman, & Lehman, 1996, 196 & 198). The other statistic is based on interview material with only six prison officers in one specific prison (Hackman, 1990, 309). Thus the sample number is 195 times larger for the orchestral musicians than the prison officers. This discrepancy is acknowledged by one of the survey's authors (email correspondence 22 March 2007).

⁹ The authors are father and son: the latter is an orchestral musician and the former specializes in neurosciences and has published extensively on the psychological and biological aspects of stress.

(*ibid.*, 17). Orchestra musicians, however, also lack control over their working environment:

Orchestras are fundamentally patriarchal. Underlying the behavior of conductors and musicians in the orchestra is the myth of the conductor as omniscient father (“maestro,” “maître”) and the musicians as children (“players”) who know nothing and require uninterrupted teaching and supervision. (*ibid.*, 18)

The authors’ use of the word ‘infantilization’ (*ibid.*, 19 & 22) is perhaps a strong concept to describe the participative role of the orchestra musicians. However, the numerous references to experiments on control and how its absence affects stress levels make it clear that playing in orchestras is seldom the sublime occupation perceived by outsiders.

Orchestras appear to be involved in creating, or more accurately, re-creating some of the most compelling western art music. However, the task often overemphasizes craftsmanship to the detriment of artistry. And this is one of the paradoxes conductors, as leaders, have to contend with: they may come to an orchestra with a clear interpretative vision but, as the Levine and Levine article indicates, the reality of the orchestral environment seldom provides a neutral space in which to work.

2.9 Personality and values

The second point raised by the Hunt et al. article derives from Quinn’s argument that the concept of ‘values’ implicit in the competing values framework is a different approach to that of personality testing (Quinn, 1988, 89). Quinn’s concept of the ‘master’ manager is someone who has the ability to adopt a repertoire of leadership roles dependent on context. These roles reflect an acceptance of different perspectives and values, whereas personality testing equates a leadership style with intrinsic personality traits. However, when it comes to conducting, the immediacy of interaction, as well as the short timeframe of the rehearsal/concert schedule, makes it particularly helpful to understand personality types and individual conductor personality bias. Barbara Pollack (1991) observed students in

conducting classes at Aspen Music Festival, The Julliard School, Mannes College of Music and a workshop at the Conductors Guild. She noted that the young conductors often appear to be unaware that their own behaviour is what primarily affects the musicians and influences the outcome of their conducting efforts (*ibid.*, 158-9). By understanding their own preferences for dealing with the world (i.e. through personality testing), she believes it becomes easier for conductors to make the necessary adjustments when communicating with the orchestra: 'It provides an objective perspective for looking at what goes on in the complex interaction of conductor and orchestra, and evaluating what works and what doesn't work' (*ibid.*, 161).

2.10 Conclusion to chapter 2

It is important to remember that most of the material referred to in this chapter is not principally aimed at understanding conductor leadership, but uses the analogy of the conductor as a tool to examine good management practice. With the exception of the Hunt et al. article and the Barbara Pollack chapter, references to the conductor/orchestra interaction are used to illustrate certain points within the broader sweep of the authors' writings. However, this chapter has shown the iconic status that the conductor/orchestra analogy holds in management literature. And, in contrast to the previous chapter, which centred around specific and established leadership theory, this chapter has introduced a wide variety of ways of looking at the conductor/orchestra relationship that are relevant to this thesis: at one extreme there is Drucker's use of the analogy to illustrate a very simple organizational structure, and at the other extreme the complex roles assigned to the activity of conducting by Hunt et al.

Some of these ideas might help us understand the leadership role of the conductor, and will be taken up later in the thesis. They include: the focal positioning of the conductor (Drucker), the power of evocative narrative (Bennis), complexity (Sayles, Mintzberg, Hunt

et al.), differentiating between role enactment and finding personal authenticity (Hunt et al., Pollack), understanding player expertise (Drucker, Levine and Levine), and covert leadership (Mintzberg).

The first two chapters have looked at material drawn from organizational theorists and writers on management, whose purpose is to use the conductor/orchestra relationship as an analogy with which to examine the working of non-musical organizations. The remaining chapters of Part I focus on the conductor/orchestra relationship from the perspective of conductors themselves, and from the work of musicologists.

Chapter 3

Conductors' seminars for business people

In the previous chapters, I have looked at the theoretical application of the analogy of conductor and orchestra to organizational leadership. A natural extension of this theoretical approach has been to incorporate the practical application of the analogy into seminars given by conductors. This is part of a development in which the arts are used to acquire and enhance management and leadership skills (Cowell, 1999; Mockler, 2002). As Mockler writes:

[...] drama and dramatic literature as well as symphony conductors' experiences are tools that help move the management learning experience from the lecture platform into the interactive, participative, doing phases, which increases the effectiveness not only of management performance but also of management learning experiences. (*ibid.*, 575-6)

Roger Nierenberg and Benjamin Zander are two conductors who have developed seminars for the business community to a high level of sophistication. There are also programmes run by Peter Hanke (2007) and the IESE Business School (Miller, 2008), as well as a demonstration of leadership styles using archival film from performances of five 'great' conductors (Talgam, 2009).

This chapter reviews a seminar given by Roger Nierenberg and ideas on conductor leadership by Benjamin Zander. The aim of this chapter is to observe how these two conductors illustrate active leadership through real-life examples with orchestras. The objective of this chapter is to introduce concepts of positional power, trust, the power of narrative, and harnessing the passion of orchestral musicians.

3.1 Experiencing the internal workings of orchestras

Roger Nierenberg runs seminars for business executives using live orchestras. He believes that exposing executives to the metaphorical experience of a symphony orchestra ‘invites’ them to see their roles as leaders in new ways (Nierenberg, 2011). Although each seminar is integrated with the specific requirements of the participating organization, one particular seminar was filmed by the BBC and provides a working example of Nierenberg’s approach (Nierenberg, 1999). I shall describe this seminar in some detail as it not only illustrates Nierenberg’s practical use of the conductor/orchestra analogy but is, in part, relevant to actual leadership issues in conducting orchestras.

The participating executives are seated amongst the members of the orchestra. In this way, they experience both the visual and aural perspective of the orchestral musicians.

Throughout the session, individual executives are invited to join Nierenberg on the conductor’s podium. The following is a summary of the key points addressed by Nierenberg during the televised session in 1999.

1. Performance: this is the result of talent, hard work and practice. But it is also the result of rapid decision-making by the musicians as well as their constant balancing of activity and restraint.
2. Expertise: the skill, coordination, muscle power, flexibility, and subtleness of playing an instrument.
3. Teamwork: the awareness of, and coordination with the desk partner, the section, and the conductor. As well as interacting through eye contact and body language there is also an element of subconscious communication.
4. Centre and perimeter of organizations: in the centre there is plentiful information. However, towards the perimeter of the orchestra, aural information becomes less reliable and visual contact becomes more important.
5. The location of the conductor’s podium: this enables a global view, and the ability to differentiate between light and shade. This is in contrast to the ‘local reality’ of sitting in the orchestra. It is important for leaders to realize that the quality of information available at the centre may not be available at the perimeters.

6. Performing without conductor: the remarkable ability of musicians to reach consensus and play together. However they are less able to respond to rapid change.
7. Energy: this comes from the people in the organization. The conductor/leader creates the right kind of space for people to work.
8. Reaction: the response rate between conductor and orchestra is fast. There is a direct connection between what the conductor indicates and what comes back. In contrast, the response rate in organizations is slower and one can't always be sure what the response relates to.
9. Vision: indicating what to do next rather than judging what has just happened. It is a misuse of the podium to correct what has just happened.
10. Power: standing on the podium does convey a very strong sense of power and responsibility.
11. Commitment: leadership is about committing to what has not yet happened. And the conductor has to be the first person to commit.
12. Trust: lack of trust in others, as well as oneself, creates tension. It might manifest itself in extreme ways: either as uncertainty or over-assertiveness.
13. Internal focus in complex operations can isolate individuals and teams. A shift of focus to something external (for example, the composition's narrative rather than technical detail) can give meaning to the work. (Nierenberg, 1999)

The above is merely a brief summary of Nierenberg's approach. As a formula for imparting the unique interaction between conductor and orchestra, it is remarkably successful. In addition, there are aspects of Nierenberg's approach – i.e. positional awareness (4 & 5), speed of response (6 & 8), trust (12), and power of narrative (13) – that indicate his awareness of genuine communication issues between conductor and orchestra.

Roger Nierenberg's approach emphasises the structural nature of organizations and the art of communication. Benjamin Zander, in contrast, provides a uniquely positive approach to the conductor's potential in creating opportunity for musical expression.

3.2 The art of possibility

It is not easy to analyse Zander's use of the conductor/orchestra analogy from his highly successful presentations to leaders of organizations worldwide (see, for example, B. Zander, 2009). But at its core is his aim, as conductor and leader, 'to awaken the possibility in others' (B. Zander, 2011).

The concept of the 'silent' conductor is important to Zander: the conductor makes no sound and it is only through the activity of others that symphonic music comes into being (R. S. Zander & Zander, 2000, 68). As a consequence, Zander places great emphasis on understanding the signals he receives from the orchestral musicians. If musicians are not engaged, for example, he believes the conductor should recognize this lack of commitment in the musicians' demeanour and expression in their eyes (*ibid.*, 69). In order to understand how he can better help the orchestra to feel engaged in the rehearsal process, Zander provides each musician with a blank piece of paper. By doing so, he 'invites' the players to write down any observation that might enable him, as conductor, to empower them 'to play the music more beautifully' (*ibid.*, 71). In one incident, he approached a violinist who looked indifferent to the intensity of the Mahler symphony being rehearsed. By questioning her, Zander was able to establish that her innate passion for Mahler's music was being frustrated by his prescribed bowings: in her view, these bowing did not allow time for the bow to engage properly with the string. By acknowledging the criticism of this one musician, Zander is convinced it helped him, as leader, to fully *engage* in the performance (*ibid.*, 37-8). As a conductor, he learned the following lesson from this incident: '[...] *the player who looks least engaged may be the most committed member of the group*. A cynic, after all, is a passionate person who does not want to be disappointed again' (*ibid.*, 39) [original italics]. He puts the onus on the leader to 'listen for the passion' of followers, be it in the orchestra or the management team. If the eyes of the players are not 'shining' then he asks himself: "who am I being that they are not shining?" (*ibid.*, 74).

Zander has the ability to transform most incidents from his experience with orchestras into positive lessons in communication. And these are the lessons he speaks about in his presentations to leaders in corporations around the world. However he admits:

It may seem strange to the orchestral musician that the corporate world would be interested in hearing a conductor's view on leadership or that the metaphor of the orchestra is so frequently used in the literature of leadership because, in fact, the profession of conductor is one of the last bastions of totalitarianism in the civilized world! (*ibid.*, 67-8)

Indeed, as the next chapter will show, the relationship between conductor and orchestra is perceived in a very different light by writers on the sociology of music compared to writers from the field of management and organization.

3.3 Conclusion to chapter 3

From the available evidence, it is clear that participants in seminars held by the above conductors find inspiration from the analogy of conductor and orchestra.¹ It is also clear that these conductors appear willing to expose their leadership ideas in ways that might not be so appropriate in a genuine rehearsal situation – for example, Nierenberg's admission that the orchestra sounds good when he does not conduct (point 6 above), or the recognition of the sense of power invoked simply by standing on the podium (point 10 above). Similarly, although Zander genuinely does use his 'white sheets' in order to get immediate feedback from the players, this is a technique few other conductors would be willing to expose themselves to and, indeed, it might prove distracting to the work of rehearsal. But this is just the point. By exploring conductor leadership outside the normal working environment of the orchestra and, in addition, by demonstrating in front of others (in these cases, executive leaders), conductors are better able to understand their own

¹ I have attended seminars given by Peter Hanke and Roger Nierenberg. Seminars by Benjamin Zander and Itay Talgam are available on the TED website (Talgam, 2009; B. Zander, 2009).

approach to leadership. Might it be possible to harness this principle into the development of aspiring conductors?

Chapter 4

A sociological and psychological perspective on the interaction between conductor and orchestra

In this chapter, I shall look at an essay on the social-psychological aspects of interaction between conductor and orchestra by Theodor Adorno (1962), and use it as springboard for considering a number of sociological and musicological perspectives published since Adorno's essay. By and large, Adorno's essay reflects a despondent reaction to conductor-power of that period and the effect this power was having on the interpretation of symphonic music.¹

In addition to Adorno, this chapter reviews the writings of Elias Canetti, Isaiah Berlin, Stephen Cottrell, Carl Dahlhaus, Hans Keller, Lydia Goehr, and Edward Arian. The aim of this chapter is to review the thoughts of musicologists on the social and psychological interaction between conductor and orchestra. Specific objectives relate to the conductor's approach to *Werktreue* (fidelity to the work), the relevance of visual gesture, and the relationship of conductor to composer.

4.1 Dysfunctional aspects

In contrast to the writings in previous chapters, in which the various authors seek to extrapolate ideal forms of leadership from the interaction between conductor and orchestra, Adorno focuses on its dysfunctional aspects. The essay is peppered with such statements as:

All intraesthetic [*sic*] distortions of the music-making of orchestras under their leaders are symptoms of some social wrong. (Adorno, 1989, 104)

¹ Adorno's essay on conductor and orchestra first appeared in his book 'Einleitung in die Musiksoziologie' (1962). The book was translated into English in 1989 as 'Introduction to the Sociology of Music' and it is this translation which will be referred to here. In fact, the original German essay was based on a lecture given at the University of Frankfurt during the winter semester 1961/62. Adorno had been invited to return to the University of Frankfurt in 1949 after having his right to teach in Germany withdrawn by the Nazis in 1933.

The principle of unity which immigrated into music from society outside, as a trait of authoritarian rule, and immanently conferred its stringency on music – this principle continues to exert repression in the musical-esthetic [*sic*] context. The social thorn keeps growing in the midst of art. (*ibid.*, 107)

The conductor's sins reveal some of the negativity of great music as such, some of its striking violence. (*ibid.*, 108)

The musical result of the relation between conductor and orchestra is an antimusical compromise. (*ibid.*, 116)

Today's orchestras are still like the skyline of Manhattan, imposing and fissured as one. (*ibid.*, 117)

As is clear from these quotes, for Adorno, the conductor and orchestra relationship is a microcosm of wider society (*ibid.*, 104). Because social tensions are concentrated in time and location, the orchestral environment is a good place to observe those tensions which occur in society at large. Adorno proceeds to analyse the perspectives of both conductor and orchestral musicians and concludes that a relationship which should, ideally, serve the music is inherently dysfunctional.

Before looking in detail at the points made by Adorno, it is worth pointing out the possibility that his essay is the result of a particularly autocratic period of conducting. Although first published in 1962, an endnote to the essay (*ibid.*, 231) alerts the reader to the fact that the text predates publication in lecture form and, in particular, was formulated prior to publication of Stravinsky's views on conductors, expressed in an interview in the Observer newspaper on the occasion of Stravinsky's eightieth birthday (Craft, 1962). A similar stance is taken by Stravinsky, and by noting this similarity, Adorno (1989, 231) is possibly avoiding claims of plagiarism. For example, Stravinsky maintains:

Every member of an orchestra knows that a conductor may be less well equipped for his work than the least of his players, but whereas orchestras quickly discover this, the society of women who indirectly hire conductors may never know. (Craft, 1962)

Whereas Adorno writes:

Among musicians it is hardly in dispute that the public prestige of conductors far exceeds the contribution which most of them make to the reproduction of music. (Adorno, 1989, 104)

More specifically, Adorno's views on certain conductors such as Toscanini were notorious – Toscanini is described as the 'true antipope to Furtwängler' (Adorno, 1999, 40) – and, coming shortly after the former's death (1957), it is tempting to understand Adorno's essay as an appraisal of the authoritarian leadership style of Toscanini and autocratic conductors in general. This supposition is further underlined by the concluding sentence which refers to Manhattan's imposing and fractured skyline, the location of Toscanini's most celebrated success, the NBC Symphony Orchestra.² There is a sense that Adorno's essay is reflection on a distinct phase in conducting leadership and orchestral-player attitudes, something which another endnote partially alludes to: 'I would not wish to withhold my recent observations of a type of younger orchestral musician differing notably from the one described here' (Adorno, 1989, 231).³

Despite this context, Adorno's essay is filled with thought-provoking observations about the relationship between conductor and orchestra. Perhaps more importantly, the essay challenges our assumptions about the natural right of conductors to act as they do. As John Deathridge discovered when he gave prospective students Adorno's essay to read for university admission, few students had previously questioned the power of conductors and, indeed, expressed surprise that views such as Adorno's should appear in print:

To evaluate conductors critically in this way, not purely by judging their ability to lead orchestras and interpret music, but by asking questions about the obvious problems of their social role, seemed to be tantamount to printing the unprintable. (Deathridge, 1998, 53)

² The original German version of 'The Mastery of the Maestro', referred to above (Adorno, 1999), was written in circa 1959, two years after Toscanini's death and three years before the essay in the 'Einleitung in die Musiksoziologie' (1962). Although Tia DeNora argues that the views expressed by Adorno on conductor and orchestra are not related to specific events or conductors, but rather a description of '*general* tendencies' (DeNora, 2003, 53), it would be interesting to investigate the extent to which Adorno's views on conductors were influenced by his experience of orchestral culture in North America during his refugee years and the orchestral culture of Germany both before and after this period.

³ Unfortunately, I am unable to locate the source of Adorno's 'recent observations'.

4.2 Imago of power

Initially, Adorno refers to the ‘imago of power’, an idealized image visibly embodied in the prominent exposure of the conductor (Adorno, 1989, 104). He draws attention to Elias Canetti’s observation that the conductor’s performance encapsulates all one needs to understand about power: everyone, including the conductor, is so filled with the notion that the conductor is there to serve the music and interpret it faithfully, that the following interpretation, Canetti believes, might come as a surprise (1962, 394):

- The conductor stands whereas the orchestra and audience sit: this is an ancient representation of man’s dominance.
- The conductor’s podium represents the dais from where he is clearly visible from both the front (orchestra) and behind (audience).
- The conductor’s gestures give him control over life and death of the voices in the orchestra – acceptance by the individual members make it possible for him to transform them into a unit.
- The score represents the code of law: the conductor alone interprets the law and decides when it can be breached.
- The audience falls silent when the conductor is ready to start and remains still for the duration of the conducting.
- At the end, the audience must applaud and the conductor bows his head in acknowledgement – this is the ancient salute of the victor.
- The people gathered in the hall only see the conductor’s back. If he turns around during performance, the spell will be broken. The conductor leads them forward through the movement of the music.
- The conductor’s eyes hold the whole orchestra. Every player believes the conductor sees and hears every action. His gestures decree and prohibit and his ears search for profanities.
- For the orchestra, the conductor embodies the work. Since during performance nothing else exists except the work, the conductor is ruler of the world during its existence. (My summary of Canetti, 1962, 394-6)

According to Canetti, such fundamental images of power affect the audience, even if only on a subliminal level. By indentifying with the conductor, members of the audience are able to act out fantasies of power without fear of being held to account. Adorno calls this

the “Nero complex” (Adorno, 1989, 104-5), presumably because the ‘fiddling’ carries on whilst more serious issues are ignored, such as whether the performance is about the conductor’s image or the reproduction of music.

One further example from another author serves to illustrate the iconic image of conductor leadership. From the perspective of equality, Isaiah Berlin is convinced that no one would object to the authority wielded by a conductor. Berlin argues a) that power within the orchestral context is inherently unequal and the necessary discipline to coordinate an orchestra can only be imposed by the authority of the conductor; and b) that the endowment of ‘natural gifts’ is unequally distributed and, by implication, the conductor is in possession these gifts (Berlin, 1978, 91-2). In contrast to Adorno and Canetti, Berlin accepts the iconic image of the conductor as natural leader without seriously questioning it.

4.3 The power of gesture

On two occasions, Adorno likens the activities of the conductor to a ‘medicine-man’: both in the fascination he exerts on the audience (1989, 106) and the belief that his gestures are necessary to make the players give of their artistic best (*ibid.*, 105). In the context of Adorno’s essay, such reference is made in order to emphasise the delusional aspects of conducting. However, in a closely argued article, Stephen Cottrell (2007) contends that it is just such gestures that enable both audience and orchestra to access a space in which real time is suspended. From a socio-cultural perspective, concerts can be understood as a form of ritual. In this ritual, the conductor is the only individual permitted to respond to the music with uninhibited movement.⁴ Cottrell likens these movements to the dance of a shaman and his role, as intermediary, in establishing contact with the supernatural world:

Since the conductor’s gestures are in any case only tenuously related to exactly when the orchestra plays – and in many circumstances it can manage perfectly

⁴ The exception might be concerto soloists, although the necessity to engage with a physical instrument will restrict movement to some extent.

well without him – I suggest that the more important consequences of his work lie in relation to the world of inner time. It is through his dance-like gestures that he contributes to the synchronization of inner time [...] (*ibid.*, 86)

In relationship to conducting and leadership, Cottrell's article is illuminating in two respects: firstly, gestures and activities which might be perceived as a form of display aimed solely for the benefit of the audience, are justified in terms of representing an inner time space (a virtual time unrelated to real time) which is of relevance to orchestral musicians. In contrast, commentators such as Adorno do not believe such display is musically justifiable and, as we shall see later, Hans Keller would describe such activity as 'phoney' (1987, 22). Secondly, by investigating the phenomenon of dual dimensions in time (real-time and the virtual time of music making), Cottrell approaches a subject which is difficult to grasp but which is a reality to many musicians. Cottrell's example of delayed down beats – the time-lag between the conductor initial down-beat and the often precise but delayed entry of the orchestra – is a readily perceptible illustration of the kind of musical-time experienced by musicians. This might seem a relatively insignificant example, but his analysis of this phenomenon provides a theoretical base for understanding the difference between real-time gestures and more ambiguous gestures of musical time. His analysis also extends to the orchestral world studies that have concentrated primarily on smaller ensembles and chamber music (e.g. Schutz, 1964).

4.4 Werktreue

As with phrases such as 'medicine-man', Adorno's vivid use of language propels the reader into deeper philosophical waters: '[...] the conductor acts as if he were creating the work here and now. This is what poisons his every factual achievement' (1989, 105).

Presumably 'poison' is the pretence that the conductor is part of the creative process. If I have interpreted Adorno's position correctly, he would believe that fidelity to the work, or *Werktreue*, takes precedence over any spontaneous interpretation.

Carl Dahlhaus reflects a similar view, albeit from an ethical standpoint. For him, the concept of *Werktreue* is more than sonic fidelity to the composition: musicians, Dahlhaus believes, want to see *Werktreue* expressed in the behaviour of performing musicians, especially conductors:

It is the display of personal power over the musical material that musicians, who start out with the concept of *Werktreue* – i.e. subjugation of oneself to the musical material – object to in some conductors, irrespective of whether the interpretation is insightful or arbitrary. (Dahlhaus, 1976, 370)⁵

In contrast to Adorno and Dahlhaus, Lydia Goehr takes a more liberal approach to the tension between *Werktreue* and a conductor's interpretational response to the composer's work. Initially, she recognizes that the notion of *Werktreue* presents a dichotomy for modern conductors:

In sociological terms, their [the conductors'] chief problem is that they have come to be regarded simultaneously as masters and servants. On the one hand, they are regarded as leaders of orchestras and masters of the art of interpretation. As such, they are accorded the reverence normally reserved for saints (or composers). On the other hand, they are thought to be servants to the composer's works, and as such, they are compared to coach drivers or midwives. At one and the same time they must show utmost fidelity to the works themselves and yet offer independent, novel, and valuable interpretations of them. (Goehr, 1990, 373)

In this article, Goehr continues to outline the theoretical debate between fidelity to the work (*Werktreue*) and interpretation – something she does in greater detail elsewhere (2002, 243-286). However, she concludes that such debate and competing theories are essential to a healthy culture. Conductors will continue to grapple with this dichotomy but the outcome of the tension between servitude and leadership should result in 'a wealth of marvellous and distinctive performances' (1990, 379).

⁵ My translation of: Es ist die Schaustellung von Macht der Person über die Sache, die einem Musiker, der vom Begriff der "Werktreue" – also der Unterwerfung unter die Sache – ausgeht, den Anblick mancher Dirigenten verleidet, und zwar nahezu unabhängig davon, ob die Interpretation einleuchtend oder willkürlich gerät.

Changes in attitudes to *Werktreue* have probably been much influenced by the ascendancy of historically informed performance (HIP) during the intervening years between Adorno and Goehr. For, as John Butt writes: ‘HIP [...] has – like a Trojan Horse – actually served to loosen the hold of the work concept and to change profoundly the culture of music and performance’ (2002, 54). However, of particular relevance here is the dichotomy of leadership in honouring the score on the one hand and finding a personal connection to the work on the other. The search for this balance is one of the issues to be discussed later in the thesis.

4.5 Delusional aspects of conducting

All the above observations by Adorno point to the delusional aspect of conducting leadership: the imago of power far exceeds the real power of conductors; conductors are not medicine men; and they do not create the work in the here and now. Although I have highlighted just three aspects for their relevance to conductor leadership, the first half of Adorno’s essay is replete with more examples. Mostly, it is the general public that is deluded by the power of the conductor. Occasionally, as in the case of the dilettante whose wealth can buy him the services of an orchestra, it is the conductor who is deluded (1989, 105). In one sense, as Adorno points out, this is not surprising. With the exception of conductors, it is difficult for musicians to ‘pull the wool over the eyes’ of their public with extra-musical affectations. For, in the last resort, the activity of non-conducting musicians is involved directly in the production of sound. There is a point at which extra-musical activity has a deleterious effect on the actual playing of instruments or the voice production of singers. And for this reason, experienced musicians are seldom deluded by any actions that do not serve the music. We have seen this view expressed when comparing the writings of Stravinsky and Adorno above (section 4.1). Dahlhaus is of the same opinion:

‘The cognoscenti are tired of the great gesture with which the conductor seems to dominate not only the orchestra but even the music itself [...]’ (Dahlhaus, 1976, 370).⁶

Such is the potential for delusion in conducting, that Keller (1987) includes conductors in his list of phoney professions. Three criteria are required for inclusion in a phoney profession:

- It must be an imposingly complex profession which is highly respected and admired within its own culture.
- A phoney profession has to create grave problems which it then fails to solve.
- Phoney professions have to have the capacity to criticize others both negatively and self-righteously, with moralizing aplomb. (*ibid.*, 14)

So what are the ‘grave problems’ created specifically by the profession of conducting?

Primarily, it is seen as the dominance of the visual over the aural:

The conductor’s existence is, essentially, superfluous, and you have to attain a high degree of musical stupidity in order to find watching the beat, or the conductor’s inane face for that matter, easier for the purpose of knowing when and how to play than simply listening to the music. (*ibid.*, 22)

In addition to this dichotomy between the visual and aural, the conductor has another problem: how does he ‘make’ the orchestral musicians appreciate his work? Keller alludes to the professional divide between conductor and orchestra, and concludes that faced with these insoluble problems, conductors habitually delude themselves into denying these problems exist (*ibid.*, 22). Finally, in order to justify his position, the conductor is required, in theory, to be more musical, more intelligent, and more knowledgeable than every single orchestral player he conducts (*ibid.*, 23). In reality, the conductor solves this challenge by constantly degrading the musicians with feigned consultation and diplomatic criticism. As a result of these delusional aspects, the influence of the conductor, according to Keller, has made orchestral playing an unmusical occupation (*ibid.*, 23).

⁶ My translation of: Man ist unter Eingeweihten der großen Geste überdrüssig, mit der Dirigenten nicht nur über das Orchester, sondern auch über die Musik zu herrschen scheinen [...]

4.6 Orchestral mentality

In keeping with the parallels he draws between society in general, and the conductor/orchestra relationship in particular, Adorno examines the mentality of orchestral players in reference to established social and psychological perspectives.

He likens orchestral musicians to a number of social classes. From the manual labourer, orchestral musicians inherit an aversion to the talking conductor, fearing the practice of deceit from the intellectual's command of words (Adorno, 1989, 110) and distrusting anything which is not tangible and controllable through direct communication and technique (*ibid.*, 111). The orchestra is a close-knit collective whose mutual integration unites them against the individual (*ibid.*, 115) and encourages a narrow sense of awareness (*ibid.*, 110). Elsewhere, the arrogance, dogged professionalism and lack of willingness to allow deeper understanding of music is attributed to the 'petty bourgeois' social background of most orchestral musicians (*ibid.*, 111). The attitude towards the conductor is ambivalent – they want to be held on a tight rein but they distrust him as a parasite who doesn't actually have to play an instrument (*ibid.*, 110).

From a psychological perspective, Adorno maintains that the orchestral musician is Oedipal in that he vacillates between rebellion and self-humiliation (*ibid.*, 112). The musician resists the authority of the conductor but simultaneously ridicules the conductor for lack of authority. This recalcitrance is indicated by testing conductors with deliberate mistakes and sadistic humour. Overall, the collective mentality of musicians is caused by unfulfilled ambition (especially by violinists who comprise the largest sections of the orchestra) and the inability to sustain the Utopia of musicianship within the context of the orchestral environment (*ibid.*, 113).

4.7 The evolution of orchestral leadership

By referencing social and psychological aspects of the conductor/orchestra relationship in such detail, Adorno is linking the development of orchestras closely to the trajectory of social history. In doing so, he appears to imply that the ideal of symphonic music has been corrupted by the institution of the orchestra. The evolution of the orchestra has been manipulated by social influences rather than the internal requirements of the music itself. Adorno's essay does make one short reference to the historical evolution of the conductor although, at first reading, the emphasis appears to lie elsewhere:

The superior knowledge that qualifies the conductor for direction removes him from the sensual immediacy of the production process. It is rare for both to go together. He who knows how all of it should be can seldom realize it physically; for too long have the two functions been *historically* separated. (*ibid.*, 110-11) [my italics]

However, Adorno refers to the orchestra itself and its development as a sort of 'natural growth process' (*ibid.*, 117) rather than the outcome of any conscious design. He bemoans the discrepancy between the requirements of composition and the 'archaic inventory' of orchestral instrumentation, which has been defined by 'social conventions' rather than by need (*ibid.*, 117). And in one of the final sentences, he once again compares the orchestra to society and the haphazard manner in which the institution has evolved: 'Even as a brittle totality the orchestra is a microcosm of society, paralyzed by the dead weight of what, after all, turned out this way and not otherwise' (*ibid.*, 117).

Dahlhaus also alludes to the historical development of conducting and makes a clear distinction between the perceived role of conductors and the intrinsic requirements of the music:

The dominating role of the conductors [...] gradually developed towards the end of the nineteenth-century and has reached, in the last few decades, an extreme form, which some find fascinating and others resent. And that which

originates in history as distinct from that which is rooted in music's "essential nature", allows itself, in principle, to be altered. (Dahlhaus, 1976, 370)⁷

If the evolution of orchestras is influenced as much by social/historical context as by the internal requirements of the music itself, it would be interesting to speculate on the broader influences on different forms of conductor leadership. Forms of leadership we now take for granted might have as much to do with societal, economic and technological influences as with the increased complexity of symphonic music. Examples might include the influence of the recording industry on the celebrity status of conductors (Philip, 2004, 21), or the assumption that Baroque and Classical repertoire written prior to the rise of the 'silent' conductor (circa 1820) benefits from the addition of a conductor even in organizations that purport to be historically informed.

4.8 Charismatic leadership

Charismatic leadership is one form of leadership that is frequently dependent on prevailing circumstances. In a unique social-scientific study of one orchestra, Edward Arian details the rise and fall of Leopold Stokowski with the Philadelphia Orchestra and how both his appointment and resignation were dictated as much by economic circumstances as artistic ability (Arian, 1971, 5-16). Arian based his analysis of charismatic leadership on the work of Max Weber. Stokowski displayed the key characteristics of a charismatic authority. At the start of his twenty-four year tenure as music director of the Philadelphia Orchestra, Stokowski demonstrated two key traits of the charismatic leader: 'the ability to command a following by the force of his personality, and the imagination which soars above tradition and routine' (ibid., 5-6).

⁷ My translation of: Die dominierende Rolle des Dirigenten [...] ist im späteren neunzehnten Jahrhundert allmählich entstanden und erreichte in den letzten Jahrzehnten die extreme Form, durch die sich manche hingerissen und andere abgestoßen fühlen. Und was geschichtlichen Ursprungs ist, statt in der "Nature der Sache" zu wurzeln, läßt sich prinzipiell verändern.

By the end of his tenure, the economic circumstances of the Great Depression and disappearance of large individual donors gave rise to serious financial pressures on the orchestra. Amongst other issues, the orchestral musicians accepted a ten per cent reduction in salary whilst Stokowski continued to receive an annual fee which was estimated to be three times that of the president of the United States (*ibid.*, 14). In a move calculated to put pressure on the orchestra's board, Stokowski tendered his resignation which, to his surprise, was accepted. Thus, Arian demonstrates the negative aspect of charismatic leadership:

When, under the conditions brought about by severe economic depression, the existence of the Philadelphia Orchestra was threatened, it became obvious that Stokowski had run out of miracles. Moreover, it was not to be expected that he would bend to circumstances because charismatic authority abhors ordered economy. (*ibid.*, 15)

Charisma might or might not be a desirable leadership quality – its effectiveness is clearly dependent on social circumstances and individual perceptions. However, in terms of successful delivery of symphonic music, it probably has as much to do with the haphazard evolution of orchestral institutions as with any intrinsic qualities in music-making itself. In other words, although charisma is assumed by many (audiences, managements as well as some orchestras) to be a key component of effective conducting, in Adornian terms, it might simply be a remnant of a particular period in the evolution of conducting.

4.9 Conductor as representative

What then, in essence, is the role of the conductor in relationship to the composer's work? This is an important question and it will be revisited repeatedly in this thesis. However, in the context of this overview of social/psychological approaches to conductor/orchestra interaction, I shall refer once again to Dahlhaus's article (1976) on the role of the conductor.

Dahlhaus defines the conductor's role as the representative of the composer. He does this in two ways. Firstly, he uses the metaphor of the relationship between author and reader: the conductor represents the composer in a similar way to the literary mechanism of the 'lyrical first-person' or 'story teller' representing the author in a novel. In so doing, the reader/listener is able to identify with the author/composer as a subject that stands behind the novel/composition without misunderstanding that this subject might be the biographically-tangible person of the author/composer (*ibid.*, 371). This approach addresses Adorno's concern referred to above, when he believes that audiences are deluded into thinking the conductor is composing the music in the here and now.

Interestingly, Dahlhaus acknowledges that the role of 'actual' interpreter falls on the conductor although he believes this does injustice to the orchestral musicians. However, in order not to 'damage' the music, the musicians should on no account be reduced to an apparatus or instrument (*ibid.*, 371), a concept frequently referred to by commentators and even conductors themselves (for example Faulkner, 1973, 156; Galkin, 1988, 568).

The second way Dahlhaus understands the conductor as representative is in the metaphor of the actor. Through eloquent gesture, the conductor demonstrates that he represents the 'speaking subject' of the music and helps the abstract essence of the music to become visible. If a conductor is to be criticised, it is not for the part he plays as an actor but rather if, like a bad actor, 'he fails to embody the role and succeeds only in embodying a private person' (Dahlhaus, 1976, 371).

4.10 Conclusion to chapter 4

Compared with the first three chapters of part I, this chapter investigates the darker side of the conductor/orchestra relationship. In terms of leadership, this relationship would appear, according to Adorno, to be inherently flawed. By drawing on dysfunctional aspects of

society in general, Adorno seeks to uncover the reality of the orchestral environment and to show us how its flawed development has led to an impasse. Adorno is not the only person to go down this road – there is a wealth of material by orchestral musicians who speak openly about the frustrations of working with conductors (Danziger, 1995; Faulkner, 1973; Previn, 1979; Shore, 1938).

However, as indicated, I surmise that Adorno's writings on conductor-leadership result from a particularly autocratic period in the history of symphonic conducting. There is also a strong emphasis on the visual; in particular the images of power, the power of gestures, and the way these images affect the audience. Keller is especially succinct in his damning of the supremacy of the visual over the act of listening, something which is also addressed by Koivunen above (see section 1.4).

In contrast to the pessimistic approach of Adorno, this chapter has highlighted writers who seek to discover novel ways of understanding conductor leadership: Cottrell's investigation into the meaning of gesture and its relationship to musical time, Goehr's philosophical approach to finding balance between fidelity to the work and the individuality of the conductor, as well as Dahlhaus's metaphors of representing the composer as the narrative voice of the author in addition to embodying the work in the manner of a good actor.

This chapter also concludes the survey of material that looks into conductor leadership from outside the discipline of conducting itself or, in the case of Nierenberg and Zander, that is aimed primarily at leaders outside the music profession. The following two chapters will address leadership from the perspective of conducting teachers and practitioners.

Chapter 5

Reference to leadership issues in conducting manuals

In practice, the divide between teachers and practitioners of conducting is often academic. Most teachers are active conductors and many conductors also teach, especially in master-class situations. However, in print, there is a fairly clear divide between material that is aimed at training conductors (conducting manuals) and material that reveals the opinions of conductors (interviews).

Appendix F lists over a hundred books and articles by conductors and conducting teachers. This chronological list is the result of searches undertaken in connection with this current research project.¹ It would be beyond the historical scope of this thesis to undertake an analysis of references to leadership in conducting manuals over two centuries. This chapter looks in some detail at a selection of publications from 1950 onwards, since these are most likely to be relevant to the current research.

This chapter reviews conductor manuals written by Gustav Meier, Harold Farberman, Max Rudolf, Diane Wittry, Kirill Kondrashin and an article by Alan Hazeldine. The aim of this chapter is to analyse the content of these manuals with special reference to issues of leadership. The objective of this chapter is to establish the general lack of engagement with leadership in conducting manuals, and to contrast this with the notable contribution of the last three conductor-authors above.

5.1 Is leadership a teachable skill?

In the context of conducting, the references so far assume leadership to be the activity of the conductor to lead and direct the orchestra towards the goal of performance. Implicit in

¹ See Galkin (1988) and Grosbayne (1934, 1940) for analysis on conductor manuals.

all the previous chapters is the concept that leadership is an attribute that can be examined, understood and, potentially, acquired. By investigating the activity of conducting, the authors seek to gain a deeper understanding of leadership. Even in the most pessimistic writings of Adorno and Dahlhaus, there is an underlying implication that, through greater understanding of the social interaction between conductor and orchestra, a degree of progress is a possible outcome. In simple terms, leadership ability can be enhanced through greater understanding.

This concept loses its clarity when one starts to analyse books and articles by conductors. In these writings, the two pillars of musical training (technique and musicianship) are well represented. But a third element of conducting, leadership, is generally obscured by terms such as inspiration, passion, charisma, projection, etc. By implication, if the term leadership is seldom used in the writings of conductors, it is a possible indication that leadership constitutes a skill which is perceived as innate or only to be acquired through experience.

5.2 The influence (or not) of leadership studies on conducting books

In the process of analysing books on conducting by conducting teachers, I am led to ask the following question: to what extent has the literature discussed in the preceding chapters influenced the perception of leadership in conducting? This literature is merely the ‘tip of the iceberg’ in terms of studies into leadership – it comprises only those examples which directly refer to conductor leadership. However, taking the 1950s work of Peter Drucker as the first example of reference to the leadership role of conductors, one might expect some acknowledgement of leadership awareness over the past few decades among conductors themselves.

As can be seen from Appendix F (conductor manuals) there is an abundance of writings aimed at educating conductors at all stages of the training process. The term ‘manual’ is taken from the Grove Music Online bibliography under the entry ‘conducting’ and, in the main, appears to mean just that: books that describe the manual or technical aspects of conducting. In this respect there has been little change since Hector Berlioz’s exposé on conducting, *Le Chef d'Orchestre: Théorie de Son Art* (1855). Conducting manuals appear to be a summation of the individual authors’ own experiences, teachings and philosophy of conducting. In other words, there does not appear to be a progressive accumulation of acquired knowledge as, for example, in more academic disciplines. The view expressed by Berlioz on leadership in 1855 has, with few exceptions, been maintained to the present day:

Besides the specific talent whose component qualities we are going to discuss he must have other, almost indefinable gifts, without which the invisible contact between him and the performers cannot be established. Lacking these, he cannot transmit his feelings to the players and has no dominating power or guiding influence. He is no longer a director and leader, but simply a time-beater, provided he is able to beat and divide time regularly.

The players must feel that he feels, understands and is moved; then his emotion communicates itself to those whom he conducts. His inner fire warms them, his enthusiasm carries them away, he radiates musical energy. But if he is indifferent and cold, he paralyzes everything around him, like the icebergs floating in the polar sea, whose approach is announced by the sudden cooling of the atmosphere. (translation taken from Berlioz, 1991, 410)

The language of Berlioz’s successors might be less evocative, but conductor-leadership in the context of conductor manuals remains essentially ‘indefinable’ and thus an aspect of the discipline that defies understanding. For example, one of the latest books on conducting (Meier, 2009) devotes only a few pages to issues relating to leadership. This may, in part, be due to an unduly modest approach to the role of conductor. For example, Gustav Meier alludes to the origins of conducting and the necessity to ‘designate’ one non-playing individual to ‘direct the group and make musical and technical decisions’ thus becoming the ‘spokesperson for the composer and a facilitator for the musicians’ (*ibid.*, 5).

It could be argued that the ‘spokesperson’ concept loses some of its plausibility in an era when the majority of works performed are by composers no longer alive and no longer able to monitor their spokesperson. And even if the concept has appeal by alluding to the servile role of the conductor (see Goehr above), it is surely only one aspect of the conductor-leadership spectrum.

Elsewhere, Meier touches briefly on issues pertaining to leadership. In a sentence reminiscent of Berlioz, he writes: ‘Energy, fuelled by a felt and visible dedication to the score, is the essential ingredient and must be present at all times during rehearsals and concerts. A positive attitude must prevail’ (*ibid.*, 344).

The other leadership issues touched on by Meier include:

- The use of video and self awareness to highlight discrepancy between intention and the reality of physical communication. (*ibid.*, 342)
- The need to be physically grounded and feel connected to *terra firma*. (*ibid.*, 343)
- The avoidance of distracting behaviour as well as understanding the role of ritual in performance. (*ibid.*, 343)
- The value of receiving feedback from orchestral musicians. (*ibid.*, 344)

However, in common with most of the works listed in Appendix F, Meier’s book is a summation of his considerable experience as conductor and teacher, and does not take into account the development in leadership studies since the mid-twentieth century. And, seen from this perspective, it is as much the result of subjective analysis as Berlioz’s writings over a hundred and fifty years ago. In essence, any developments in understanding leadership are submerged by the belief that leadership is an innate skill which can only be honed through experience.

5.3 Conducting cannot be taught

The writings of the conductor Harold Farberman illustrate this point in more detail. In a recent article written for the Conductors Guild (2007), Farberman argues against the notion that ‘conducting cannot be taught’ (CCBT):

CCBT is a specious and dangerous elitist argument; a template specifically created for imaginary super-conductors. The idea is also deeply disturbing because, when fully considered, it is a view that promotes the notion that training conductors is unnecessary. In the oddly convoluted world of CCBT, conductors who undergo rigorous training are automatically relegated to a lesser performing level because they are devoid of the intuitive gifts that produce natural conductors. (*ibid.*, 58-59)

However, Farberman’s primary concern is the over-emphasis on musical training, to the detriment of technical training. Without an adequate ‘physical delivery system’ (*ibid.*, 61), musicianship cannot be communicated to the orchestral musicians. In particular, Farberman advocates a detailed technical system which advances the nineteenth-century tradition of basic beating patterns. This is covered in more detail in Farberman’s comprehensive book on the art of conducting technique (Farberman, 1997). His technical system is encapsulated in the following review: ‘Farberman’s approach is designed [...] to provide the conductor with a highly varied and subtle repertoire of physical gestures that can be adapted to the fresh ideas, talent, and intentions each individual conductor should bring to the score and podium’ (Botstein, 1997, 10).

However, the point of interest here is the issue of innate leadership and not innate technical ability. When it comes to leadership, Farberman, in common with many other conductors, places an emphasis on learning through experience. In his chapter on training conductors in the *Cambridge Companion to Conducting* (Farberman, 2003), Farberman refers to the skill-sets outlined by Harold Schonberg, the former music critic of the *New York Times*,

whose views on the ‘essential attributes’ of conductors have been referred to above

(section 2.6). These skills include:

- 1) The ability to excel in at least one instrument.
- 2) A working knowledge of every instrument.
- 3) The ability to read a full score with ease.
- 4) Understanding the structure and meaning of a score.
- 5) Deciding what the composer wants and achieving the vision.
- 6) Technique and memory to assimilate new work.
- 7) Absolute pitch and an ear for wrong notes.
- 8) The ability to compose and orchestrate. (My summary of Farberman, 2003, 253)

In the Farberman chapter, each item of this ‘skill set’ is analysed and an explanation given as to how these skills are learnable with ‘patience and hard work’ (*ibid.*, 255). In addition, Farberman identifies a ninth item which, he implies, cannot be taught within conservatory training. The ninth item on Schonberg’s list is the ‘remarkable power of projection’ (*ibid.*, 253). Farberman prefers to call it ‘charisma’ but believes, once again, it is essentially a disguised form of the ‘born conductor’ myth (*ibid.*, 255). Thus, even as Farberman seeks to promote the comprehensive training of conductors, the issue of leadership is relegated to experience: ‘Good conductors quickly discover the complex nature of the job and learn they will require significant social skills for dealing with a living instrument (*ibid.*, 255).

My purpose in singling out Farberman’s views is that they represent a contemporary example of a teacher who believes that conducting can be taught, but who does not include leadership among the skills that are teachable. The issue of conductor leadership is merely referred to tangentially and then only as the myth of innate talent or as something to be gained through experience. With some notable exceptions (Hazeldine, 2004; Kondraschin, 1989; Wittry, 2007) this approach is as common today as it was throughout the history of conductor literature and conducting manuals.

5.4 Analysis of one representative conducting manual

Rather than give a systematic analysis of the conducting manuals listed in Appendix F, I have decided to take the work of one conductor in order to give an example of typical content and, in particular, to observe the way in which references are made tangentially to issues of leadership. Apart from its importance as a conducting manual, *The Grammar of Conducting* by Max Rudolf provides two interesting perspectives: firstly it has appeared in three editions (Rudolf, 1950, 1980, 1995) with the first edition coinciding with Drucker's first use of the conductor/orchestra analogy (Drucker, 1950); secondly, Rudolf's views on conducting appear in other publications and provide opportunity for cross reference.

Although comparisons will be made with the earlier editions, the following analysis is based on the third edition (Rudolf, 1995). This edition has four parts:

Part One – Basic techniques: this section comprises thirteen chapters devoted primarily to the physical gesture of beating patterns, styles for indicating expression (legato, staccato, etc.), dynamics, articulation, subdivision, etc. (*ibid.*, 3-167)

Part Two – Applications: this section comprises eleven chapters and, once again, is devoted mainly to physical gestures such as the conducting of *ritardandi* and *accelerandi*, rests, pauses, accents and syncopation, phrasing, tempo changes, and other issues of baton technique. (*ibid.*, 171-304)

Part Three – Execution and performance: this section comprises six chapters with the following chapter titles: achieving complete physical control; on preparation in general; score study and preparation of orchestra materials; rehearsal techniques (chapter 28); conducting opera; and conducting choral works with orchestra. (*ibid.*, 307-351)

Part Four – Interpretation and style: this section comprises five chapters dealing primarily with the score, choice of tempo, aspects of performance practice and musical style, examples of specific composers as well as reflections on the author's own career. (*ibid.*, 355-420)

The book also includes four appendices with analysis on specific repertoire, (*ibid.*, 421-469) and a section on recommended reading (*ibid.*, 470-472).

As can be seen from the above, the vast bulk of the book (39 chapters in total) addresses issues of physical gesture and interpretation. The only section to specifically address issues of leadership is in chapter 28 on rehearsal techniques (Part Three) and, in particular, the two pages on ‘the psychology of the conductor-orchestra relationship’ (*ibid.*, 336-7).

Rudolf maintains that the conductor’s position cannot be explained ‘simply in conventional terms referring to leader-group relation’ (*ibid.*, 336).² By ‘conventional’, he presumably means the kind of leadership common to organizations in general. Rudolf offers insights into a more psychological approach to the relationship:

- 1) The conductor is dealing with a ‘heterogeneous group of individualists’ who are artists and performers.
- 2) Many of the musicians consider themselves the conductor’s equal on matters of interpretation.
- 3) Musicians need to be motivated by impulse derived from the music rather than simply obeying orders. (*ibid.*, 336)

Although Rudolf appears reluctant to use the analogy of the teacher, educating in the broadest sense is the function of the conductor (*ibid.*, 336). In order to accomplish this ‘the conductor must be regarded by the group as *primus inter pares*’ (*ibid.*, 336).³ Conductors who know how to maintain discipline with a sense of humour, who understand diplomacy and who know how to keep rehearsals alive, will not experience problems. If there is any lack of attention, the question to be asked is ‘whether the problem is not a lack of leadership from the podium’ (*ibid.*, 337).⁴

In addition to this short section on the psychology of the conductor-orchestra relationship, there are also references to leadership embedded elsewhere in the text. As Rudolf points

² 1980 edition, page 392. References are given in the footnotes when (and if) the same passage appears in the earlier editions.

³ 1980 edition, page 392.

⁴ In the 1980 edition, this phrase is worded slightly differently: ‘perhaps his leadership has been deficient’ (1980, 393).

out, questions of psychology are often implicated when discussing technical aspects of rehearsing (*ibid.*, 336).⁵ Examples of this include:

- Rudolf's recommendation to stop conducting and allow the orchestra to continue under its own momentum in order a) to understand the proper use of gestures (*ibid.*, 297)⁶ and b) to really hear what is going on in the orchestra - 'the art of unbiased listening' (*ibid.*, 338).⁷
- The importance of balance between tension/relaxation and shyness/exhibitionism (*ibid.*, 307).⁸
- Increasing contact by a) drawing the players toward the podium rather than 'going to the orchestra with his gestures' and b) the use of the eyes for maintaining personal contact with the players (*ibid.*, 308).⁹
- Adjusting one's style of beating for different orchestral traditions (*ibid.*, 313).¹⁰
- And, in a nudge towards Adorno, the importance of avoiding speeches and attempts to enlighten musicians (*ibid.*, 331).¹¹

All these observations touch on leadership. However, for a conducting manual that goes into such detail in all other aspects of conducting, it is surprising how little space is devoted specifically to the issue of leadership.

Rudolf's manual on conducting, *The Grammar of Conducting*, constitutes his considered views on conductor training. It is interesting to compare his approach to leadership as outlined above, with his views expressed in two other publications: the first, a book on the psychology of conducting by Peter Fuchs (1969) and the second, an article originally written for the journal of the Conductors Guild (Rudolf, 2001).¹²

⁵ 1980 edition, page 392.

⁶ This brief section under the heading 'the danger of overconducting' is only in the 1995 edition. It would be located between the section on 'applying baton technique to the score' and 'adjustments while in action' in the 1950 edition (pages 310-1) and in the 1980 edition (page 310).

⁷ 1980 edition, page 395.

⁸ 1950 edition, page 240 and 1980 edition, page 233.

⁹ 1950 edition, pages 241-2 and 1980 edition, pages 234-5.

¹⁰ 1950 edition, page 247 and 1980 edition, page 240.

¹¹ 1980 edition, page 384.

¹² The Conductors Guild (<https://www.conductorsguild.org/main.asp?pageID=158>) is based in the U.S.A. and the journal is only accessible through subscription. The article referred to is reproduced in a collection of writings by Max Rudolf.

One section of Fuchs's book comprises a summary of responses to questions asked of ten eminent conductors, including Rudolf. The questions seek to probe some controversial aspects of the conductor/orchestra relationship. For example, the first question asks the conductors how they deal with the 'natural' enmity between conductor and orchestra, and the second question asks the conductors for their views on the autocratic/democratic balance in the institution of the orchestra and whether it is possible for a conductor to be successful as the 'nice guy'. In response to these questions, Rudolf tends to take a largely transactional approach (see section 1.1 above). In common with some of the other nine conductors, Rudolf displays a pragmatic and unsentimental approach to the interaction with his musicians – it is based on professionalism and efficiency:

[...] in this country [US] musicians *will do the job* for the conductor as long as he does not actually insult them. (Rudolf in Fuchs, 1969, 129)

[...] the conductor must not expect to be loved, but *to be respected* [...] a professional orchestra does not at all appreciate the chummy approach. (*ibid.*, 131)

[...] it might be nice to have the musicians realize on their own what they must do to obtain the correct balance, but in our setup we simply have *no time for this kind of thing*. (*ibid.*, 138) [all italics are mine]

Although none of these extracts contradict those expressed in *The Grammar of Conducting* the brevity of the interview situation ensures concise and no-nonsense answers aimed at a broad readership and mindful that this readership might include professional orchestral musicians.

Rudolf's business-like approach contrasts intriguingly with the interview-extract, in the same book, from the conductor William Steinberg. Steinberg is cautious on issues of leadership but openly recognizes the existence of something beyond a transactional relationship:

[...] the player waits ardently for the conductor to reach the point beyond the state of affairs where the musicians are merely doing a job. He [*sic*] wants to find out what the conductor's method is to reach this point. The best possible solution (for the conductor) is not to let the players find out the method, so that they are simply carried along and do not know what is happening. (Steinberg in Fuchs, 1969, 133)

This is one of the most astute admissions of the transformational process I have come across by a conductor. Implicit in this description is the belief that by drawing too much attention to the process – the transition from a transactional to transformational state – the illusion or magic will be lost.¹³

Returning to Rudolf, the views expressed in an article targeted exclusively for conductors, at least in its original version (see footnote 12), appear to allow for a more embracing view on conductor leadership. The article looks at the challenges faced by aspiring conductors in establishing a career. In respect of nurturing leadership qualities there is a suggestion that a trusting relationship between teacher and student might enhance this process:

While this inspirational faculty remains outside any academic curriculum, students blessed with the gifts of passion and spontaneity can be guided to express themselves as human beings in concert with other human beings. When joined to the pursuit of technical mastery, it constitutes an educational process that knows no shortcut and requires mutual trust between teacher and student together with a willingness by both to retain an open mind. (Rudolf, 2001, 29)

This is the only direct reference by Rudolf to the potential of acquiring leadership skills through some form of interaction between student and teacher – in the above example we might use the term ‘mentoring.’ However, Rudolf does touch on this issue in *The Grammar of Conducting*, albeit as a gap in provision rather than a requirement of conductor training:

Thus, being important for a young conductor's success, it could be expected that rehearsal techniques are taught in music schools as part of their conductor

¹³ Please refer to section 1.1 above for references to transactional and transformational leadership.

training program. Yet, there are few schools where this training is offered.
(Rudolf, 1995, 330)

Nonmusical talents [...] such as leadership qualities and the ability to
“influence people” are not considered part of conductor’s training, although we
know that they are invaluable assets for conductors in leading positions.
(*ibid.*, 418)

Significantly, the two last quotes are unique to the third edition of Rudolf’s *Grammar* –
they are not to be found in the 1950 or 1980 editions. Taken together with the above quote
from Rudolf’s article for the *Journal of the Conductors Guild* (Rudolf, 2001, 29), it would
indicate a small but significant shift in recognizing leadership as an attainable skill.

What are the other changes between the three editions of Rudolf’s manual which, as
mentioned, span a period of 45 years? The layout of the three editions (Rudolf, 1950, 1980,
1995) varies considerably, making direct comparisons difficult. Part of this variation lies in
the increased volume of the later editions. In respect of the issues pertaining to leadership
there appear to be three main developments: training, political correctness, and the
meaning of rehearsal.

With regard to training, a slight shift has already been noted. However, actual discussion of
leadership (or psychology) only forms a minimal part of Rudolf’s *Grammar*. As indicated
by footnotes 2 to 11, ‘questions of psychology’ alluded to in the text, are also to be found
in the earlier editions. The change of wording referred to in footnote 4 appears to move the
‘lack of leadership’ from the person of the conductor (1950 & 1980) to the position of the
podium (1995). However, the change has probably more to do with political correctness
and an attempt in the 1995 edition to reduce the use of the masculine pronoun. The
pronoun ‘he’ is frequently replaced in the latest edition with ‘the conductor’ although the
text is not completely free of masculine bias. Comparison between the editions reveals
other examples of political correctness. For example, two sentences in the 1980 edition

referring to the tendency of orchestral musicians to revert to juvenile behaviour are omitted in the 1995 edition:

Psychologists have noted that adults as members of a group develop juvenile traits – unfairness or even rudeness – which they would never permit themselves when acting as individuals. Thus the conduct of usually well-controlled and reasonable people can turn into mischievous classroom behaviour if the leader of the group lacks authority. (1980, 393)¹⁴

In a similar vein, a comparison between the surgeon and the conductor finds its way into the two earlier editions. In the foreword to the 1950 edition, George Szell supports the use of text books on conducting by referring to our obvious reluctance to rely on surgical treatment based on mere experience and not thorough study (Rudolf, 1950, vii-viii). This colourful metaphor is carried over into the preface of the 1980 edition in which Rudolf scorns the idea of innate ability in conducting by comparing it to the concept of the ‘born surgeon’ (Rudolf, 1980, xiii). The analogy between the knife and the baton is dropped by the 1995 edition.

Finally, comments on the meaning or role of rehearsal are revised in the last edition. In the 1980 edition (page 382) the first paragraph is devoted to a discussion on the relative importance of the conductor’s ‘function’ in rehearsal and performance. Whereas in the 1995 edition (page 330) the first paragraph is devoted to the importance of efficient rehearsal and the role the conductor plays in saving time compared to the rehearsal process in conductorless orchestras. There is no parallel passage in the 1950 edition.

Naturally, every ‘manual’ on conducting presents its own unique approach. However, Rudolf’s *Grammar* illustrates a widespread tendency: by and large, the space devoted to issues of leadership is minimal. Reference made to a wide range of conductor manuals

¹⁴ The location of the omitted sentences in the 1995 is on the last line of page 336, after the sentence ending ‘limited experience’.

during the course of this research supports the conclusion that leadership is not perceived as a definable skill to be investigated during training.

5.5 References to leadership by conducting teachers

There are three notable exceptions to this conclusion: books by Diane Wittry and Kirill Kondrashin, and a short article by Alan Hazeldine. The latter only alludes to the potential of teachers to investigate aspects of leadership with students. This allusion occurs in an article on the ‘nature/nurture’ debate in conducting and the relevant section is quoted here in full:

It should be part of the teacher’s role to explore the factors, or cues, that are used to form these instant judgements [by orchestral musicians]. Many of these cues are simply small physical mannerisms or habits. The mere tilt of the head, or manner of looking at the orchestra, can make the difference between being classed as ‘all right’ or an ‘arrogant prat’. Such small body signals can be reflected upon and improved and this will help the young conductor form sound relationships with his orchestras or choirs. They are very important.

Conductors tend to be powerful people. Where does this personal power come from? Self-belief plays a great part in it but this belief is demonstrated by subtle personal actions and gestures. One feeds off the other and eventually the young conductor becomes what he has aspired to be in the first place – a leader. (Hazeldine, 2004, 24-25)

Embedded in this short extract is the belief that the effectiveness of a young conductor can be increased by self-understanding and that this process can be aided by a teacher.

Unfortunately, there appears to be no other writing by Hazeldine, and one can only speculate on how this line of inquiry might have progressed.¹⁵

5.6 Best practice in conductor leadership

In a recent book, Diane Wittry (2007) also comes down firmly on the ‘nurture’ side of the innate ability debate with special reference to leadership:

¹⁵ Alan Hazeldine taught conducting at the Guildhall School of Music and Drama, London. He died in 2008.

People used to say that conductors were born, not taught; that you had to already possess the “right” personality from birth to assume this leadership role; that, if the first time you ever stepped on the podium, you didn’t have the mysterious “it,” you never would. I do not believe this is true. I believe that anyone who is passionate about music-making, and who is willing to work hard and learn, can become a conductor. There are many areas that must be studied and mastered to make this a reality. Beyond the musical skills that must be learned, you must master the essential ingredient that makes the difference between a good conductor and a great one. That quality is *leadership*. (*ibid.*, 3)

And, in many senses, this book sets standards for ‘best practice’ in conductor leadership. It is thorough in its scope and covers all aspects of leadership, both of the orchestra and the orchestral organization as a complete entity. It is aspirational in character. As can be seen from the above quote, Wittry takes an engagingly positive approach to conducting leadership. There is almost nothing in the book that any young conductor would not wish to aspire to.

The book is written primarily from the perspective of the North American orchestral scene. This does not mean that many of Wittry’s ideas are irrelevant to other cultures. However a basic premise of the book is that there is almost no limit to the number of orchestras requiring committed conductors: in Wittry’s words ‘there are no small jobs, only small minds’ (*ibid.*, 25). Hence her assertion (above) that anyone with persistence can become a conductor – indeed persistence is one of the main assets advocated by Wittry (*ibid.*, 16 & 213).

There is a curious echo of Steinberg’s view (see section 5.4 above) that orchestral musicians and audiences should not know too much about the secrets of conducting. In the epilogue to her book, Wittry admits: ‘In many ways, I feel as though I have “spilled” the secrets of the conducting world for everyone to read’ (*ibid.*, 212).

The aspect of this view that is intriguing is not so much whether there really are secrets – for, as I shall indicate, some of Wittry’s ideas are founded on established organizational theory – but rather that conductors acquire, through experience, ‘tricks’ or methods with which to create an illusion of mystery or magic.

As many writers acknowledge, the effect of great performance is sometimes beyond the rational. However the working methods by which conductors reach that point need not remain ‘secret’, especially if some of these methods are part of established leadership theory. For example, the two initial sections of Wittry’s chapter on understanding leadership (*ibid.*, 77-79) are based on the work of Yukl’s differentiation between position power and personal power (Yukl, 1981, 21-25) and Maslow’s theory of human motivation (Maslow, 2003, first published in 1954).

As Wittry points out, position power is granted by the position of authority occupied by the conductor (2007, 77). For Wittry, positional power is associated with the ‘great maestros of the past’ and is dismissed as a form of leadership that is no longer tenable. Whilst complete reliance on positional authority is mostly counterproductive in contemporary orchestras, it remains, as will become clear below (section 8.4), an area requiring careful consideration. In respect of personal power (Yukl, 1981, 24-25), Wittry modifies this concept into the power of trust and respect (2007, 77-8). As she points out, this is the type of leadership where the orchestral musicians do not feel obliged to follow but rather follow because they feel inspired and motivated by the conductor. Wittry lists the following ‘traits’ of a good leader:¹⁶

- Excellent leaders lead by example – they are energetic, enthusiastic, and confident. They are able to use persuasion to help people see what is in it for them.

¹⁶ The term ‘trait’ is generally associated with personality in leadership studies; i.e. it is a term used to analyse the personality traits of recognized leaders and is therefore associated with innate talent rather than acquired ability.

- All leaders are totally committed to the organization and the overall vision. They are able to stay focused on the major goals.
- Leaders inspire others and they care about the people they work with. They are able to delegate to people and they are consistent with their follow-up [*sic*].
- Leaders consider the “right” people in each position their most valuable asset. They show appreciation and respect.
- Leaders embrace change and see it as a great opportunity. (*ibid.*, 78).

In addition to a list of traits displayed by good leaders, Wittry points to an important concept: ‘A leader cannot lead if they are afraid’ (*ibid.*, 78). Interestingly, her advice is not to suppress fear but rather accept vulnerability as an asset as well as understand the pitfalls of trying to be perfect.

In the section ‘meeting individual needs’ there are echoes of Maslow’s ‘hierarchy of needs’ (Maslow, 2003). At a fundamental level in Maslow’s hierarchy, is the need to satisfy basic physiological requirements (food, shelter, sleep, etc.). Once these basic needs are satisfied, the human being strives for security, then social cohesion, then self-esteem and lastly self-actualization. In the context of the orchestral environment, Wittry identifies the following list of individual needs of the players:

- The need for security
- The need to be appreciated, thanked, and rewarded
- The need to be able to control their future
- The need to be held accountable for their actions
- The need to be part of something larger than themselves (*ibid.*, 79)

Different conductors might identify additional or alternative ‘needs,’ and, on a global scale, different cultural contexts will locate the needs of orchestral players at different levels of the hierarchy. However, central to Maslow’s theory is the constantly striving nature of the individual: once a basic need has been satisfied it is human nature to strive for more. In the context of orchestral playing, for example, once the need for adequate lighting has been met, this ‘need’ will be taken for granted and the musicians will then be

dissatisfied about something else; i.e. the quality of their orchestral parts. Or, at a higher level, once the mechanics of a work have been realized in rehearsal, orchestral players (and, of course, conductors) will strive to attain a higher realization of the work in concert.

This constant striving for something better is the positive side of human motivation and it is the side that Wittry emphasizes throughout her book. However, when one considers the number of people involved in the simultaneous activity of orchestral playing, it is not difficult to appreciate the multiplicity of differing needs within one orchestra at any one time. In simple terms, different members of the orchestra will be at different levels of the ‘hierarchy of needs’ and require differing levels of understanding within the context of rehearsal and performance. And, as we have seen from Boerner’s research above (section 1.3), different orchestras have different ‘needs’ even before one takes into account cultural differences on an international level. This last point is made by Sasha Mäkilä in her review of Wittry’s book (Mäkilä, 2007), in which she notes that there are still parts of the musical world which require (and desire) a more dictatorial approach to conducting.

Given the complexity of fulfilling the ‘needs’ of different people within the orchestra, it is not surprising that Wittry (and others) come to rehearsal with a set of basic principles which will cover most eventualities. Wittry calls this her list of ‘universal truths’ (Wittry, 2007, 186-7). Based on the accumulated experience of conductors, such lists encapsulate methods or formulas that cover most eventualities. Other famous lists include the ten ‘golden rules’ of Richard Strauss and the ‘rules for young conductors,’ a list of eight ‘musts’ and twelve ‘don’ts’ by Pierre Monteux (Reproduced in Galkin, 1988, inside front cover).¹⁷ These lists can be perceived as *aide-mémoires* to deal with the intensity of the rehearsal situation. Wittry’s list of universal truths includes:

¹⁷ Please see Appendix G for lists or *aide-mémoires* by the following conductors: Richard Strauss, Pierre Monteux, Erich Leinsdorf, Jorma Panula and Diane Wittry.

- Tell them what you want; don't criticize what they did.
- Keep the music at the core of the focus, so that the personalities get out of the picture.
- Invite the orchestra to play, don't demand.
- Know the quality of the sound you want; take the time to hear it in your head; show it; listen to the placement; and never let it go.
- Do not substitute tension for intensity. Tension will squeeze the sound – Intensity will release it.
- The less interesting the part, the more energy and initiation is needed. Encourage players to sustain the energy of the slow moving notes.
- If you are having trouble balancing the soloist and the orchestra, ask the orchestra to “play into the color of the soloist” as opposed to asking them to “play softer.”
- Low instruments need more clarification of sound – encourage them to play with slight sound attacks or “consonants.” Emphasize the beginnings of notes.
- When playing legato, listen to the ends of the notes; make sure that the musicians continue the energy to the end.
- Help the orchestra members establish aural focal points to develop better ensemble. A single player on a part will provide a clearer focal point than a section; and a higher part will be easier for others to focus on than a low part.
- When tuning chords, begin with the musicians playing the tonic and the fifth, and then add the third of the chord. This helps the players understand the placement of their note. Keep the third high in a major chord and low in a minor chord.¹⁸

The ideas on conductor-leadership expressed by Wittry are practical and positive. In addition to leadership, the book addresses a wide range of issues faced by conductors at the start of their careers.

5.7 Leadership from the perspective of Kirill Kondrashin

One of many books with the title *The Art of Conducting* is by the conductor, Kirill Kondrashin (1989). Unfortunately, the book is not translated into English. It was published

¹⁸ Wittry's advice encourages tuning in equal temperament. Period-instrument orchestras tend to do the opposite – to flatten thirds in major chords, and to sharpen thirds in minor chords – in order to bring them closer to the 'natural' tuning of the harmonic series.

posthumously and appears to be compiled from personal notes and a series of articles published in Russia in 1972 (Broekstra, 1989, 11 & Grove Music Online § Kondrashin).¹⁹

Kondrashin was brought up in a family of musicians. As he writes: ‘The atmosphere in the house was saturated with the echo of rehearsals, concerts, orchestral meetings and the joys and sorrows of orchestral musicians’ (1989, 102). Indeed, Kondrashin’s parents were probably members of the Bol’shoy Theatre orchestra (Grove Music Online § Moscow, section IV since 1918) and, significantly, also members of Persimfans, the conductorless symphony orchestra founded in 1922, when Kondrashin was eight years old.²⁰ In symphonic terms, Persimfans embodied the Bolshevik ideal of collective endeavour and, although it only survived for ten years, was reputed to have had a lasting effect on the virtuoso standards of Russian orchestral playing. As a child, Kondrashin was brought along to rehearsals and, to keep him entertained, the librarian gave him the scores in order to follow the rehearsals: ‘And so it happened that of all people, the son of orchestral musicians who were attempting to shake off the yoke of the conductor, became a representative of this profession’ (Kondraschin, 1989, 163).

One result of the young Kondrashin’s immersion in the unique ten years of Persimfans’s existence was a life-long respect for fine orchestral playing. As noted above, both Roger Nierenberg and Max Rudolf recommend leaving an orchestra to play without the conductor in order to experience the internal energy of the players. Kondrashin was exposed to many years of this experience leaving him with a deep understanding of orchestral musicians. His balanced view of conductor and orchestra is apparent throughout his writings.

¹⁹ Please note: The Grove Music Online spelling of Kirill Kondrashin’s name is used throughout this text. However, references in citations and the bibliography to the German translation of his book will use the German version of the original Russian Cyrillic, i.e. Kyrill Kondraschin. In addition, all translations are mine. As the material I am using is a translation of a translation (i.e. English translation of the German translation of the original Russian) I am unable to provide the original text for comparison.

²⁰ The name ‘Persimfans’ is an acronym based on *Perviy Simfonicheskiy Ansambl' bez Dirizhyora*, or the First Conductorless Symphony Ensemble.

Chapter three of Kondrashin's book is devoted to the 'stumbling-blocks' of the conducting profession (*ibid.*, 102-118). It comprises nine sections:

- The relationship between conductor and the orchestra. (*ibid.*, 102-3)
- Overcoming passivity in orchestras. (*ibid.*, 103-5)
- Is there antagonism in the relationship between conductor and orchestra? (*ibid.*, 105-8)
- Conflict at rehearsals. (*ibid.*, 108-9)
- Shyness in conductors. (*ibid.*, 109-11)
- Criticizing individual members of the orchestra. (*ibid.*, 111-3)
- The part of the conductor in conflict situations. (*ibid.*, 113-6)
- The rightful expectations of conductors. (*ibid.*, 116-7)
- Giving cues and entries. (*ibid.*, 117-8)

As can be seen from this list, Kondrashin is not afraid to confront issues of leadership that few other conductors are willing to express openly. Elsewhere in his book, he asserts that ninety per cent of a conductor's success depends on knowing how to rehearse – this is where the conductor's 'leadership qualities' will be tested (*ibid.*, 51). If at the end of the rehearsal the musicians feel they are playing the composition differently from the beginning of the rehearsal, then there have been a few hours of concentrated work, something artistically satisfying for both conductor and orchestra. Therefore, the main emphasis lies in Kondrashin's understanding of the rehearsal process and the resistance, at one extreme, and passivity, at the other, that can develop amongst orchestral musicians:

The interrelationship between conductor and orchestra musicians is problematic. Because of this, the true endeavour of the musician to serve the music crumbles away in a peculiar fashion, and is replaced by the tendency to withstand the dictate of the musical leaders, in a way that contradicts the general interest. (*ibid.*, 103)

In order to understand the source of this contradiction, Kondrashin looks at the intrinsic differences between the role of the conductor and what motivates orchestral musicians. Reference to these differences is found throughout the text of his book – for the purpose of brevity they are summarized here:

Conductors

Orchestral musicians

Conductors need to be able to justify their interpretations in front of the orchestra.

Singers and instrumentalists are able to act intuitively. (*ibid.*, 24)

The only opportunity for conductors to test their interpretation is in rehearsal.

Hours of practice time enable instrumentalists to try out different interpretations. (*ibid.*, 24)

Conductors need to develop a strong sense of line, particularly in slow tempi.

Instrumentalists develop muscle-memory to help get ‘inside’ the music. (*ibid.*, 24-5)

Conductors need to develop flexibility in order to resolve problems within the limited time allocated for rehearsal.

There are few limitations on the time instrumentalists can spend in sorting out problems. (*ibid.*, 25)

The conductor carries the responsibility for the outcomes of rehearsal.

Orchestral musicians are only human and seldom feel responsibility towards the conductor. (*ibid.*, 104)

Conductors are not naturally part of the orchestral unit because they are placed in a position of control.

Although made up of individual personalities, there is a bond of unity amongst orchestral musicians. (*ibid.*, 105)

The success or failure of conductors can occur within the space of one or two concerts – i.e. the conductor gets either all the praise or all the blame!

The reputation of an orchestra takes years to build up and, similarly, deteriorating standards are not immediately recognized as such. (*ibid.*, 106)

Conductors are allowed to speak in rehearsal.

Orchestras are expected to remain silent (*ibid.*, 114)

On this last point, talking in rehearsal, Kondrashin makes two important observations: firstly he writes of the conductor’s three “weapons” in the communication arsenal: 1) the use of gesture to convey dynamic nuances, to ensure ensemble and balance, etc.; 2) the eyes for conveying mood and for making contact with the musicians; and 3) words in order to elucidate the gestures when they are not clear and to explain interpretation through

‘extra-musical’ associations and illustrations (*ibid.*, 62-3). In addition he warns of the dangers of communicating ‘comments’ to orchestral musicians: words can result in a negative reaction whilst communicating through gesture seems to be more acceptable (*ibid.*, 113).

There is much advice aimed specifically at the young conductor. Above all other attributes, Kondrashin emphasizes the need for ‘strong creative will-power’ (*ibid.*, 25):

It is incredible how quickly and unanimously an orchestra takes on and realizes the musical will of a Maestro, when he is convinced of his interpretation, and expects from his performers, *this* precise sound-outcome [*Klangergebnis*]. In reality, there is a kind of magic! (*ibid.*, 23-4)

Kondrashin’s practical advice can be summarized as follows:

- To understand a conductor’s ability one must hear the rehearsals in order to see how the conductor overcomes the resistance of the orchestra. Most revealing are the first rehearsals. To get to know a conductor well, attend only the first rehearsals and then the concert. (*ibid.*, 25-6)
- Young conductors should become aware of the attributes that they don’t naturally possess and then acquire these throughout their development. (*ibid.*, 26)
- In order for a young conductor to find his or her own way, it is wise to speak to experienced and honest musicians about the style and working methods of the great conductors. (*ibid.*, 26)
- In trying to establish authority there will always be some musicians who believe it is inappropriate for young conductors to criticize. This kind of musician cannot be described as sensible! Their resistance probably results from distant memories of performance under some great Maestro. (*ibid.*, 107)
- On the podium the conductor must suppress any sense of inferiority complex. Off the podium, he should become aware of his ‘inferiority complex’ once again, otherwise he will become conceited. (*ibid.*, 109-10)
- After the rehearsal listen to every form of request and advice that is forthcoming from musicians – a clever conductor finds a grain of truth even in the opinions of not particularly educated advisors. (*ibid.*, 109-10)
- Resist the pressure to finish rehearsals early. It is sometimes a good idea to break off before the final bars of a work in order to make clear one’s intentions to carry on rehearsing. (*ibid.*, 110)

- If it is necessary to repeat a passage in order to analyse a problem, do so. Although the orchestral musicians might be resistant, remember they wouldn't hesitate to repeat passages if they were rehearsing for themselves in chamber-music or a sonata partnership. (*ibid.*, 111)
- Never get worked up over trifles. If the conductor has made an involuntary mistake – admonished the wrong person or misidentified a problem – apologize. (*ibid.*, 114)

Kondrashin is adamant that it is the duty of orchestras to support talented young conductors. Even when the orchestral musicians observe shortcomings, they should still contribute towards a conducive and benevolent atmosphere. A young conductor requires moral support especially at the beginning of a career (*ibid.*, 107-8).

This sense of balance pervades Kondrashin's writing. He is as damning of incompetent conductors who 'torture' the orchestra with boring and pointless rehearsal (*ibid.*, 104) as he is intolerant of the 'conservative minority' of orchestral musicians who remain with tradition and persist with the routine (*ibid.*, 107-8). And above all, he emphasizes the human qualities of the relationship between conductor and orchestra:

If a conductor doesn't simply see a collection of instruments in front of himself, but living beings, and shows his empathy independently from their qualification standards, then the work goes easily and the standards that he expects, will not be misunderstood. Thereby the orchestra will see in the conductor a thoughtful personality, and so the two concepts of leader and the led will be unified. (*ibid.*, 118)

5.8 Conclusion to chapter 5

In this review of references to leadership in conducting manuals, it has only been possible to refer to a small proportion of the available literature. One omission, for example, is Christopher Adey's book containing much that is specific to the leadership of youth orchestras (1998). However, the purpose of this chapter has been to highlight the overall lack of engagement with issues of leadership in conducting manuals. In this respect, the books of Wittry and Kondrashin are exceptional.

It might be argued that leadership is an aspect of the conductor's role that is difficult to describe in words. One could argue the same for gesture. Nevertheless, most manuals are replete with gesture and beating patterns, surely an aspect of conducting that is just as difficult to explain on the printed page. Furthermore, for a profession involving such overt aspects of leadership it is surprising that the subject is approached with such trepidation.

That said, for a discipline so embedded in the moment of execution, the written word is a poor (if necessary) substitute for the real experience. In particular, it is difficult to prescribe leadership concepts and skills to cover all the particular requirements of individual conductor personalities. The range of issues addressed by Wittry goes a long way to inform young conductors of leadership issues and set out a 'best practice' model for aspiring conductors. Kondrashin, on the other hand, appears to draw on his personal experience of conductor/orchestra interaction with great insight and candour. One has a real sense of someone who has grappled with issues of leadership and, in addition, a conductor who pays more than lip service to the musicianship and dedication of his orchestral players.

However, the reason for the failure to address issues of leadership in the great majority of manuals on conducting is, perhaps, an overriding belief that leadership is a skill that is innate and that can only be developed through experience. This suspicion will be confirmed in the interview material quoted in the following chapter.

Chapter 6

Reference to leadership issues in published interviews with conductors

In the previous chapter, I looked at manuals and books on conducting by conductor-teachers. As publications, these manuals and books can be regarded as considered writings: i.e. the culmination of a process entailing a reflective balance of ideas and experiences presented by the respective authors. Interviews, on the other hand, have the potential of probing into areas that conductors might not choose to enter of their own volition. As such, these interviews provide a rich source of conductor perspectives and, in particular, the kind of material relevant to this thesis. Appendix E provides a chronological list of publications including newspaper and radio interviews acquired during the course of this research.

Naturally, there are inherent dangers in using other people's interviews as a source of research material. Firstly, it is not always possible to ascertain the precise wording of the question being answered by the interviewee. Most of these interviews take the form of a conversation and therefore seldom follow a precise pattern, let alone the structured format of a research survey. Secondly, it is almost impossible to take into consideration variables that will affect the subtlety of responses: e.g. the location of the interview, the chemistry between interviewer and interviewee, circumstances that might affect the interviewee's perspective (such as the particular orchestras the conductor is working with at the time of the interview), the career stage of the conductor, and so on. However, only material which is claimed to be the words of the interviewed conductor – though one can never be absolutely sure – is included here: either, as in Roelcke (2000), where the introductory commentary (in italics) and the interview material appears to be clearly delineated, or in Matheopoulos (1982), where the conductor responses appear within quotation marks.

The advantage of using this material is simple: unlike dedicated research material it is openly available and the manner in which I have chosen to use the quotes can be easily verified, checked and contextualized. In addition, it becomes clear that conductors are, on occasion, encouraged to respond to questions which are outside their comfort zone. For example, on the question of associating the music of Mahler to the natural world, Bernard Haitink adds: ‘It’s the first time I’ve mentioned this. I’m always ashamed of it – well, not ashamed, but it’s not something you need to tell people about’ (in Jacobson, 1979, 133).

This chapter reviews publications containing thoughts on leadership from established conductors interviewed by Robert Chesterman, Robert Cummings, Helena Matheopoulos, Jeannine Wagar, Eckhard Roelcke, Hannah Hanani, Jan Jonassen, Andrew Clark, and Tom Service. The aim of this chapter is to start looking at views on leadership by established conductors. The objective of this chapter is to establish the predominant view of innate leadership and observe some different approaches to the leadership of orchestras by established conductors.

6.1 Innate ability to lead

As we have seen from the chapter on conductor manuals, teachers tend to accept that the ability to lead is an innate gift. The ability to inspire, to communicate, to motivate is something they cannot teach. This view is even more pronounced when one looks at conductor interviews. Irrespective of their age – the following quotes are from conductors who were aged between 40 and 80 at the time of the interview – conductors appear to perceive leadership as something they are born with:

I think at first one cannot learn it [conducting] and one cannot teach it. That is important. Today, these conductor lessons – that is nonsense. I mean, the conducting where I give four so, and I give three so, I can tell you in three minutes; but that’s all I can tell you. Not more. (Otto Klemperer in Chesterman, 1976, 107)

[On asking Hans Richter how to become a conductor] “You go to the podium, and you can either do it immediately, or you will never learn how,” was his reply. And [...] with a pinch of salt, because you also need technique and experience, this is true. (Karl Böhm in Matheopoulos, 1982, 107)

I think it was Nikisch who said, ‘Conductors are born, but not made.’ I think he was right. (Eugene Ormandy in Chesterman, 1990, 124)

To be a conductor, one must be a born leader – but a leader who understands the responsibilities of leadership and is never for a moment deluded with a sense of absolute power or infallibility and who has the objectivity to withstand the blind hero worship with which amateur listeners may sometimes envelop him. (William Steinberg in Cumming, 1971b, 69-70)

This [the essential quality] is not, as one might think, a peculiar musical gift at all, but one of an entirely different field which the conductor must possess *besides* his musicianship: the talent of commanding. (Antal Dorati in Cumming, 1971a, 12)

That he feels what he does – that’s the most important thing – and that he has the ability to transmit it. Everything else, he can learn. Those two things, he cannot. (Herbert von Karajan in Matheopoulos, 1982, 242)

For while a conductor can acquire experience and perfect his interpretations, without this gift [the ability to transmit the conductor’s will], communication is impossible. And it doesn’t matter if it’s in good taste or not. It doesn’t even matter whether he is a good musician or not, although it helps if he is. But the martinet must be there right from the start. So, personality, talent and industry – that’s the conductor’s Bible. (Georg Solti in Matheopoulos, 1982, 407-8)

You can’t teach talent; you can’t teach imagination; you can’t teach commitment and love for the art. If that isn’t there, forget it. (Margaret Hillis in Wagar, 1991, 114)

You’re left with a talent, a little talent, which you don’t wish to disgrace. You never fall into the trap of thinking that you granted it to yourself – you didn’t. (Colin Davis in Matheopoulos, 1982, 154)

One of the most important things is to motivate musicians. Which method one employs is something one must know instinctively. (Michael Gielen in Roelcke, 2000, 43)¹

Conducting cannot be learnt. One has it in the body. (Gerd Albrecht in Roelcke, 2000, 178)²

[Hans Swarowsky to Zubin Mehta’s father] “Your son is a born conductor. [...] There is not much I can teach him, because he knows everything already. But I will do what I can.” (Zubin Mehta in Matheopoulos, 1982, 338)

¹ My translation of: Es gehört zum Wichtigsten, die Musiker zu motivieren. Und welche Mittel man dazu einsetzt, muss man instinktiv wissen.

² My translation of: Dirigieren kann man nicht lernen. Man hat es im Körper.

But whatever the reasons, this fundamental ability [to communicate] is innate. (Vladimir Ashkenazy in Matheopoulos, 1982, 471)

The quality that compels them to do so [to submit to the conductor's magnetism] is leadership, and it cannot be learnt. It must be innate. (Riccardo Muti in Matheopoulos, 1982, 361)

A good performance depends on things like intuition, taste, and innate musicianship and culture. A conductor who doesn't have those things won't get a good performance even though he spends five hundred hours on a score! (Edo de Waart in Wagar, 1991, 284)

Naturally, talent comes from God. A conductor is someone who can lead an orchestra and steer them in one direction. One cannot study this. (Mariss Jansons in Roelcke, 2000, 154)³

If you are born with communicative skills they can be refined by a teacher but ultimately it's not something you really can teach. (Leonard Slatkin in Wagar, 1991, 261)

Conducting is also a question of character, power of imagination, and leadership qualities. This talent cannot be taught. (Semyon Bychkov in Roelcke, 2000, 17)⁴

The ability to beat and the theory can be learnt by conductors, but not the authority. One either has it or not. (Marie-Jeanne Dufour in Roelcke, 2000, 78)⁵

Although there are some notable exceptions to this rule, I believe that conductors are born not made. (Riccardo Chailly in Matheopoulos, 1982, 501)

As indicated, it is not always possible to ascertain whether these views are in response to a direct question such as "is the ability to lead an innate talent?" or whether they form part of an on-going conversation. It is quite possible that faced with the question directly, the responses would have been more nuanced. However, it *is* clear that not a single interviewee expresses the opinion that the ability to lead is something that can either be acquired or worked on through a greater understanding of leadership skills. Successful conductors are born leaders who hone their talent in the tough 'school' of experience. This, in essence, is the view contained in the published material of conductor interviews.

³ My translation of: Die Begabung kommt natürlich von Gott. Dirigent ist, wer das Orchester führen und in eine Richtung lenken kann. Das kann man nicht studieren.

⁴ My translation of: Dirigieren ist auch eine Frage des Charakters, des Vorstellungsvermögens und eine Führungsqualität. Dieses Talent kann man nicht lehren.

⁵ My translation of: Das Schlagen und die Theorie kann ein Dirigent lernen, aber nicht die Autorität. Entweder er hat sie oder nicht.

6.2 Different views of leadership

However, this does not mean that the subject of leadership is dismissed by conductors. On the contrary, the issue of leadership is often referred to, albeit in fairly black-and-white terms and often alluding to the ‘dictatorial’ conductors of the past.

The conductor’s two talents, the musical one and that of leadership, must be fairly equally mixed. Nevertheless, according to the mixture at hand, two types of conductors can be distinguished: the musician-commander, and the commander-musician. (Antal Dorati in Cumming, 1971a, 12)

They call us tyrants. He [Stokowski] is called a tyrant; I am called a tyrant. We are really not. We are very sincere and dedicated musicians. We know what we want and we want to get it that way. (Eugene Ormandy in Chesterman, 1990, 114)

I think ‘power’ means that you take an action against one hundred people and they must anyhow follow you. I don’t think that this is the case, especially today – fortunately today. (Riccardo Muti in Chesterman, 1990, 139)

You know, for me conducting is not a profession. The profession for me is to be a musician first of all. And if the musician can conduct, then it is a function and he is called to conduct. For instance, a man cannot decide to become a general or to become a statesman, but he can decide to become a soldier or to become a politician. Depending on his chances and merits, then he will be called one day to be a general, or a statesman. (Ernest Ansermet in Chesterman, 1976, 76)

This last quote raises two interesting issues: firstly, whether it is still true that conductors are musicians who rise up through the hierarchy on ‘chance and merit.’ This is a question I shall address in greater detail later. However, it can be argued that promotion through the conventional pyramid-shaped hierarchy (as in Ansermet’s example of the military and politics) is not a reality in today’s orchestral environment – indeed, it is often difficult for musicians to make the transition from the orchestra to conducting. Irrespective of the substantial differences between the activity of conducting and playing an instrument, the social gap is still evidence of the traditional divide between conductor and orchestra. That said, there are an increasing number of conductors who command respect based on a distinguished career as players. In part, Ansermet’s comment also reflects the hierarchical structure of the Central European opera system referred to in footnote 7 (section 2.8).

Another interesting issue is the ambiguous nature of conductor leadership and the way in which conductors seek to downplay the position of authority. Ansermet does this by perceiving leadership as the result of merit and chance; others seek to underplay the traditional trappings of leadership:

Well, as I told you, I don't feel that the conductor is a superman. I'm not a genius. I'm not a magician. I'm just a more or less gifted musician with more experience than others, and I consider myself as a guide rather than a dictator. I use a strong hand, but in such a way that it is not to be seen and not to be felt. (Sergiu Comissiona in Hanani, 1977, 53)

You must be part of the process – so convinced by what you are doing that everyone else has no choice but to follow you. It's intuition and personality. You have to encourage people to open up, seduce them, not scare them, to follow you. That's a great leader. (Parvo Järvi in Jonassen, 1999, 88)

Naturally, a conductor exercises power! Most definitely! Seen from outside. For me, however, it appears different. I don't want to acknowledge power, but even so, in the end, I compel my will on the musicians. (Alicja Mounk in Roelcke, 2000, 149)⁶

This last quote, in particular, illustrates the ambiguous attitude of conductor's towards leadership. It underlines the contrast between the objective and subjective perception of conductor leadership: they are perceived as leaders but are often reluctant to acknowledge their position of power.

A few conductors, however, talk unambiguously about their role as leaders. They are frank about the 'messy' side of leadership:

A leader is someone who carries the can and, if necessary, shovels the shit – someone with vision, energy, enthusiasm, the ability to inspire people to give of their best. Not because they are cowed into doing it but because they are empowered to do it. (John Eliot Gardiner in Clark, 2010)

I feel that the first couple of years with your own orchestra is very much like redoing a house. Are you just going to spray paint on everything or are you going to take the walls down, fix the leaks and wiring, and put in new pipes? You also have to realize that while you are doing this the house won't look

⁶ My translation of: Natürlich übt ein Dirigent Macht aus! Ganz sicher! Von außen gesehen. Für mich sieht das allerdings anders aus. Ich will die Macht nicht zur Kenntnis nehmen, trotzdem zwingt mich mein Willen den Musikern zum Schluss aus.

very pretty. But in this process you are constructing a new and healthy structure from the inside out; a structure that will be able to hang together whether you are conducting it or not. (Edo de Waart in Wagar, 1991, 281)

Whether it is the metaphor of the farmyard or house renovation, the message is clear. The leader, as individual, carries profound responsibility for the health of the orchestra.

Other conductors talk about leadership from the specific perspective of providing focus and direction:

To lead them [the Berlin Philharmonic], but what you can't do is control them. That doesn't work very well in middle Europe. Works better in England or America – you can control. Here it is very different, and conductors who come and try, won't let the orchestra have any of its own individuality, and they find that it can get like *rigor mortis*. (Simon Rattle in Service, 2009c)

Conducting is a sort of animation of the orchestra [...] and even if the orchestra knows exactly how a work goes, you still need to focus their energies. Imagine there is a big climax in a piece of music: it's not easy for 100 people to create a climax together unless somebody brings it out of them. I think this orchestra [Budapest Festival Orchestra] responds to me with maximum energy because we know each other, and also because they are creative personalities themselves. It's a combination of them taking the initiative, but still needing leadership. (Iván Fischer in Service, 2008)

I sense how the orchestra builds up a phrase, and lead the musicians to the point where, in my opinion, we should land. That is one of the processes where the true conducting of orchestra begins. (Kurt Masur in Roelcke, 2000, 156)⁷

6.3 Conclusion to chapter 6

In this chapter, I have presented a small sample of quotes from conductor interviews in order to look specifically at issues of innate ability as well as some perspectives on leadership *per se*. During the course of the thesis I shall refer back to these interviews frequently. In the analysis section of the conductor survey in Part III – the original research element of this thesis – the material from these interviews with established conductors will be used to compare and contrast with material from the 31 aspiring conductors who responded to the survey.

⁷ My translation of: Ich spüre, wie das Orchester eine Phrase aufbaut, und führe die Musiker dahin, wo wir nach meiner Vorstellung gemeinsam landen sollen. Das ist einer der Vorgänge, wo das wirkliche Dirigieren eines Orchesters beginnt.

Part II

Research methodology

Part II of the thesis considers the research methodology. Chapter 7 clarifies the limitations of the research by establishing the boundaries of the study and chapter 8 describes the process of the collecting the original research material as well as considerations over analysing the data.

Chapter 7

Limitations of research

As can be appreciated from the preceding chapters, the subject of conductor leadership has spread into various fields of interest. Indeed, mention of this research seldom results in silence: anyone who knows anything about leadership and/or conducting will have a viewpoint or anecdote to relate. It is a subject which can elicit quite personal perspectives. For this reason, this section states the limitations of this particular research and my reasons for choosing these boundaries.

The limitations can be mapped out as follows:

- The research is approached from a musicological perspective rather than organizational perspective. The intended audience is participants involved in the field of music.
- The research concentrates on orchestral and not choral conducting. Research into leadership of choruses is well served and, in general, presents a different style of conducting.¹
- Similarly, the primary area of this research is the conducting of professional orchestras as opposed to youth and amateur orchestras.

¹ For example, research into conductor behaviour on mixed choruses (Yarbrough, 1975), and the effect of conductor communication and chorus responses (Skadsem, 1997)

- The discussion of leadership is concentrated on the activity of conducting orchestras, rather than wider responsibilities within organizations. In this sense, it is limited both temporally (to rehearsals and concerts) and spatially (the conductor facing the orchestra).
- The location of the research is not country specific. Cultural differences are recognized as part of contextual awareness, but are only referred to when relevant to a particular point.
- The original element of this research (the survey) is limited to aspiring conductors, i.e. conductors who are in the initial stages of their career.
- The research concentrates on the contemporary orchestral scene. Historical examples are only referred to when relevant to current practice.

These boundaries closely reflect my own field of experience – as a professional orchestral musician with experience of working in both Central Europe (Vienna) and the U.K. (primarily London). Narrowing the focus to the conducting of professional orchestras allows me not only to concentrate on my area of expertise but also to avoid dissipating the focus of this research.

The reason for concentrating on the moment of conducting, as opposed to all the other non-musical responsibilities of conductors (especially music directors and principal conductors) is twofold: firstly, wider organizational responsibilities (administration, advocacy, promotion, etc.) bear similarity with many other organizations and are already addressed by research and literature (for example, Wittry, 2007). The second reason is the immediacy of the conductor/orchestra interaction. There are few other circumstances – class-room teaching is a rare example – where the act of leadership is so concentrated in both time and space. It is almost impossible to be fully prepared for the experience of conducting. Reality and theory are too divergent. And this leads to an important aim of this research: I seek to

discover practical methods by which aspiring conductors can both accelerate and enhance the quality of acquiring leadership skills.

The justification for targeting aspiring conductors will be discussed in the following section. However, by limiting the original research element of this project to aspiring conductors, it has been possible to access a sample of conductors who are prepared to engage with the aims of the research. Established conductors are notoriously difficult to 'pin down' and, in addition, access is closely controlled by agents and orchestral administrators.

Limiting the cultural context of the survey is also based on practical reasons. The traditional divide, in terms of orchestral culture, used to be between Central European and Anglo-Saxon cultures. The situation was always more complicated than that, and has become increasingly so in modern times. Mäkilä (2007) writes about the cultural differences between the leadership needs of some former Eastern Bloc orchestras and other European orchestras. There has also been a proliferation of East Asian orchestras. In addition, with the growth of globalization, players from many different countries are to be found sitting together in orchestras across the world. It is clear that such cultural diversity cannot be covered by this research. To add to the complexity of international diversity, there is national diversity in the way orchestras are run: within the UK, for example, differences are apparent between contract orchestras, self-governing orchestras and, of course, between symphony and chamber orchestras. All these factors do affect the leadership of orchestras but systematic analysis of cultural diversity lies outside the boundaries of this research. However, contextual awareness is relevant and is addressed as an issue in the process of this research.

This section has set out to draw the boundaries to the particular field of this research. The following section, methodology, will expand further on limitations as, for example, the way in which my personal experience of orchestral life might affect the results. And further limitations to this research will be reflected in the conclusion to the thesis.

Chapter 8

Research methodology

In this chapter, I shall look at the rationale behind my survey of aspiring conductors, the method of collecting and analysing the data, and the ways in which the data is potentially affected by the research method.

8.1 Why aspiring conductors?

What are the justifications for targeting aspiring conductors rather than conductors with years of experience in leading orchestras? Firstly, sources of interviews with established conductors already exist – conductors are frequently interviewed on radio, and in newspapers and music magazines. In addition, there is the material already referred to in the literature review, comprising books dedicated to conductor-interviews (Chesterman, 1976, 1990; Jacobson, 1979; Jonassen, 1999; Matheopoulos, 1982; Roelcke, 2000; Wagar, 1991).

There are two more subtle reasons for not targeting established conductors. As Hammersley and Atkinson point out (2007, 110 -11), interviewees, especially those in the public eye, often sense that they are ‘speaking for posterity’. This may colour the manner in which they respond to interviews. Established conductors will have created an image over many years and this is the image they may, consciously or unconsciously, wish to portray in interview. In addition they will, in all likelihood, have established their individual ways of coping with leadership issues. Although anecdotes might be forthcoming, these anecdotes will seldom convey the raw impact of recent experience. In contrast, aspiring conductors are potentially highly sensitized to issues of leadership. They qualify for one of the four categories identified by Dean et al. as especially sensitive to areas of concern: as ‘nouveau statused’ practitioners, aspiring conductors are potentially a

group of informants for whom the tension of new experience is vivid (quoted in Hammersley & Atkinson, 2007, 106).¹ And finally, on a purely practical level, it is often difficult to persuade established conductors to take part in research. As Atik points out, conductors are permanently on the move, and talking about leadership issues is comparatively mundane in comparison to the ‘heady task of producing inspired music’ (1994, 23).

Another potent source on conductor leadership comes from the views of orchestral musicians. However, taking into consideration a number of publications that give voice to the opinions of orchestral musicians (Danziger, 1995; Gillinson & Vaughan, 2003; Previn, 1979; Shore, 1938), as well as investigating the views of orchestral musicians in my Masters dissertation (Logie, 2005), I have argued that attitudes within orchestras tend to be reactive (i.e. short term and subjective) rather than sensitive to the interactive nature of the relationship between conductor and orchestra. Three examples from my MA dissertation illustrate the point:

He ‘beat’ every bar – felt like being hit all the way through – unfortunately he was too stressed to listen or hear what we were doing (or trying to do).
(Violinist)

I believe the orchestra carried the performances and kept integrity for the music against all odds ... again maybe early feedback would have resulted in less of a deadlock – no doubt he felt negative vibes, which is never constructive or positive for the music or anyone in the long run. (Cellist)

Please, never again! (Woodwind player) (*ibid.* 34)

However, ultimately, it has been a strategic decision to target the views of a single class of informants in order to work with a manageable set of data. In singling out aspiring

¹ The other three categories of ideal informants are:

- The ‘outsider’, who sees things from the vantage point of another culture, social class, community, etc.
- The ‘rookie’, who is surprised by what goes on and notes the taken-for-granted things that the acclimatized miss.
- The naturally reflective and objective person in the field.

conductors, I seek to give voice to a group of musicians which, within the music profession, is seldom heard: that is, naturally, until (and if) they become successful, at which point they tend to be inundated with requests for interview.

8.2 Collecting data

At the start of the research process, the plan had been to collect data from questionnaires, interviews and observation. As will be explained later, it transpired that the primary data from the questionnaires or survey forms (as the format developed into), provided sufficient material for analysis.

The distinction between ‘questionnaire’ and ‘survey form’ is important. Questionnaires are often associated with ‘closed’ questions (i.e. yes/no answers) or with questions requiring the choice of a number (i.e. using various scales) for an answer. The analysis is therefore based on quantitative data, either directly or through counting categories of answers (Silverman, 2000, 2-6). In seeking to understand the complexities and nuances of the perspectives of aspiring conductors, the intention has been to unlock aspects of leadership that might, hitherto, have been unexplored and are therefore little understood. The questions had to be open enough to act as a catalyst for the respondents to dig deep and think about their own views on leadership, and then have the space to present these views as fully as they could in their own words. This is a qualitative, rather than quantitative, approach to collecting data. In the words of Carla Willig: ‘Qualitative data collection techniques [...] need to be open-ended and flexible enough to facilitate the emergence of new, and unanticipated, categories of meaning and experience’ (2001, 15).

Using the term ‘survey’ rather than ‘questionnaire’ also emphasises the exploratory nature of this research – that is exploratory in the sense that I seek to open up and explore previously under-researched views.²

8.3 Piloting stage of the survey

In early 2009, a draft form of the survey was sent out to a few associates (my supervisors, a clinical psychologist, and a fellow musician) for suggestions. The following issues were brought to my attention:

- The confidentiality clause needed to be expanded.
- I should consider reducing the length of the survey.

In addition, two interesting ambiguities were pointed out. Firstly, the clinical psychologist wondered whether the examples listed under the metaphor question could really be classed as metaphors. Secondly, my musician colleague pointed out that the word ‘authority’ appears three times in the introduction, whereas the actual questions refer only to ‘leadership’. The ambiguous use of these two terms was unintended and the difference is relevant. The significance of this difference will be discussed below (section 9.4). In the event, these ambiguities seemed to add to the investigative nature of the survey, the wording remained unchanged, and I was curious to see if any of the respondents would make similar observations.

Approval for research protocol was received from the Open University Human Participants and Materials Ethics Committee (HPMEC) on 8 June 2009. The HPMRC’s areas of concern covered the safe storage of data, the lower age limit of participants (18), and the

² Here are three example to illustrate the difference between setting questions in quantitative or qualitative research, in closed- or open-questions:

- Quantitative research: ‘on a scale of 1 to 7, where do you rate the importance of leadership skills in conducting orchestras?’
- Qualitative research - closed question: ‘Do you think leadership skills are relevant to conducting orchestras?’
- Qualitative research - open question: ‘How relevant do you think leadership skills are to conducting orchestras?’

necessity for all participants to be adequately debriefed following the survey results. The HPMRC also asked me to clarify the participants' rights over their data with the following assurances:

The information you provide will be used for research purposes only and will not be passed on to a third party. The information remains your property and you are free to withdraw any part of your responses until June 2010, at which time I shall be collating the results of this survey. (Extract from the survey form)

Once this additional paragraph from the HPMEC had been incorporated into the survey-form, I sent the form out to two conductor colleagues for further testing. Not only did they give favourable feedback on the design of the survey-form but also provided a full response to the actual questions. Both these responses are included and are represented as Respondents 2 and 12.³

8.4 The survey

The survey form comprises seven open-ended questions. Two questions are central to the research: on the *relevance* of leadership in conducting orchestras, and whether issues of leadership formed part of the conductor's training.⁴ Three further questions are intended to help the respondents find other ways of thinking around the subject of leadership. These three questions ask respondents to consider the leadership of orchestras through their awareness of other conductors (role models), through anything they have read about leadership (books), and whether other leadership roles shed light on conductor leadership (metaphor). Two final questions are the standard request for information on any other relevant research and any other issues.

³ In order to maintain anonymity, the conductors are referred to as 'Respondents' and given an identifying number. Other forms of reference would be equally valid, i.e. pseudonyms or the use of descriptors such as 'informant' or 'participant'. However, it was agreed that 'respondent' best describes the relationship to me, the researcher. When referring to a particular respondent, the word is written with a capital 'R' in order to respect their unique individuality.

⁴ Please see appendix C for a copy of the survey form.

Out of the final 31 conductors who eventually completed the survey, four were previously acquainted with me but not in my role as researcher. Contact with the remaining 27 was primarily assisted by the administration of the Orchestra of the Age of Enlightenment (OAE). The orchestra runs a young-conductor scheme and, on my request, agreed to contact applicants in order to obtain their consent to participate in this research. As researcher, I only received the contact details (email addresses) of those that had replied to OAE in the affirmative.

An initial 39 emails were sent out in June 2009. From this initial mailing only six conductors responded – a response rate of 15%. As the covering email for these 39 emails was pro-forma, i.e. quite impersonal and formal, I decided to personalize future emails. Consequently, covering emails might refer to interest in a specific school of conducting attended by the conductor or similar biographical detail. This resulted in a much better response rate: from the 44 personalized emails sent out in July and August 2009, 25 responded – a response rate of 57%. Combining the two mailings, a total of 83 emails were sent and 31 responded positively – an overall response rate of 37%.⁵

Replies to all seven open-ended questions in the survey vary between 76 words, at one extreme, to 2,737 at the other extreme. The average word count per respondent is 616 words.

8.5 Survey as an effective medium for collecting research data

As mentioned earlier, the original research plan had included follow-up interviews and observations with some of the respondents. This plan envisaged attending rehearsals and then questioning the young conductor on any issues of leadership that might have arisen during the rehearsal process. In the event, however, it was agreed that the material

⁵ Please see Appendix B for a breakdown of respondent statistics.

provided by the 31 respondents proved sufficiently rich for detailed analysis. Indeed, on reflection, the format of the survey probably provided the most effective means for accessing the kind of material I was searching for. Through this method, the survey could be completed in the conductor's own time and allow space for introspection. In contrast, observations and interviews might have involved a form of contact which could have compromised the sincerity of the responses. The reasoning behind this supposition includes the following issues.

Making contact with conductors around the time and location of orchestral rehearsal is problematic for many reasons. Firstly, most orchestral projects suffer from extreme time constraints. In order to utilize rehearsal time to the maximum, conductors need to prepare and organize as much as possible before they meet the orchestra. Thus, making space for interviews for research purposes (as opposed to interviews for publicity) will be low on their list of priorities. In addition, if an interview is to yield useful material it requires a certain level of introspection on the part of the conductor, at a time when he or she is trying to build up confidence.

Maybe 'building up confidence' is only part of the process. It is probably more accurate to describe rehearsal, as well as performance, as ritual (Small, 1980) – a well prepared scenario performed in front of the orchestra. Thus, my presence, at any point in the process of preparing for an orchestral project, might be an unwelcome intrusion. Indeed, the young conductor is in the process of constructing an ideal image that they wish to present to orchestra and audience alike. Any intrusion which undermines this image-building would be likely to be unwelcome. In this respect, Goffman's concept of front/backstage is both literally and metaphorically relevant:

When an outsider [the researcher] accidentally [...] enters the backstage, the intruder is likely to catch those present [...] in activity that is quite

incompatible with the impression that they [conductors] are, for wider social reasons, under obligation to maintain to the intruder. (Goffman, 1959, 209)

In Goffman's terms, the literal back-stage (the dressing room for example) remains too closely associated with the front-stage (podium) to allow the interviewee to drop their conductor-image. Thus, in some cases, the nature of the survey's open-ended questions has provided an opportunity to glimpse into the real 'backstage' region of the young conductors' experiences, to an extent that might not have been possible if an interviewer had literally been backstage with the conductor.

Although observation does not form part of this research, I have had, at some point, the opportunity to experience the work of some of the respondents, either by observing their conducting in performance (five respondents) or as a participant playing under them in rehearsal and concert (six respondents). However, during the data-collecting period, I worked under only one of the respondents.

8.6 The researcher/respondent relationship

This last point raises the need to understand the researcher/respondent relationship.

In a broad sense, I am very much a participant in the orchestral profession. And this is another reason why I believe carrying out data collection without direct contact has actually enabled me to gain greater insight into the aspiring conductors' perceptions of leadership. To explain this, I need to place myself in the context of this research: I am a professional orchestral musician, male and mature in years. In addition to playing, I have been manager of two opera orchestras over a period of twenty years. Thus, although my role, in respect of this research, is defined solely by the survey itself, I may be perceived by at least a third of the respondents as a professional colleague (at best) and staid orchestral musician (at worst).

The potential tension between my role as researcher and orchestral musician was apparent during the rehearsals with the respondent referred to above. Although it was clear to the conductor that the rehearsals and concert had nothing to do with my research, I could sense a lack of ease in our non-verbal communication. For example, eye-contact (an integral part of conductor/orchestra interaction) had an added layer of ambiguity – was I watching the conductor for musical purposes or as part of my research?

Thus, although my aim is to carry out this research as objectively as possible, the respondents' perception of me inevitably affects the outcomes. Am I perceived as an objective researcher or as a professional colleague? The distinction between participant and observer is made cogently by Junker and Gold (Gold, 1958). At one extreme is the 'complete participant'. This might be a member of the orchestra carrying out research without the knowledge of the conductor. At the other extreme is the 'complete observer', a role that would only be possible as a member of the audience within the anonymity of public performance. Only a concert would provide such anonymity, for the presence of observers in rehearsal does not go unnoticed – in their different ways, both conductor (especially young conductors) and orchestral musicians can be distracted by the presence of observers especially if their role as observer is ambiguous. In addition, gaining access to rehearsal is often a lengthy procedure, involving permissions from both administration and conductor.

In between the extremes of 'complete participant' and 'complete observer', Junker and Gold make the fine distinction between 'participant as observer' and 'observer as participant' (*ibid.*, 219-21). I would position myself as the former ('participant as observer'): that is an active participant in the community of music professionals in London with insider knowledge but, in this particular context, acting in an unfamiliar role as researcher. More importantly, the respondents are fully aware of my status as an orchestral

musician and will consciously, or unconsciously, target their responses to take this into account.

Acknowledging my role of researcher as ‘unfamiliar’ raises an important issue – the need to suspend my own ingrained preconceptions. As Becker observes, it takes a ‘tremendous effort of will and imagination’ to stop seeing things in a habitual way (quoted in Hammersley & Atkinson, 2007, 82). In my case, the orchestral setting is so familiar that it is difficult to analyse the interaction between conductor and orchestra without reacting as an orchestral musician: ‘why doesn’t the conductor breathe with us?’ or ‘why doesn’t he cut that fringe which keeps falling across his face?’ These genuine comments from orchestral musicians are examples of reactions to the underlying insecurity of an inexperienced conductor. These are also examples of body language that have the effect of undermining authority and credibility. The tendency to pick on such idiosyncrasies makes it difficult for orchestral musicians to engage with the manifold challenges of leadership encountered by aspiring conductors.

So, although the research findings are grounded primarily in the survey data, I inevitably see them against the backdrop of my experience as a professional musician. Collecting the primary data through survey, rather than by interview and observation, has helped create a distance from an overly familiar environment. My intention is to concentrate objectively on the concerns and views of the respondents rather than to make subjective judgements on their effectiveness as conductors.

Finally, relying on survey rather than interviews and observation has enabled me to reach a far wider geographical sample of young conductors. Approaches to conducting differ enormously between cultures and this is especially true of the manner in which conductors interact with orchestras in different parts of the world.

8.7 Data analysis

The data analysis process involved a long period of absorbing and ‘close reading’ the rich material provided by the respondents. Through immersion in the data, four key themes were identified:

- Types of leadership relevant to conducting orchestras.
- The question of innate ability in leading orchestras.
- How the needs of orchestras require different modes of leadership.
- Effective leadership training and development of conductors.

Before this stage was reached, however, a number of analysis methods were tried out.

The first method involved adapting Microsoft Word functions for finding, collecting and coding themes. This method, devised by Pelle (2004), simplifies the analysis of qualitative data without resorting to dedicated computer programs. By using the table and sorting functions in the program, data can be collated into themes and categories. A small sample:

1.R09a	I think that this [leadership] is the weakest point in today’s conductors education. At least it was in my case and the case of the bulk of my colleagues either from [my country] or from abroad.	1.01.03
1.R09b	It has always been seen as a part of the conductor’s charisma	1.07.06
1.R09c	something that can never be taught, something which the conductor has to be born with.	1.10.02
1.R09d	Nevertheless, my teachers have always said that strong leadership (in the field of conducting) comes from a thorough knowledge of the score and all aesthetic, historical, social and interpretative circumstances which should lead to a personal interpretation of the musical piece.	1.02.02
1.R09e	But that alone is not enough and more in the case of young conductor which does not have an impressive career to work in his favour in front of an established, professional orchestra.	1.10.03
1.R09f	However, in my experience I have noticed that the first 10 to 15 minutes of the first rehearsal with an unknown orchestra are determinant for the future relationship of the young conductor with that orchestra.	1.03.02

In this sample, the first column indicates the respondent details: for example 1.R09c in the third row indicates the third sentence (indicated by the letter ‘c’) in Respondent 9’s answer to question no.1. The third column indicates the initial coding representing the question (i.e. question no.1 on ‘training’ in general), the area of analysis (i.e. 10 represents the theme ‘approaches to leadership skills in conservatoires’) and the following 02 represents

the category ‘innate ability’. Then, by highlighting the third column, and using the sort function, the themes can be collated and categorized.

In the end, the complexity of the coding system made it difficult to maintain an effective overview. In addition, I personally found it difficult to maintain an overview of the data with the material accessed digitally rather than in paper-form. In order to create a non-digital system of labelling, categorizing and coding, I repeated the above procedure, but this time by physically cutting out and pasting the paper copies into photo albums.

Although neither of these two methods proved successful, it did mean that I was becoming familiar with the data – working through the material in this way did help the process of absorbing the ideas and concepts of the 31 aspiring conductors.

Eventually, I printed out the complete data and bound the whole into a booklet. I then worked my way through the data, marking themes in coloured highlighter pens, adding comments, emerging concepts, and so on, in the margins. Quick cross referencing was aided by page and line numbers. This booklet remains an important reference document.

8.8 Report and feedback

Once the framework had been established, a report was drawn up which included a broad-brush analysis of the respondent data as well a large selection of respondent quotes. This document was sent out to all 31 respondents in November 2010 with a covering email (see copy in appendix D) providing a summary of my analysis as well as a supplementary question arising out of the respondent data. This report also addressed the concern of the Open University’s HPMRC to adequately debrief the research participants.

The purpose of this email and the attached report was to check on various aspects of my analysis of the data. Firstly, each respondent was asked to locate references to their own material, including direct quotes, in order to a) check that I had represented their views correctly, and b) that the quote did not compromise their anonymity. To facilitate this process, the unique respondent number was included in individual covering emails. Secondly, I wanted to check that respondents agreed with my preliminary findings and that the manner in which I interpreted their material made sense. Thirdly, one particular process had been referred to by a respondent (mentoring) and I was keen to ascertain whether any other respondents had experience of this process. And lastly, I wanted to provide further opportunity for comment prompted by the material from the other 30 aspiring conductors.

A majority of respondents replied to this email, although some had to be encouraged with a follow-up email in February 2011. Only three respondents did not reply at all (Respondents 9, 25 and 29) and two respondents did not reply specifically to the report itself although this might have been obscured by correspondence about other related conductor issues (Respondents 24 and 31).

Overall, the feedback to this report was favourable. The following three quotes indicate how different respondents appreciate the complexity of combining so many different points of view:

I think you have done an amazing job bringing all the disparate views and comments together to make sense of what is such a complex issue.
(Respondent 2 – email correspondence)

Anyways [*sic*], I did find it very fascinating to see the fellow conductors' different perspective on this “leadership” issue. Thank you for quoting me accurately. As you know that quite often one finds it otherwise. Kudos to you for contacting many of us in many different parts of the world.
(Respondent 10 – email correspondence)

I must congratulate you because I know is not easy put on right all this thoughts [*sic*]. (Respondent 14 – email correspondence)

Some respondents only found time to check their personal quotes in detail whilst briefly skim-reading the rest of the report. Others found the process of ‘interacting’ with other conductors stimulating:

What’s really exciting about your research is the way it’s getting conductors to interact and think in ways most of us haven’t before. This is double-loop learning, because you’ve changed our environment and opened us up to each others’ vulnerabilities and insights. (Respondent 12 – email correspondence)

What an interesting compilation of ideas, that make me wonder even more about what conducting is, and music too for that matter! I hope both subjects never receive full definition in words – and I expect that is your reason for asking in the first place! Really interesting. (Respondent 15 – email correspondence)

Your report is very interesting, thorough and thought provoking. (Respondent 17 – email correspondence)

This sense of belonging to the wider community of aspiring conductors is poignantly expressed by the following respondent:

Many thanks for sending your initial analysis – it makes fascinating reading, and makes me feel part of a group (a sometimes persecuted group!) rather than the usual Lone Wolf ... (Respondent 11 – email correspondence)

Two respondents agreed that the report quoted them correctly. However, in the interim, their ideas on leadership had developed:

About my answers, I think your quotes correspond to my thoughts although seems [*sic*] that I have changed my mind in some small aspects. I think time makes us develop our understanding of the world and of our profession. (Respondent 1 – email correspondence)

All looks good, and I mustn't let myself start the whole discussion again, even though there are a lot of things there that are interesting, or which I disagree with, or have more thoughts about ... ! One could go on for ever. (Respondent 28 – email correspondence)

Whereas Respondent 15 rejoices in the indefinable qualities of conducting (see quote above), Respondent 1 adds surprise at the lack of system in the realm of conducting:

I must say that I'm in shock with some answers from some of my colleagues. It is amazing that you ask a pianist or a flutist about what do you do and how do you do it and most of the answers will be similar, unfortunately for conductors chaos reigns in nobody's kingdom. (Respondent 1 – email correspondence)

And finally, curiosity is a powerful impulse, underlining the importance of maintaining confidentiality:

I've just read this through – really interesting, and leaves me burning to know who everyone is!!! (Respondent 30 – email correspondence)

8.9 Confidentiality

Maintaining confidentiality has been a key concern throughout this research. If the aspiring conductors are willing to write about sensitive issues, all their contributions have to be treated with the utmost discretion. For this reason, all reference to respondents throughout the thesis is by number. The analysis of the respondents in Appendix B is done in such a way that no connection can be made between the various categories (i.e. gender, age, training, etc.). Great care has been taken to remove examples of specific circumstances; for example, an observation made during a rehearsal which might be identifiable through the composition and conductor. Following the feedback process (described above) only one respondent asked me to alter a quote in order to further increase anonymity.

8.10 Methodology & Method

The quotes above are only a small selection of the endorsements received from the respondents. Without exception, all the 26 respondents – those that did check over the report and reply – were positive in their assessment of the content. In the case of the three respondents who did not reply, it may be that they were not interested in the report's content. In the case of Respondent 25 this is undoubtedly the case, as will be seen in the following chapter. In the case of Respondents 9 and 29 I can only surmise that they either had no time to respond or they did not wish to further engage with issues of leadership as

set out in the report. Of the two respondents who did not respond specifically to the report (Respondents 24 and 31), I suspect this was an oversight: other correspondence with them strongly indicates their interest in the subject. Therefore, it would appear that the majority of respondents found my analysis and assessment of the survey material to be relevant.

The endorsement of the report from a majority of respondents is important. It confirmed that the analysis method described above (section 8.7), has enabled the discovery of themes that resonate with the concerns of aspiring conductors. The process has involved immersion in the data, finding themes and looking for parallels with established leadership principles. This process, as well as the process of rechecking the data analysis with all the respondents, is iterative in nature. It entails a constant checking, rechecking, sifting, and comparing of both the data presented by the respondents and, pertinent to this research, the leadership principles that support the data and, more interestingly, those aspects of leadership that appear unique to conducting.

The iterative process is a key component of methodologies such as Grounded Theory. Grounded Theory is a process of analysis devised by Glaser and Strauss in the 1960s (1967). In contrast to the deductive process, theories remain ‘grounded’ in observation rather than generated in the abstract. Grounded Theory, therefore, is one of the most established approaches to processing qualitative data.

In order to emphasize the process, rather than a concrete methodology or system, it is often described as ‘grounded theorizing’. Hammersley and Atkinson make it clear that using the term ‘theorizing’ helps to emphasize the active nature of the process rather than any particular procedure, as well as distinguishing the process from the product of theorizing: i.e. *a grounded theory* (2007, 158 FN). The description of the process as ‘thinking *with* and *through* the data’ (*ibid.*, 168) helps emphasize the iterative process. Theories evolve out of

the data – the observations, interviews, and other materials collected through the research process – and are developed in such a way that they can, in turn, inform and explain the observed phenomenon (*ibid.*, 159).

If the word ‘method’ can be used, it may only apply to the constantly iterative process of grounded theorizing. As Caroline Holland says in a recorded interview, the process of grounded theorizing changes with every piece of research (Taylor, 2006, track 5). The only thing that can be described as a method is the ‘constant comparative’ nature of grounded theorizing. Researchers immerse themselves in the data by comparing, sifting, looking for anomalies, etc.

So far, this short résumé of Grounded Theory fits the spirit of my research method set out above. However, existing leadership theory is an important component in my analysis of the respondent data. And one of the original aspects of this research is the close coupling of leadership theory and its practical application to the development of aspiring conductors. By contrast an important component of Grounded Theory is that theory evolves solely out of the data. As Birks and Mills write:

[...] crucially for grounded theory, the methodology subscribed to influences the analysis of the data as it focuses the researcher’s attention on different dynamics and alerts them to possible analytic configurations in the process of conceptual and theoretical abstraction. (2011, 4)

Thus, it would be misleading to claim that the use of established leadership theory to inform and shed light on the original respondent data could be regarded as a process of distilling the data into theoretical abstraction.

The other problem with attaching this research to Grounded Theory lies in the inherent disagreements which surround the methodology itself (Dey, 1999). As Dey points out,

there are fundamental variations in the process: ‘some critics dispute the claims of other researchers to have used grounded theory – not unlike, it may seem to an outsider, the way exponents of various cults bicker over the right interpretation of religion’ (*ibid.*, 2).

However, there appears to be a certain amount of consensus as to the processes that constitute a methodology that can carry the label Grounded Theory (see Dey, 1999, 249-269 and Birks & Mills, 2011). The latter set out the following:

We consider the following to constitute a set of essential grounded theory methods: initial coding and categorization of data; concurrent data generation or collection and analysis; writing memos; theoretical sampling; constant comparative analysis using inductive and abductive logic; theoretical sensitivity; intermediate coding; selecting a core category; theoretical saturation; and theoretical integration. (2011, 9)

I would not go so far as to claim that my analysis of the respondent data strictly conforms to this set of essential Grounded Theory methods or any other methodology. However, the issues that have evolved out of the data do appear to resonate with the concerns of the 31 respondents. By sending out the report and inviting further comment as well as receiving the endorsement of the majority of respondents, I believe that the following analysis does address some of the major elements of conductor leadership, at least from the perspective of the current select sample of 31 aspiring conductors.

PART III

Analysis and discussion of responses to survey questions

In section 8.7, four key themes were identified. Two of these four themes are directly related to questions no. 1 and 5 in the survey-form:

- The theme of ‘effective leadership training and development of conductors’ evolves primarily out of Question no.1 on training and how the issue of leadership has been addressed in the experience of the respondents, and
- The theme on ‘types of leadership relevant to conducting orchestras’ evolves primarily out of Question no.5 on the relevance of leadership skills to conducting orchestras.

In the following analysis and discussion (Part III), these two themes are addressed in reverse order and frame the other two themes. The rationale for commencing with Question no.5 (chapter 9) is to establish the types of leadership that have evolved out of the respondent data. The rationale for ending with Question no.1 (chapter 12) is to address practical ways of developing the leadership issues identified in the previous chapters.

Less apparent is the relationship between the other two themes:

- The theme that ‘questions the issue of innate ability in leading orchestras’ with Question no.3 on role models, and
- The theme of ‘how the needs of orchestras require different modes of leadership’ to Question no.4 on metaphors.

However, analysis of the respondent data, and the manner in which this data relates to the literature in Part I, indicate that the survey questions form an appropriate spring-board for discussion in both chapters 10 and 11.

That said, this scheme merely reflects the relationship between the four themes and the four survey questions – analysis of the respondent data is drawn from responses to all the questions.

Chapter 9

Relevance

Question no.5 of the survey-form asks: how relevant do you think leadership skills are to conducting orchestras? The short answers to this question are:

- Vital. (Respondent 2, 261)¹
- [...] they are up the highest importance [*sic*].² (Respondent 3, 261)
- These skills are naturally of grate [*sic*] relevance. (Respondent 4, 261)
- They are relevant, but [...] (Respondent 5, 261)
- Very relevant, but [...] (Respondent 6, 261)
- Very. (Respondent 7, 261)
- I think it is very relevant. Conductors have to be good leaders. (Respondent 8, 261)
- Somewhat relevant. (Respondent 10, 262)
- [...] leadership skills are not just relevant, they are central to conducting. (Respondent 11, 262)
- Very. (Respondent 12, 262)
- I think that leadership become crucial [...] (Respondent 13, 262)
- Very important. (Respondent 14, 262)
- Yes, leadership of some kind is always important [...] (Respondent 15, 262)
- Good leadership is the most essential skill for a conductor. Musical talent, though highly beneficial, is of secondary importance. (Respondent 16, 263)
- Very important. (Respondent 17, 263)
- I think leadership skills are vital for a conductor. (Respondent 18, 263)
- [...] leadership skills are extremely important. (Respondent 19, 263)
- Very important. (Respondent 20, 263)
- The most IMPORTANT!! (Respondent 21, 263)
- [...] I think they are very relevant and important. (Respondent 26, 264)
- I believe leadership skills are essential when conducting orchestras. (Respondent 27, 264)
- They are of course the essence of conducting because without them the conductor's vision won't get realized. (Respondent 29, 264)
- Incredibly important, but [...] (Respondent 30, 265)
- A good conductor cannot be a poor leader. (Respondent 31, 265)

These are twenty-four direct answers to question no.5. It is in the nature of a survey of this kind that a further six respondents have either given their answer to the relevance of leadership in a previous question, or their response to this question cannot be listed

¹ The complete respondent material is to found in Appendix A. Each quote gives the respondent number, followed by the question number (when not obvious from the context) and page number in this document.

² English is not the first language of more than half the respondents. I have used the convention '*sic*' sparingly to denote that a small grammatical or spelling error is in the original.

succinctly as above. However, there is one respondent, Respondent 25, who throughout the survey expresses scepticism about the relevance of leadership:

To be quite honest, the issue of leadership doesn't really interest me very much (Q.3, 251). Probably more relevant than I think. It's just not the way I think about things (Q.5, 264). It may well be a shortcoming of mine as a conductor, but I've never given issues of leadership any thought. (Respondent 25 – Q.7, 271)

It is, of course, in the very nature a survey that asks questions about leadership that most of the conductors who do respond are likely to believe that leadership skills are relevant. It is possible that the 52 conductors who did not respond (a total of 83 conductors were asked to take part in this survey) believe that leadership skills are not relevant to conducting and thus were not motivated to respond to a survey on this subject. However, of those who did respond, most agree that leadership skills are a relevant aspect of the conductor's craft.

There are also three respondents in the above quotes who qualify their answers with the word 'but' (Respondents 5, 6 and 30). These three respondents qualify the relevance of leadership-skills in the following ways:

[...] but it very important not to manipulate your own way of communicating too much. Because only an authentic, personal way of leading will convince and inspire an ensemble, not an artificial one. (Respondent 5 – Q.5, 261)

[...] but as much for what is done away from the podium as on it. (Respondent 6 – Q.5, 261)

[...] but I don't think they can be divorced from musical skills, gestural skills etc; it's really more like one, elusive, package. (Respondent 30 – Q.5, 265)

These three quotes introduce issues of finding personal authenticity, wider responsibilities, and finding balance between all the skills involved in conducting. These points, and many other qualifications referred to by the respondents, will form the substance of the analysis in the following pages.

The focus of this chapter is to define the relevance of leadership to conducting orchestras by analysing the respondent material. The aim is to contrast and compare the respondent views with leadership theory (Gary Yukl, Richard Sennett, and others), as well as the views of established conductors. The objective of this chapter is to establish a theoretical framework of leadership that is relevant to conducting orchestras.

9.1 What is leadership?

Some respondents ponder the term ‘leadership’ and what it means in respect of conducting:

How do we define “Leadership”? – I think it means very *different* things to different conductors (and people). (Respondent 2 – Q.7, 269)

One area of leadership (*what is leadership?!*) that comes up occasionally is conflict between an individual as part of a group and the conductor. (Respondent 15 – Q.7, 270)

‘Leadership’, *whatever that means*, may well be very important at times for a conductor. (Respondent 22 – Q.1, 236)

How important is charisma in leadership? What role does personality play? Isn’t it interesting how each conductor I’ve listed above differs so hugely in their approach to conducting? What does this say about the role of leadership? Is there a core set of fundamental values/principles that create a basis for such *varied approaches* to leadership? (Respondent 31 – Q.7, 272)³

These respondents articulate the difficulty of defining leadership and how the term can mean different things to different conductors.

9.2 Wider responsibilities

Before continuing to investigate the meaning of leadership – a question that is, naturally, fundamental to the thesis – it is necessary to set out one of the limitations in this research: the leadership under consideration is restricted to the activity of conducting orchestras, rather than wider responsibilities within organizations. This is a limitation that was

³ All italics are mine, unless indicated.

unintentionally not made clear in the survey form. Indeed, it is one particular theme to arise out of the respondent data:

Freelance conductors don't just have to lead an orchestra. They have to be an active part of management, like a project team member or consultant. This is managing horizontally, and I call it *metamanagement*. This is not mentioned in contracts, but if I don't have a stake in what's going behind the scenes, I know there'll be some fuck up from the back office that will mean I have to spend my precious little time with the orchestra crisis managing rather than making music, a totally different set of leadership skills in each case. (Respondent 12 – Q.7, 270)

My personal experience is that the moment of conducting is often the easy bit, providing all the right questions have been asked in advance and all the necessary practical requirements are in place for the performers. Spotting the *weak links* in advance of the first rehearsal can be exhausting and time consuming, especially with projects that are pushing musical boundaries forward. (Respondent 15 – Q.5, 262-3)

In many cases, the conductor must do many organisation's and *administrative* activities by self [*sic*]. He must be, for instead [*sic*], one important leader on meetings of artistic commissions, he must be involved many times with sponsors search and sponsors events, etc. I can't imagine a conductor without this skills. (Respondent 20 – Q.5, 263)

Respondents 1, 6, 13, 19, 25 and 28 have also noted the importance of the wider responsibilities that form an important part of the role played by contemporary conductors. Depending on the organization, conductors can be involved in programming, negotiating, fundraising, communicating an artistic vision to the wider community, and so on. Furthermore, organizing involves more practical issues. Such issues, noted so emphatically by Respondent 12 above, will include ensuring the correct musical editions are available, making sure the parts are appropriately marked up, that musicians are called for the correct rehearsals (especially players who do not play in every work being rehearsed), layout of the orchestra, and so on. Such issues can impinge on rehearsal time and, until a conductor is confident that these tasks will be addressed by an orchestra's administration, they do require careful preparation.

9.3 Management and leadership

Closely linked to conductor-leadership within the whole orchestral organization is the issue of defining the difference between management and leadership. The following responses indicate how fluid the continuum is between the concepts of management and leadership:

I just took a look on the web and found some leadership tips for *management* at [the following website] – amazing how much transfers over ... (Respondent 7 – Q.5, 261)

I have been thinking of doing a *management* course to brush up my skills in this area, not only to develop my skills in leading an orchestra during rehearsals, but also the many other roles that a conductor is required to fill in working with management, colleagues, audiences, etc etc. (Respondent 26 – Q.1, 237)

And I have grown to love many aspects of being a ‘*manager*’ in the widest sense ... I realise that it almost means more to me to care for these kids’ musical lives [in a youth orchestra], their fresh and amazing experiences of music in this setting, than it does to engage in the business of conducting ‘*per se*’. That is, I have learned the value of being a leader, and how rewarding it can be. (Respondent 28 – Q.1, 237)

The difference between management and leadership has been much debated and, as Jackson and Parry point out, can be a source of confusion when describing the job of the ‘person in charge’ (2008, 24). Zaleznik (1977) argues that ‘managers and leaders differ fundamentally in their world views’ (*ibid.* 70): managers tend to be more interested in monitoring progress and solving problems – their approach is rational and analytical – whereas leaders develop visions, drive change and tend towards more high risk strategies. Kotter believes the roles of manager and leader are both necessary for the success of organizations (2001, 85). Managers promote stability, have the ability to cope with complexity, and their talent lies in organizing and creating human systems. Leaders, on the other hand, search for new ideas and set a direction for change. In an interesting echo of the leadership views expressed by Rattle, Fischer, and Masur above (section 6.2), Kotter writes about the leader’s ability to ‘align’ an organization towards a common goal. The concept of alignment helps motivation and, at the same time, avoids over-regulation:

First, when a clear sense of direction has been communicated throughout an organization, lower-level employees can initiate actions without the same degree of vulnerability. As long as their behavior is consistent with the vision, superiors will have more difficulty reprimanding them. Second, because everyone is aiming at the same target, the probability is less that one person's initiative will be stalled when it comes into conflict with someone else's. (Kotter, 2001, 90)

Perhaps the most succinct definition of the difference between the role of manager and leader comes from Warren Bennis: 'The manager does things right; the leader does the right thing' (Bennis, 1989a, 45). In this famous catch phrase, one's attention is drawn to the juxtaposition of the words 'right' and 'thing'. However, the distinction between managing and leading might have more to do with the word 'thing' in its singular and plural forms. With the added 's', the word 'things' implies a list of tasks to be accomplished and checked-off, whereas 'thing', in the singular, carries a moralistic flavour, an act one is obliged to see through to the end.

The ability to manage effectively in the wider orchestral context is an important part of conducting. However, for the purposes of this research, I have decided to restrict myself to the direct interaction between conductor and orchestra in rehearsal and concert. Nevertheless, as the respondents quoted above indicate, there is a significant overlap in the role of manager and leader: looking at management courses or websites for leadership skills is relevant (Respondents 7 and 26 above), as well as increasing one's commitment as leader by managing the everyday organizational needs of young non-professional musicians (Respondent 28).

9.4 Formal authority

We now return to the question of defining leadership. According to some respondents, conducting is self-evidently leadership. This aspect of formal authority is reflected by the following:

Conducting an orchestra and being a leader is the *same* thing. (Respondent 3 – Q.5, 261)

Keeping a *formal distance* to the orchestral musicians or dress *formally* for rehearsals, for example, was a way to state your one [*sic*] leadership skills, according to them [conducting teachers]. (Respondent 13 – Q.1, 234)

Professions that require one person *presiding over* and inspiring a large group of people have a direct relationship with conducting. (Respondent 17 – Q.4, 258)

Several conductors [...] have stressed to me the importance of having a good working relationship with the orchestra without becoming, as such, friends with the members, which might undermine one's *authority*. (Respondent 18 – Q.1, 235)

I was trained in an educational environment where conducting and leadership were considered *one and the same*. (Respondent 24 – Q.1, 236)

Is this sense of formal authority the same thing as leadership? As already briefly referred to above (section 5.6), Gary Yukl makes a distinction between the potential influence inherent in the leader's position (position power) and that of the leader's personality (personal power) (1981, 21-25). Although the two sources of influence are not entirely independent, Yukl suggests it is useful to distinguish between them (*ibid.*, 21). In the case of conductors, 'position power' is defined by the conductor's legitimate authority to control the orchestra and is most graphically illustrated by the position the conductor occupies in front of the orchestra. On the other hand, 'personal power' stems from the personal qualities of the conductor – their experience, charisma and ability to motivate others.

The reason for distinguishing between these two forms of power becomes clear when one observes the ambiguous use of the term 'authority'. On its own, the term is fairly clear. This is the point made by one of my associates when giving feedback on the survey-form: as noted earlier (section 8.3), she drew attention to the discrepancy between the triple use of the word 'authority' in the introduction and its absence in the wording of the actual

survey questions. She went on to define her understanding of the difference between authority and leadership skills:

I feel that when I am asked to be a concertmaster or to direct a group I am given the **authority** to do so and I hope to **use leadership skills** to do the job well. If it's not going terribly well (or someone is undermining me or the group) then as a last resort I use the authority vested in me to control (or attempt to control) a situation. The leadership is the path I would choose every time. Is this just my own way of defining what I do, and of monitoring how a project progresses? Do you mean to convey any of that, or another idea, through your introduction? (Margaret Faultless – email correspondence May 2010) [bold type in original]

But, as the following quotes make clear, the term ‘authority’ takes on a different hue when juxtaposed with other concepts such as position power or personal authenticity:

There is a big difference between power and authority. Power can be conferred through someone’s position. Authority comes with the ability to gain respect from the people with whom one works together. (Semyon Bychkov in Roelcke, 2000, 17)⁴

Of course, you must have the ability to communicate and maybe also the gift of inspiring the players. But this should only be done spontaneously, through being your normal self, for the only authority you need is a natural authority. You shouldn’t spoil this by showing off, because orchestral players have a terrific instinct for what is real and what isn’t. (Bernard Haitink in Matheopoulos, 1982, 205)

These two quotes, from established conductors, introduce a concept of authority that reaches beyond the formal positioning of the conductor. They also indicate how flexible the term can be. Richard Sennett points out the reasons for this: in English, the root of the word authority is ‘author’ and this connotation implies a productive force. Whereas the word ‘authoritarian’ is used to describe a repressive person or system (1980, 18). Thus, it would appear that the term ‘authority’ is dependent on context as well as an individual’s personal understanding of authority. Sennett’s personal and intuitive image of an authority

⁴ My translation of: Es gibt einen großen Unterschied zwischen Macht und Autorität. Macht kann einem Menschen aufgrund seiner Stellung gegeben werden. Die Autorität kommt mit der Fähigkeit, Respekt von Leuten einzufordern, mit denen man zusammenarbeitet.

comes from observing the conductor, Pierre Monteux. Four aspects of Monteux's manner highlight the qualities of an authority.

- A completely relaxed self control and assurance that prompts others to think it is only natural to yield to them.
- Someone who has strength and uses it to guide others by reference to higher standards.
- The ability to impose discipline and influence people's actions.
- The capacity to inspire fear. In the case of Monteux by not accepting standards that fall below a musician's standing and ability. (*ibid.*, 16-18)

How is the term 'authority' used in the conductors' responses to the survey? Despite the triple occurrence of the term in the introduction to the survey-form, surprisingly few respondents actually refer to the authority of conductors. And none of these pick up the ambiguity in my usage of 'authority' and 'leadership' noted by Margaret Faultless. Only five respondents use the term 'authority' and, once again, it is used in a variety of ways.

Respondents 2 (Q.3, 246), 4 (Q.3, 246) and 18 (Q.3, 249) write about authority in conjunction with specific conductors they admire. Respondent 13 writes of 'musical authority' (Q.1, 234 and Q.3, 248). Respondent 4 writes of establishing authority without appearing to be arrogant (Q.5, 261) and Respondent 18 reflects a similar concern with issues of asserting authority (Q.1, 235 and Q.5, 263). Respondent 31 draws parallels between a CEO and conductors and lists 'authority' as one important attribute (Q.4, 260).

Two of these respondents appear to have specific attributes in mind when referring to authority:

I think there is a big difference between conductors who have been chamber or orchestral musicians, or successful soloists, and those who start out purely as conductors, especially in the way they lead and use their authority.
(Respondent 2 – Q.7, 269)

Conducting and Feminism (relevant to female conductors – do they feel they need to set their authority differently? Do they feel they are facing grater [*sic*] difficulties than male conductors?). (Respondent 4 – Q.7, 269)

These two examples seem to imply a subtle, if unexplained, difference between approaches to authority.

By citing the different uses of the term ‘authority’ by both aspiring and established conductors, I seek to show how fluid the term is. Yukl’s distinction between position- and personal-power would appear to avoid such ambiguity by clearly differentiating between the locality of power, and the personal attributes brought by individual conductors. And, in this definition, the focal positioning of the conductor in relation to the orchestra is self-evidently a position for leadership. Someone who had never experienced an orchestra would, on entering an orchestral rehearsal or performance space for the first time, unhesitatingly locate and identify the leader within seconds.

9.5 The podium

The five respondents quoted at the beginning of section 9.4 make the point that conducting is self-evidently synonymous with leadership. Whatever the conductor’s attitude might be, the simple action of mounting the conductor’s podium is a visible acceptance of the role of leadership and a literal embodiment of position power. Canetti heightens this symbol of leadership with the provocative description of the conductor’s podium as ‘dais’ (see section 4.2). Some conductors, on the other hand, seek to come to terms with the symbolism with which the conductor’s podium is imbued:

One very basic truth about my craft is that you must have a certain self-assurance or else you can’t stand up on that *box* and tell people what to do. (Andrew Litton in Jonassen, 1999, 90)

But the podium is a dangerous thing.... It can so easily become a mental podium, a place which the conductor can come to consider the rightful place from which to survey the whole world and human life. In this sense,

conducting can be a dangerous profession. We conductors should therefore be humble in everything, especially in our attitude to the composer, his score and our colleagues who actually produce the sound. And yet from the moment we step on the podium, it is not permitted to be humble. I know this sounds contradictory, but you see at that moment we must have the feeling that this work we are about to conduct now belongs to us, that we are at one with it and experiencing it with every fibre of our being. (Carlo Maria Giulini in Matheopoulos, 1982, 187)

As with the other conductor's tool, the baton (see Roelcke, 2000), the podium has taken on a symbolic meaning that belies its essential use: to make the conductor's gestures clearly visible to everyone in the orchestra. Maybe using terms such as 'box' can help restore the podium's function of raising the height of the conductor in order for him or her to be seen over the heads of the orchestra's front desks. However, with or without a podium (or box) Giulini's point is clear: there can be no ambiguity about this position of power.

9.6 Personal power

If the positional power-base of a conductor is one of the most unambiguous locations of influence amongst all leadership types, the same cannot be said for the other form of influence identified by Yukl: personal power. Yukl identifies two basic features of personal power: leadership skills that are definable in rational terms, and the inspirational or charismatic appeal of leaders, i.e. the non-rational (1981, 24-5). Once again, it is useful to make a distinction between the definable skills and indefinable qualities of conductor-leadership, although, in practice, it is difficult to make a clear delineation between the two. As the following comments make clear, rational persuasion and the ability to inspire are intertwined in the personality of the conductor:

[...] with which tools can a conductor convince his orchestra that his interpretation is worthy – through *knowledge and explanation*, through *charisma* or through other ways? (Respondent 4 – Q.7, 269)

And I do believe that orchestras look for leaders – someone who not only has a *reasoned*, musical opinion, but also someone who isn't afraid to work hard at the tasks in front of them, whether it's related to *inspiring* the orchestra to making the music in front of them better or whether it's taking a stance on an

important issue that would help the organization or community. (Respondent 19 – Q.5, 263)

The conductor's ability to be a 'leader' then may not matter so much ... what will matter is their ability to *encourage* and *inspire* those colleagues to perform at their best. (Respondent 22 – Q.1, 236)

However, as this chapter concentrates on defining conductor-leadership, discussion of the indefinable qualities of inspirational and charismatic leadership will follow in chapter 11.

The rational aspect of a leader's personal power of influence includes the ability to use logical argument and present credible evidence (rational persuasion) and the ability to instil trust through the belief that the leader has rational solutions for solving problems as well as helping others to perform more effectively (rational faith) (Yukl, 1981, 13-14). In many other leadership roles, respect based on rational argument and belief can be underpinned by qualifications, technical expertise, and a history of demonstrable knowledge and skills. In the singular environment of orchestral life, such rational qualifications can be difficult to establish, especially within the short time-frame available to most conductors.

As can be seen from the following survey quotes, aspiring conductors are aware of the need to persuade, to influence, and to convince. Notably, these words are used in a positive sense and contrast with negative concepts, such as impose or manipulate, that imply reliance on positional power:

I suppose that you need to *convince* in order to lead. If you impose you won't be leading, you will be dictating and fighting. (Respondent 1 – Q.5, 261)

Basically for me it's about *convincing* the orchestra that your interpretation is worthy rather than forcing it. (Respondent 4 – Q.3, 246)

Even if you don't agree with a particular interpretation, if the conductor is good enough at leading you, you go with it because you *believe* it. Even conductors with bad technique can produce wonderful work because they *believe* in what they're doing and if they can *persuade* the orchestra to *believe* it too then they had lead it well. (Respondent 8 – Q.5, 261-2)

Since you have to *convince* players (and sometimes singers, etc) to play the way you think the composer wanted to be played, you need to have people management skills (communication). (Respondent 10 – Q.5, 262)

I think that leadership become crucial if you are an outsider and you ask your collaborators to start “new” approach to music we thought we knew all about for example. In that case diplomacy, sincere and passionate *knowledge* and strategies are, for me, the ingredients of leadership. (Respondent 13 – Q.5, 262)

But it can't be stressed enough that the key is to make the orchestra feel good about one's own ideas. If they end up *wanting to do* what the conductor wants then he's done something right. (Respondent 29 – Q.1, 238)

However, against the background of the transient limitations in establishing one's expertise on an orchestra, these quotes come across as declarations of intent rather than any rational qualification: the art of conducting is difficult to quantify, academic qualifications carry little weight when facing an orchestra, and different orchestras react in different ways even if a conductor arrives with an established reputation. But the ability to convince and persuade is one of the key ingredients of leadership and something recognized by established conductors:

I have a million different way of persuasion. Sometimes I will do it by sheer force of direction, of clarity, and by saying: “No! It must be like this!” Sometimes I will do it by cajoling – “My dear, why don't you try it like this?” It's like the old Hungarian multi-cultural market places. You have to have ten different way of selling the same potato to ten different people. (Georg Solti in Jonassen, 1999, 40)

The ability to persuade others is of crucial importance. An orchestral conductor should be able to sell ice-cream to Eskimos. (William Christie in *ibid.*, 42)

These two experienced practitioners clearly understand the challenge of selling ideas to their varied markets. In addition, Solti's quote underlines his awareness of employing the power of his position to impose his will when necessary. The ability to use rational persuasion is, also, behind the title of Erich Leinsdorf's book on conducting, *The Composer's Advocate* (1981).

9.7 Trust

The second ‘rational’ aspect of the personality power identified by Yukl is rational faith: the ability to gain the trust of the orchestral musicians. This includes the belief that the conductor has the means to help them perform effectively.

I would love to be able to show an orchestra that I really care about the music, I really care about them and that I *trust* them to do a good job and them to *trust* me that I believe my interpretation of the score. (Respondent 8 – Q.3, 247)

... building and winning *trust* and alliances, particularly important when faced with a commission that no one wants to play. (Respondent 12 – Q.2, 241)

The musicians want to see *honesty, security* and complicity on [*sic*] conductor’s eyes. (Respondent 14 – Q.1, 234)

To make the players feel *safe* and *free* to play well. To instil faith in the musicians so that they will respond to the conductors musical decisions moment to moment. (Respondent 17 – Q.5, 263)

Closely linked to establishing a trusting relationship, is the need for mutual respect. This is something that both Respondents 14 and 17 mention in addition to their comments on trust above:

I think that conductor’s leadership needs all this things, but are nothing if there are not soul, passion, way of life, and *respect* for the music and musicians (Q.1, 234). I think the love for the Music as an artistic way of expression, and the *respect* to the composer, the musicians and the audience, is the most important for a conductor. (Respondent 14 – Q.7, 270)

Good leadership also requires *respect* of all those you work with and their role, no matter whether big or small. This quality has been taught mostly by demonstration by the teacher. (Respondent 17 – Q.1, 235)

This acknowledgement of respect leads to one of the most interesting findings of this survey so far: the concern of respondents to diminish the significance of all forms of power (both positional and personal) and to emphasize the compelling power of the music. This will be explored further in the following section.

9.8 Leading through the music

[...] a conductor leads and orchestra [follows] therefore we learn to lead in a *musical* level (Q.1, 232). [...] for me the only valid leadership is a convincing an[d] solid musical idea that leads others to follow it, understand it and enjoy it. (Respondent 1 – Q.3, 246)

He [Benjamin Zander] also describes how the egocentric tendency of much formal training can mask the true *essence of music making* for musicians and audiences alike. By focussing on the essence of the music, leadership and possibility can emerge in ways that aren't just imitations of corporate thinking. (Q.2, 243). Once [the project is] in place, it is often easier to feel that the *music is leading* rather than the individual. (Respondent 15 – Q.5, 263)

[...] if their conducting is so excellent, so purely musical and clear in their intentions through their technique and their gesture, then *that* gives them great leadership powers over the orchestra without doing much talking! (Respondent 26 – Q.3, 251)

I think leadership comes from really leading in your head and heart: The conductor's idea of what he wants to do with the piece has to be so strong that the musicians don't really have a choice but to follow. Likewise the conductor shouldn't even be in the situation that he has to think about how to manipulate the players into leading him, it all has to *come from the music* and from conviction otherwise it is just machiavellism [*sic*], which of course exists in this business at no short supply ... (Respondent 29 – Q.1, 238)

The above respondents appear to find a secure source from which to generate their sense of leadership. It is through the essential power of the music that these conductors find themselves able to lead effectively. The overwhelming complexity of musical interpretation in combination with motivating and engaging with orchestras must leave many conductors questioning their ability to lead. Connecting to the music can be one of the most relevant means to generate these leadership qualities.

In a rare moment of conductor insecurity, a pensive Simon Rattle was filmed immediately before performing with the Berlin Philharmonic Orchestra. The interviewer asked whether he has any pre-performance rituals:

I don't have a ritual although I do need to be still. I'm a person who wakes up every morning with, er, more and more doubts than the morning before. That's just simply the truth. I can't stress how highly – how true it is that the person who conducts is not the same person that's sitting here. I need to find that and I

need to find the music. There's a moment of metamorphosis that you have to go through – it doesn't always work – but you have to change into whatever this is going to be. If you haven't really tried to undergo that metamorphosis you better not go on stage. (Yentob, 2008)

Rattle uses the word 'metamorphosis' to describe the altered state that he seeks to attain for effective performance. In some ways, this is a reflection of the shamanic status of the conductor referred to by Stephen Cottrell above (section 4.3). In an extension to the concept of leading through the power of music, the conductor is also frequently described by respondents as acting as a conduit through which the music becomes alive.

9.9 The conductor as conduit

Conductor's must to be the *channel* t[h]rough lives the different manner to makes the music, and unify criteria [*sic*]. (Respondent 14 – Q.5, 262)

The way I deal with this is by really dispensing with the ego and becoming a vessel, a *conduit* – leadership which stops at me has no place there, the leadership is 100% rooted in my understanding of the music. (Respondent 24 – Q.5, 264)

But when we respond to a conductor with genuine electricity of thought and feeling and communication and musicianship, we are surely responding to his or her humanity. Conducting is an extraordinary *conduit* for those human qualities. (Respondent 28 – Q.5, 264)

The conductor as a conduit or channel through which the music flows is a very evocative image and especially tempting for English language speakers. As can be seen from the following quote (and indeed any cursory search for the word 'conductor' on the Internet) the word 'conductor' is closely associated with any kind of flow, especially of an electrical nature: 'I think the word 'conductor' is very significant, because the idea of a ... a *current* being actually passed from one sphere to another, from one element to another, is very important and very much part of the conductor's skill and craft' (John Eliot Gardiner in Knussen, 1993).

Other languages do not lend themselves so easily to this concept: The French *chef d'orchestre*, the German *Dirigent* and Italian *direttore d'orchestra* tend to root the term conductor firmly in the directorial role. However, as the following quotes illustrate, the concept of the conductor as a channel is popular:

... what I really mean is that you should be a clear channel through which all the things contained in music and which make music the marvellous thing it is, can flow: tenderness, power, sense of form and beauty, everything. (Bernard Haitink in Matheopoulos, 1982, 196)

The music comes through you, and you have to be available for this to happen. When I go on stage, I have a little ritual that I do that has evolved over the years. I imagine that I am a cylinder, a conduit, open at the top. I can feel the cylinder through my body, from the head through to the fingertips and toes. I am then available for something to enter. (Kenneth Kiesler in Wagar, 1991, 137)

In some scores there isn't much to find so when you perform them you just open the gates and let the music pour out (Edo de Waart in Wagar, 1991, 284)

9.10 Conclusion to chapter 9

From the responses to the survey of aspiring conductors, it is clear that the majority find leadership skills relevant to conducting orchestras. Out of 31 respondents, only one respondent (Respondent 25) finds little or no relevance in considering leadership as an important aspect of conducting. However, there appears to be some level of uncertainty amongst respondents about what leadership means within the context of conducting. Therefore this chapter has concentrated on linking the respondent material to definitions of leadership established in the wider sphere of leadership studies.

I included the word 'skills' in the survey question on the relevance of leadership. The original purpose was to sharpen up the question and direct the respondents' attention to specific attributes of leadership rather than leave it as a vague concept. More specifically, without the use of the word 'skills' the question appeared to be open to misinterpretation – maybe leading to general answers on leadership *per se* rather than specific attention to the

leadership of orchestras. In the event, there does not appear to be any misunderstanding and the question appears to have elicited the kind of responses relevant to this research.

That said, the issue of leadership in conducting orchestras does appear to be one of the less investigated areas of conducting especially, as will become clear later, in the training of conductors. Responses range from the simple observation that conducting and leadership are one and the same thing to images of a more esoteric nature. The continuum from the position-power of a conductor (readily observable by orchestral musicians and audience alike) to the positive (but unobservable) mental image of the conductor as conduit for the flow of music, is implied in the responses to the survey as a whole. Individual conductors might favour one or the other end of the continuum, but all points are relevant to understanding the leadership of orchestras.

Position power is perhaps the most obvious and, as we have seen in section 4.2, the most iconic leadership image of conductors. Although conductors might wish to diminish the significance of this iconic image, it must be recognized for what it is – the person facing the orchestra and positioned on the podium *is* in charge. On the other hand, recognizing the importance of the essential power inherent in the music also helps the conductor to understand his or her relationship to the composer and to achieve a satisfactory leadership role in relation to the orchestra. This is, in one sense, the leader's goal or singular *thing* identified by Bennis above (section 9.3).

In the centre of this leadership continuum is, I propose, the power of personality.

Personality is neither defined by situational factors nor by any positive mental images of musical flow. In this sense, it is the aspect of conductor leadership that requires the most introspection and understanding. For this reason, much of the following chapter will address issues that pertain to personality and, in particular, how the survey respondents

address this issue in their own conducting. Personal power, as defined above, also spans the centre of the leadership continuum: from rational persuasion, through the ability to instil trust and faith in the competence of the conductor, and further on to personal charisma and the ability to inspire.

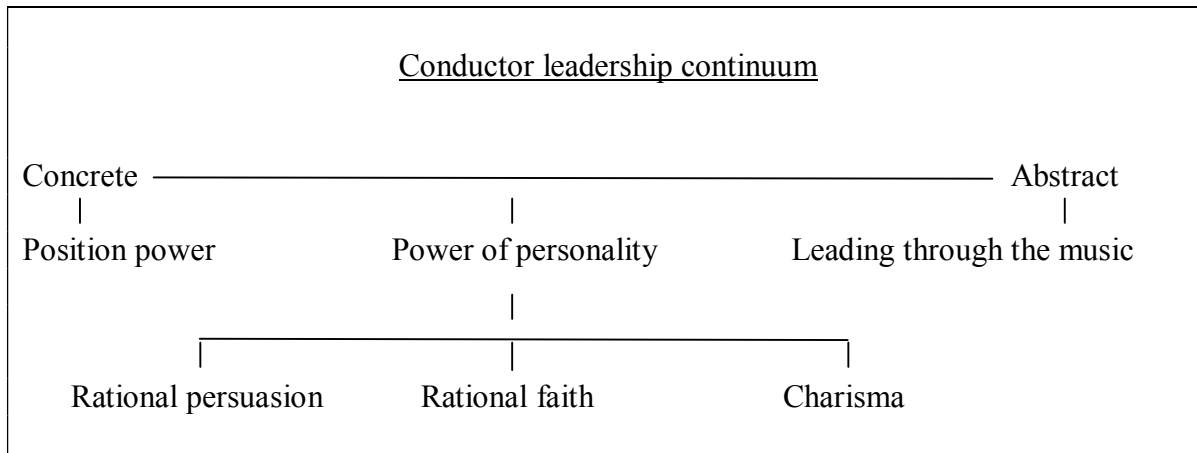


Fig. 1 Diagram of conductor leadership continuum.

Chapter 10

Role models and personality

Question no.3 of the survey-form asks: which conductors (past and present) do you admire, and can you identify the leadership qualities that you wish to emulate in these conductors?

The focus of this chapter is on innate ability, personal authenticity, and issues of gender in conducting. The aim of this chapter is to analyse how respondents use role models to understand their own individual approach to conducting. The views of established conductors on innate ability have already been referred to above (section 6.1) and this discussion is extended with reference to studies by John Sloboda and Bruce Avolio. The objective of this chapter is to establish how belief in innate ability can obscure the search for personal authenticity.

From the survey data, it is clear that Carlos Kleiber is perceived by many respondents as an example of the ‘born’ conductor. In a departure from the objective format of Part III, I analyse a rehearsal by Carlos Kleiber in order to illustrate my viewpoint that Kleiber demonstrates a comprehensive understanding of leadership that goes beyond reliance on innate attributes.

10.1 Emulating

With hindsight, it has become apparent that this is the one question that was formulated with a small but significant bias: the use of the term ‘emulate’ set alarm bells ringing.

No role models, no conductors I want to *emulate* but lots of conductors who I admire, and many, many conductors to learn from. (Respondent 3 – Q.3, 246)

First of all, I think that the difference between greats [*sic*] Conductors and the others is the developed originality of the individual personality. They shows the knowledge of his/her possibilities, and put the maximum of them in every

moment. To *emulate* them is not my purpose, but is true that I try to know which things could put me on the correct way. (Respondent 14 – Q.3, 248)

Clearly, the respondents are sensitive to the pit-falls of merely copying the qualities and attributes of the conductors they admire or, at least, to accusations of imitation. And here it is worth noting that the term ‘emulate’ is closely related to the term ‘imitate’.¹ Although any inference of imitation was not intended by the question, it has raised some interesting reactions to the practice of observing other conductors.

One of the main training grounds for aspiring conductors is observing rehearsals.

Whenever orchestras are rehearsed by prominent conductors, it is possible to see a clutch of aspiring conductors attending rehearsal. Following this process of close observation, it must be a challenge not to simply imitate the gesture and manner of successful conductors.

For this reason, many respondents emphasize the importance of learning from the observation of other conductors’ mistakes and those aspects they do not wish to emulate:

I took ideas – good and bad! – from conductors I was working for.
(Respondent 6 – Q.1, 232)

I also believe that one can learn a lot about leadership skills from conductors who have none. Many of my strongest ideas have come from watching conductors and thinking “why doesn’t that work?” or “surely there’s a better way of communicating/saying/showing that.” (Respondent 11 – Q.3, 247)

For me, the best training has been twofold: watching many, many conductors at work, both good, bad and indifferent. (Respondent 28 – Q.1, 237)

[...] my ‘study of leadership’ has occurred through a process of observation, crucially both of good leaders and bad leaders, in a conducting context.
(Respondent 30 – Q.3, 253)

Learning from the mistakes of others is also recommended by established conductors:

Actually, I learned more from the bad conductors than from the good ones! It’s hard to see exactly what the good conductors are doing. They make the art of

¹ Oxford English Dictionary definition of ‘emulate’: to strive to equal or rival (a person, his achievements or qualities); to copy or imitate with the object of equalling or excelling.

conducting seem like conjuring or something. With the bad ones, you can see exactly what to avoid! (Roger Norrington in Wagar, 1991, 189)

I always say to the students, they should go to rehearsals and concerts as often as possible: ‘observe what the conductor does when it doesn’t work’ I say to them. ‘When you see something that doesn’t function, try to understand why. When you see or hear something good, try not to imitate it, for then you are only copying. You must find your own way.’ (Leonard Slatkin in Roelcke, 2000, 53)²

Considering these comments from respondents and established conductors alike, I cannot help wondering (wryly) why there are not more aspiring conductors attending rehearsals by the less prominent conductors. Perhaps the lure of observing great conducting is too great. By observing something done badly, the onus is on the individual to find a personal solution for doing it better.

10.2 Authenticity

Respondents are acutely aware of finding their own individual approach to conducting. We have already seen above, Respondent 14 believes that ‘originality of the individual personality’ is what sets the ‘great’ conductors apart from the others. Other respondents also emphasize this point:

[...] all conductors seem to think that a conductor’s relationship with the band is completely personal, and that the most important thing is to try and be *yourself* – anything else and the orchestra can see through it. (Respondent 18 – Q.1, 235)

Musicians immediately tell if you are *genuine*, and coming across genuinely, and comfortable in yourself, and passionate about what you want to communicate and help them to communicate. (Respondent 28 – Q.1, 237)

For this reason, finding an authentic ‘voice’ is seen as important by many respondents.

² My translation of: Ich sage den Studenten immer, sie sollen so oft wie möglich in Proben und Konzerte gehen: “Beobachtet, was der Dirigent macht, was nicht klappt”, sage ich zu ihnen. “Wenn du etwas siehst, das nicht funktioniert, versuche zu verstehen, warum. Wenn du etwas Gutes siehst oder hörst, versuche nicht, es zu imitieren, denn dann kopierst du ja nur. Du musst deinen eigenen Weg finden.”

Respondent no. 5 returns many times to the theme of finding personal authenticity. It is from this respondent that I have adopted the term ‘authenticity’ when discussing respondents’ concerns with ‘being genuine’ and finding their personal reality:

First of all, for me the key to “leadership” is that it is about how to understand the score and how to become more and more *authentic* in conducting both the score and the orchestra’s sound. (Respondent 5 – Q.1, 232)

It is a theme reiterated in many different ways by different respondents and it is a theme I shall return to throughout this thesis. Other respondents express their personal ways to finding authenticity:

I firmly believe that in order to communicate and to lead effectively, a conductor must find his or her *own* means of expression. (Respondent 11 – Q.3, 247)

There just cannot be a brilliant beacon of leadership on the podium which is not fuelled by a *fire in the belly* and a bird's eye view of the score. (Respondent 24 – Q.5, 264)

Leadership has to be about your *quality of humanity*. And musicianship also comes from that. (Respondent 28 – Q.5, 264)

Many established conductors also express the importance of finding a genuinely personal and sincere approach to conducting. The following is just a small selection of quotes from published interviews with established conductors:

If he is a man of warm heart and of sincerity, the musicians – even those who are far superior with regard to routine – will listen to him and will accept what he says. (Bruno Walter in Chesterman, 1976, 22)

You’ll have to get down to what you have inside yourself and what *they* have and to how you’re going to bring these two together. You can’t rely on your face being you; it has to come from down there, from your solar plexus or somewhere, anywhere you can find it. (Colin Davis in Matheopoulos, 1982, 147)

Both the orchestra and the public should feel that what I’m doing is sincere. I am what I am and my interpretation should express this – i.e. it should be truthful. It’s very simple and at the same time very difficult. (Klaus Tennstedt in Matheopoulos, 1982, 434)

Honesty to yourself is also important. Music and art are the mirror of your insight. (Christoph Eschenbach in Jonassen, 1999, 97)

As can be seen from these quotes, the search for finding personal authenticity goes beyond merely avoiding the imitation of other conductors. Respondents suggest that only a sincere and honest personality can hope to communicate with such an assembly of fellow musicians as is the orchestra. Not only is the conductor seen as being under the simultaneous scrutiny of many musical experts but, in addition, the limitations of rehearsal allow little time to correct any misunderstandings of communication. As the above conductors recognize, an honest and authentic approach has most chance of success.

Although this is probably true for most successful leaders, it is clear that these respondents feel that the conductor's exposure seems to require a high degree of personal integrity.³

'Nakedness' before the orchestra is a term frequently used. Although it is often used as a means to describe subjective vulnerability, it is also used to describe conductors who have the ability to expose their inner musicianship:

Yes, like everyone else I think Carlos Kleiber is the best! Why? The perfect combination of intense passionate musicality, utterly joyous and without crass ego, with sublimely subtle technique which is both playful in its gestural language and utterly meaningful in every detail. [...] The point is that he was not pretentious: his humility before the music and the musicians took the form of a *nakedness* of communication. He was completely on show, because his technique was so exquisitely an expression of his thought and feeling, and because he was communicating above all a combination of utter seriousness and utter playfulness and joy. Perhaps the best way of summing up would be to talk, simply, of his love for the music: love for the feeling that doing the music could bring ... but without self-indulgence. (Respondent 28 – Q.3, 251)

³ In his autobiography, Peter Drucker retells the experience of attending a lesson given by the pianist Artur Schnabel (1882-1951) to a talented fourteen year-old in Vienna. At the end of a two-hour lesson, Schnabel asks his pupil to repeat the *Andante* from a Schubert sonata she has played earlier. This time, he asks her to play it 'the way you hear it' and not the 'way you think you should have heard it' (Drucker, 1978, 74-5). From a technical perspective, the resulting performance is less competent but presents a far more convincing reflection of the child's true musicianship. Schnabel notices the young Drucker's smile and says: 'Do you hear it? That's good. As long as you play what you hear, you play music'. From this experience, Drucker retained an abiding interest in experiencing great teaching as well as learning from the positive manifestations of other people's authentic performance rather than from any mistakes they might make.

10.3 Carlos Kleiber

Respondent 28 is correct in surmising the universal appeal of Carlos Kleiber. In the survey responses, his name occurs more frequently than that of any other conductor – sixteen respondents either simply mention his name or extol his virtues at length.⁴ As examples, the following two quotes emphasise the sheer fascination of Kleiber’s conducting:

Carlos Kleiber: premium, single minded, BEAUTY of physicality.
(Respondent 21 – Q.3, 250)

Other big influence is Kleiber but I of course never saw him. I can only imagine that he led by being elusive, fascinating, and the embodiment of spontaneous music-making. A bit like the Pied piper, dancing on his own until the others follow him. (Respondent 30 – Q.3, 253)

Before looking in more detail at some of Kleiber’s insightful leadership qualities, it is worth referring to one of the respondent reactions on the singling out of Kleiber. This quote is taken from an email written after reading the report summarizing the survey findings sent out to all respondents in November 2010:

Another funny chapter [in your report] was the Carlos Kleiber question. Seems that for most of the conductors aesthetics is a must and that is why there is the need to recall an idol in this area as Kleiber. Some answers are so deep (and I wonder how well they knew Carlos). As far as I know, Mr Kleiber left us 1 DVD with rehearsals and few DVDs with his historic performances. How can one build a picture of a “god” without enough information? I simply can’t understand it. [...] I love some Kleiber recordings but I dislike very much myths. (Respondent 1 – email sent on 28 February 2011)

Setting aside any mythologizing, are there any pointers to issues of leadership that can be observed in the conducting of Kleiber? As Respondent 1 mentions there is one substantial recording of a rehearsal. In an illuminating series produced by Arthaus Musik, conductors are filmed both in rehearsal and performance. The DVD of Kleiber rehearsing the overture to *Der Freischütz* by Carl Maria von Weber and the overture to *Die Fledermaus* by Johann Strauss II with the former Südfunk-Sinfonieorchester (now called the Radio-

⁴ The perception of Carlos Kleiber as the conductor’s conductor is also reflected in a survey of a hundred eminent conductors carried out by BBC Music Magazine (Morrison et al., 2011).

Sinfonieorchester Stuttgart des SWR) gives some clues to his understanding of leadership. Of particular interest is Kleiber's rehearsal of the *Fledermaus* overture (Kleiber, 1970, section 6 & 7). There is evidence of a tangible contrast between the conductor's commitment to the essential drama of the music and the orchestra's attitude to Strauss's music, which, to the viewer, seems slightly apathetic. This tension makes the rehearsal a good candidate for observing issues of leadership. In addition, it is an example of Sabine Boerner's findings (referred to in section 1.3) of a mismatch between transformational leadership in conductors and an orchestra, albeit a very fine orchestra, that is reluctant to go beyond merely playing very professionally.

The following analysis of Kleiber's rehearsal will touch on four aspects of leadership:

1) the conductor's leadership role; 2) discipline; 3) transcending the routine; and 4) risk taking. However, before analysing these aspects of leadership, I should make it clear that it is Kleiber's musical invention, spontaneous humour and lightness of touch that leave the greatest impression after watching this DVD. In the written form, the following quotes, taken from the English subtitles and without the musical context, come across as more acerbic than they do in reality. In reality, the rehearsal is carried out with a relentlessly positive attitude.

10.4 Kleiber on his role as leader

The conductor's leadership role and the interaction between conductor and orchestra are referred to on eight occasions:

Go along with me, with me. I'm starting a little quieter, [...] And now the conductor is there [i.e. the conductor has been noticed]. (Kleiber, 1970, *Fledermaus* rehearsal part 1, 02:01 – 02:11)⁵

Tell me, gentlemen, this must be played commandingly [überlegend]

⁵ The DVD divides the rehearsal into two sections (DVD section 6, rehearsal part 1 and DVD section 7, rehearsal part 2). However, the minute:second indicator runs consecutively i.e. rehearsal part 2 commences at 15:52. For simplicity, subsequent references indicate only the minute:second location.

... with such superiority that I become completely superfluous. That's my dream. (*ibid.*, 08:55 – 08:59)

I'll take everything that you offer me. Just so that we understand each other. Sometimes people think, he wants it perhaps like this or like that. I really don't want anything. I want you to want something. I just want to enjoy what you're doing. (*ibid.*, 17:41 – 17:58)

This [figure] 14, it is very difficult, I can't conduct it. I think there are more things that I can't do, but this in particular. And you know what bothers me terribly? (One moment, I'll tell you when to continue). There is a crackling tension there because you want it to come together. Me, too, but it bloody won't come together.⁶ That's not so important for me as that it is very furtive. Very dirty ... (*ibid.*, 21:46 – 22:18)

You know that I like to watch you while you're having fun ... [sings] You're playing the long note too short... [sings] Isn't that right, begin late, nice and fluid, inexplicable, suspended this way, and then a lovely, long note. Enjoy it! Relax and enjoy it, right? [Figure] 17. I would gradually relax then, too. When I notice that you're enjoying it, I relax. (*ibid.*, 28:17 – 28:48]

You know, it is something else when I say, "I'm going to kill you," [said in a monotonous way] rather than, "I'm going to kill you!" I think that in this case, it's [this example is] not suitable. I can't think of anything else. On the mirror outside, there's such a good picture of a violinist who wants to kill a conductor. Maybe that's why it occurred to me. You know, I'm always armed [laughter]. (*ibid.*, 30:55 – 31:19)

Can you do it the same way the first time? Don't forget. I'll forget for sure, but you won't. (*ibid.*, 31:53 – 32:01)

I'm a person who is very slow on the uptake! I'm now slowly realizing what's missing here. (*ibid.*, 32:41 – 32:45)

With these utterances, Kleiber draws attention to his own vulnerability as conductor, to the limitations of the conductor's role, as well as the wish to experience the musicianship from within the orchestra.

10.5 Kleiber on discipline

Another aspect of leadership that is discernible in the *Fledermaus* rehearsal is Kleiber's lightening asides on issues of inattentiveness or incompetence within the orchestra. Once again, his comments come across with discerning subtlety but the message is clear:

⁶ This is the translation from the DVD subtitles. However Carlos Kleiber says in German: 'aber nicht so uns unverrecken das es zusammen geht' implying that 'we shouldn't kill ourselves trying to get it together.'

The trombones, it's probably cold here or something like that. It's not quite as virginal [jungfräulich] as it was a while back. (Kleiber, 1970, 04:04 - 04:14)

On repeating this section, Kleiber's facial gestures indicate his continuing dissatisfaction with the trombone intonation (*ibid.*, 05:28). Later, a cellist is distracting attention by having a problem with his bow. Kleiber asks whether the bow is OK? (*ibid.*, 09:28). On two occasions, Kleiber reflects the orchestra's apparent attitude towards rehearsal, once with wit and a second time with an element of frustration:

And then, could we talk a little more with the 1st oboe ... So, for instance, a text, an unhappy text, "Again this rehearsal!" or something like that. (*ibid.*, 01:27 – 01:40)

I'd like to enjoy this. That's why one is here. You, too. (*ibid.*, 12:10 – 12:14)

He also notes that his detailed rehearsal is frustrating those sections that do not play all the time and have to repeatedly count rests:

That's not it. Just a minute! I'll tell you when we're going all the way through without interruption. Yes, trumpets, so that you don't have to count again. It's so difficult with me. (*ibid.*, 11:44 – 11:53)

One moment. It's good that we doubled it, isn't it? You always have one who is counting for you [laughs]. (*ibid.*, 14:36 – 14:40)

These are just a few moments of potential tension. As this is a rehearsal recorded for posterity, one can surmise that these 'disciplinary' moments might be more prevalent in normal unrecorded rehearsals.

10.6 Kleiber on transcending the routine

Kleiber is constantly enticing the musicians to play beyond their workaday standards. He does this initially with evocative description and metaphor:

Yes, you see, I'd like you to be, don't misunderstand me now, a little more dishonest, a little more sensual. (*ibid.*, 05:40 – 05:51)

It is still too studied... It doesn't wink, it doesn't wink. (*ibid.*, 10:46 – 10:55)

It is rather more malicious than crazy. It must be a little crazier, rather than malicious, you understand? This two-party system... [sings]
You have a little something, that's not a reproach, something business-like in that passage. This entire passage is really a little eccentric, even for those former times. It's a little crazy. As if you took off with the cashbox [laughs]. (*ibid.*, 14:45 – 15:13)

You know, this art of transforming oneself, this exaggerated manner, this exaggerated manner, also the slightly disdainful way [...] (*ibid.*, 18:52 – 18:59)

One moment! You have, my other faction, My CDU [Christian Democratic Union – a centre-right political party in Germany] faction is not doing it anymore, you're doing it so academically again... (*ibid.*, 30:39 – 30:48)

The quavers have too little nicotine... They have to have a little more tar, be little more poisonous... (*ibid.*, 32:46 – 32:56)

In a last attempt to get the musicians to play in a more extrovert manner, Kleiber brings the rehearsal to an end by saying:

I don't give a damn about the whole situation [sings]. Perhaps that will help us a little. We'll play all the way through to the end without interruption. I'm determined not to interrupt. (*ibid.*, 33:33 – 33:54)

At this point (bar 351 – Allegro moderato) the orchestra plays through to the end of the *Fledermaus* overture. In rehearsal, Kleiber's gestures are extrovert and exaggerated. Interestingly, the same passage in performance (*ibid.*, 41:51 – end) is still expressively conducted but without the same drive to get results beyond the merely professional. It is difficult to discern whether he considers exaggerated gesture inappropriate for performance or whether he has simply given up trying to get the orchestra to be more involved.

10.7 Kleiber on risk taking

Closely allied to going beyond the routine is Kleiber's persistent plea for the orchestral musicians to take more risks:

First of all, 6 before number 1 ... [sings]. Whether it's successful or not, to have the courage ... [sings] The trombones, too, if you can do it. Very

transparent, very light. And then, the other place, [sings] here... That is very unpleasant for the oboe, right? Play more lightly perhaps, instead risk the staccato. Perhaps nothing will come out. (*ibid.*, 02:53 – 03:25)

... it must be a little dangerous. They must not believe, it's dangerous, but they're wrong. We want to have that tentative... [sings]. Anything can happen. And it probably will [laughs]. (*ibid.*, 04:17 – 04:33)

Wonderful. Again everything unstable. It was just as we feel it in the moment. (*ibid.*, 20:58 – 21:02)

And then, everything is a balancing act, not honestly in time. Be nutty for a bit, let the other one play. If you happen not to be in the mood, then just pretend you are. Then at least play half of it, that's almost enough with this passage. The best thing is naturally if everyone plays and very little. I'm expressing myself very unclearly? But that is my intention here. (*ibid.*, 22:47 – 23:11)

The joy of subverting the rhythm a little in the direction of parody. (*ibid.*, 26:29 – 26:34)

Kleiber was famous for his risk taking. As the violinist, John Brown comments:

He [Kleiber] studies his score very, very hard and knows them more deeply than anyone I've ever come across, but he is prepared to let the devil in, just a wee bit, by introducing the element of chance. This unpredictability is an essential feature of his art, the reason why every Kleiber performance is a new and different happening. (Matheopoulos, 1982, 450)

10.8 Innate ability

Although I have suggested a number of events in the rehearsal of *Fledermaus* that indicate issues of leadership, it is, of course, Kleiber's ability to integrate his compelling musicianship with gesture that fascinates – it is the totality of his talents that one admires:

Of course, like all other conductors, Carlos Kleiber is my idol, but I would not attempt to *emulate* him. [...] This [learning from conductors without leadership skills] I find to be much more useful than watching Kleiber, who is great simply because of *who he is* – the sum of his charisma, knowledge and inspiration. (Respondent 11 – Q.3, 247)

The overriding impression left by a conductor like Kleiber is an ability based on innate talent. As Respondent 11 says above, Kleiber is great 'simply because of who he is'. The implication here is 'greatness' is part and parcel of Kleiber's DNA.

A number of respondents believe the ability to lead is something one either possesses or does not possess. In other words, it is an innate ability:

Some are certainly *born* leaders but many are not... (Respondent 2 – Q.7, 269)

It has always been seen as a part of the conductor's charisma, something that can never be taught, something which the conductor has to be *born* with. (Respondent 9 – Q.1, 233)

I personally believe that leaders generally were *born*, not trained. Of course, one has to learn, experience while you live your life and become a better leader. But a real, natural leadership quality can not be taught in my mind. (Respondent 10 – Q.4, 256)

No, [I have] never [read any books on leadership]. I think, nobody can't [*sic*] learn it. If you *have it* you can perfection it, at best with the experience. I means: Work in front of the musicians. (Q.2, 243). Is leadership born with the person? Or is it a learn skill of our society? What did the studies say? That is sure a very big and difficult topic of a lot of disciplines like psychology, anthropology, music sociology, philosophy, and why not: Biology and medicine in the sense is leadership a part of our genetic heritage?, could we identify the leader Gen[e]? (Respondent 20 – Q.7, 271)

Many think conducting's all about learning how to wave a stick. But it's not, leadership skills are crucial and, moreover, they *cannot* really be taught. (Respondent 31 – Q.5, 265)

The issue of innate ability is strongly associated with both musical talent and the talent to lead – in a sense aspiring conductors have to deal with the 'innate question' on two fronts. Aspiring conductors need to be musically inspiring as well as possess natural leadership skills to communicate this musicianship. Few would argue with this last statement. However, the 'innate' question *is* a subject much debated in both music psychology and leadership studies.

John Sloboda has devoted many years to researching issues in music education and the question of innate musicianship. His concern revolves around the failure of effective music education with particular reference to schools in the United Kingdom and United States. Although almost every child receives some form of music instruction in both these countries the 'general level of musical achievement [...] is well below that of many skills

addressed by the school curriculum' (Sloboda, 2005, 275). Rather than addressing the issues behind this failure, Sloboda believes there is a misleading 'folk psychology' about innate musical talent that determines why so few people become expert performers.

However, the evidence of research would indicate that this folk psychology is mistaken:

Although people vary quite widely in the level of sophistication to which they have developed their ability to make sense of music, the available evidence points to the conclusion that the vast majority of the population have acquired a common receptive musical ability, clearly evident through experimental demonstration, by the end of the first decade of life, *regardless of accomplishment in any particular sphere of musical performance, and regardless of having been in receipt of any formal musical education or training.* (*ibid.*, 266) [original italics]

Interestingly, Sloboda makes a clear distinction between intuitive behaviour and innate ability. There is a tendency to equate acquired skills – skills that become automatic through practice – with innate ability. This, he believes, is a major fallacy because any well-practised habit eventually becomes automatic and intuitive (*ibid.*, 268). In addition, studies have shown that variation in early-years musicality is not a reliable indicator for later achievement (*ibid.*, 279). The only reliable indicator of later achievement is sustained practice. And as practice, for children at least, is seldom easy to sustain, this is dependent on 'abnormal levels of social and cognitive support, mainly from parents' (*ibid.*, 282).

Evaluating the effect of innate ability in leadership is perhaps less tangible than in music for, as Sloboda points out, it is on the direct evidence of musical performance that we judge musical ability (*ibid.*, 267). However, longitudinal research on identical twins born in Sweden, would indicate that the contribution of genetic factors in leadership accounts for 30 per cent of leadership effectiveness, whereas 70 per cent is 'attributed to differences in environmental factors such as individuals having different role models and early opportunities for leadership development' (Avolio, Walumbwa, & Weber, 2009, 425).

Nevertheless, as with music, the ability to lead is widely viewed as innate: a view that is

cogently contested by Avolio in reaction to the inevitable ‘born not made’ question in leadership seminars:

I have come to realize that what people are asking me may be a very important signal of their developmental readiness to learn about leadership development. For some people, it is simply less effort both intellectually and emotionally to accept leadership is born into some people, but not others, including themselves. They learned at some point in their *life stream*, that leadership is inborn and it became a truth for them and part of their mental image or model about leadership. [...]

The mental model that each of us builds defines who we are, who we believe we can become down stream, and what we fear and avoid trying to change. Inevitably, unless we can expand this model to enlarge the boundaries of what we view as constituting our possible selves, all of the training, feedback, or personal coaching in the world is likely to fall short of achieving its objectives of developing a person’s full leadership potential. If you truly believe leaders are born to lead, you may avoid engaging in situations and experiences that trigger your full leadership potential. You may even engage in those situations and experiences, but fail to derive the deep meaning from those events that can enhance your leadership development. Your beliefs about leadership can become self-fulfilling and self-limiting. (Avolio, 2005, 2-3)

As we have seen in section 6.1, many established conductors hold the view that conducting is something that cannot be taught – conductors either have *it* or not. Whilst the extensive research of psychologists such as Sloboda and Avolio indicates that innate ability does play a part in musical and leadership ability, the greater part is attributable to environmental factors. However, in respect of conductors, there is one curious anomaly. Whether musicianship is perceived as innate or otherwise, few musical children are simply left alone to develop their musical ability in the void. As Sloboda and many others indicate, success is primarily down to hours of dedicated practice. In the process of practice and instruction, musical talent is patiently nurtured and developed. Although few conductors start out as conductors, the musicianship they have acquired instrumentally or vocally will form a sound basis for their conducting career. This is in contrast to their leadership ability. Here, any latent talent is simply left to develop on its own. As Avolio writes above: ‘it is simply less effort both intellectually and emotionally to accept leadership is born into some people’ and not others (*ibid.*, 2). If musical talent needs to be

developed through sustained support and feedback, cannot the same be said for developing leadership talent? Whether this is the case or not will be addressed in chapter 12 when looking at the respondent replies to conductor training.

10.9 Gender

There is one aspect to ‘innateness’ that does affect a significant minority of conductors. Gender is something one is born with and there can be few professions where the issue of gender is so pronounced. As Niina Koivunen writes in her study of conductors: ‘My interviewees in Finland argue that even the army [...] is more democratic than a symphony orchestra. In their opinion, a female army general is a more likely figure than a female conductor’ (2003, 67).

I have the impression that some of the women conductors I had hoped to include in this research project declined specifically because they are weary of discussing the gender issue – an attitude famously demonstrated by Marin Alsop who, in reply to the inevitable question on her ‘breakthrough’ as a woman conductor, said that it would be a breakthrough when there were no more such questions (Guardian, 2008).

The following comments are made by respondents of both genders:

Conducting and Feminism (relevant to female conductors – do they feel they need to set their authority differently?) (Respondent 4 – Q.7, 269)

It is absolutely true that some players and managements around the world have problems putting a minority in a leadership role. (Respondent 12 – Q.2, 241-2)

I do think that gender history of conductors is an issue which impacts significantly upon my leadership choices. (Respondent 24 – Q.7, 271)

Basically, any text that acknowledges the masculine archetype of a successful leader enables me, a young female, to have a greater understand of how I might demonstrate leadership in front of an orchestra. (Respondent 27 – Q.2, 244).

In a conductor they [leadership skills] can however come in many different forms and shapes and don't necessarily mean Alpha-male behaviour or psychological manipulation. (Respondent 29 – Q.5, 264-5)

These respondents indicate how intractable the issue of gender and conducting is. In a profession where gender-equality amongst players (with the notable exception of the Vienna Philharmonic Orchestra) has become the norm in the 21st century, conducting still stands out as completely male dominated. A question that arises from these quotes is: is there something intrinsically different about the leadership of female conductors or do the perceptions of difference arise in the minds of orchestral musicians, audiences and decision makers such as orchestral managements and agents? To answer this, it is worth looking at the recent history of gender within the orchestra itself.

Once again, we return to the power of the image and the dominance of the visual over the auditory. In his book on the intuitive capacity of the human brain to make rapid judgements, Malcolm Gladwell cites the case of screened orchestral auditions and how, since their introduction around the 1970s, the proportion of women in orchestras has increased. Although music directors and audition panels did not intend to be biased, visual judgement overpowered the aural: 'What the classical music world realized was that what they had thought was a pure and powerful first impression – listening to someone play – was in fact hopelessly corrupted' (Gladwell, 2006, 250-1).

In the case of nine major U.S. orchestras, the introduction of screened auditions has significantly increased the proportion of women musicians. With the use of orchestra personnel lists and audition records, Claudia Goldin and Cecilia Rouse have indicated that screened auditions account for a 25 percent increase in women orchestral musicians in the period from 1970 to 1996 (Goldin & Rouse, 2000). This result is particularly significant in these nine orchestras where the turnover of personnel is traditionally exceedingly low

(*ibid.*, 717). Anecdotal evidence also indicates that assessment panels frequently misjudge the gender of candidates auditioning behind screens. Thus, in the case of orchestral musicians, there is a strong indication that screened auditions ‘trick’ the listener into truly unbiased listening even in cultures where gender prejudice is considered unacceptable.

Ironically, as conductors are the only musicians that do not directly produce sound, immediate impressions can only be made visually and, as the above indicates, visual perception appears to corrupt our hearing more powerfully than we realize. In addition to overcoming musical bias, women conductors also have to contend with leadership stereotypes:

Even women who possess outstanding qualifications for leadership may have the burden of overcoming preconceptions that they are not well equipped to lead. Not only do the descriptive aspects of stereotyping make it difficult for women to gain access to leader roles, but the prescriptive aspects of stereotyping could produce conflicting expectations concerning how female leaders should behave – that is, that they should be agentic to fulfil the leader role but communal to fulfil the female gender role. (Koenig, Mitchell, Eagly, & Ristikari, 2011, 637)

This seeming dichotomy (proactive leadership versus social inclusiveness) is also referred to by Respondent 27 when drawing parallels between women politicians and women conductors:

Certainly when you look at female conductors and female politicians there are many similarities. There is an existing assumption in Western societies that women cannot be both feminine and competent. Unfortunately it would seem that female conductors and politicians are sacrificing their femininity in order to compete with the boys. (Respondent 27 – Q.4, 259)

These two extracts present the stereotypical expectations of women as conflicting: might it be argued that the feminine quality of social cohesion promotes a positive approach to contemporary conducting? Certainly, in reflecting on both the gender issue as well as the

importance of finding a personal and natural approach to conducting, Leonard Slatkin

suggests the following:

I see a lot of women conductors who try to imitate men. That's the wrong approach. It goes against physical nature. Women should conduct like women. Conduct as you feel like conducting. Certain things look awkward for anybody, but there are ways of getting around those and they shouldn't be done by imitating someone. They should be done by doing what's natural for your own body. An orchestra will sense that kind of thing right away. (in Wagar, 1991, 261)

However, my main purposes in referring to the gender issue in conducting are firstly, to relate it to the issue of innate ability – of all the nature/nurture issues, gender is the one that is indisputably innate – and secondly, to underline the dominance of visual perception over aural perception and the ways in which it can unintentionally overpower our ability to listen objectively.

As intimated above, gender prejudice in conducting is a much debated issue and one in need of resolution. There has been much media coverage in recent years (Church, 2006; Drynde, 2002; Duchon, 2010; Gardner, 2011; Jeffries, 2002; Naughtie, 2011; Philip, 1999; Tomes, 2003; Ward, 2005) as well as books and articles about gender or specific women conductors (Blankenburg, 2003; Brooks, 1993, 1996; Edwards, 2003; Hamer, 2011; Macleod, 2001). And one respondent has alerted me to research being carried out by Brydie-Leigh Bartleet (Bartleet, 2005, 2006, 2008).

10.10 Conclusion to chapter 10

This chapter has looked at the survey responses prompted by the question on role models; i.e. conductors who are admired by the 31 respondents. Respondents are cautious about the dangers of merely copying the conductors they admire. Many respondents underline the importance of finding their own personal response to the music they conduct and communicating this with honesty and personal authenticity.

The other issue to arise out of the observation of successful conductors is to question to what extent innate ability accounts for both musical and leadership qualities. Although empirical research, in both music psychology and leadership studies, indicates that innate attributes only account for part of the whole, the perception of conductors as either having *it* or not, is widely held. The ‘born conductor’ remains a powerful image. This perception finds its most extreme presence in the prejudice towards women conductors.

Although no respondent has made the connection, I speculate that the ‘innate’ issue and the need to find personal authenticity are closely linked. Recognizing those talents that arise out of natural ability and then working on leadership skills that do not come so readily, should be an important part of the training process. As Leonard Slatkin observes:

Among the things we ask potential candidates [for the assistant conductor programme in St Louis] is to talk about their strengths and weaknesses. It’s quite amazing how many conductors acknowledge no weaknesses in these interviews. It’s quite stunning. And usually if they do acknowledge a weakness they say something like, “I don’t have a big repertoire yet but this job will help me to get it.” For them that constitutes a weakness! Very rarely will they talk about a personal weakness which of course is part of conducting as well. (in Wagar, 1991, 263)

As can be seen from Slatkin’s experience of interviewing candidates, the pressure to self-promote appears to hinder the ability of aspiring conductors to admit to weaknesses, at least in communicating with others and, perhaps, even to themselves.

As a consequence of the endorsement of Kleiber’s conducting by the respondents, I decided to revisit the DVD of the *Freischütz* and *Fledermaus* rehearsals on DVD. Analysis of the latter has revealed a plethora of leadership-related instances in the short 35 minutes of the Kleiber rehearsal. The inspirational qualities of his musicianship and natural gestural ability tend to mask the fact that he displayed enormous awareness of leadership and

subtlety of interaction with his orchestra. Some aspects of his leadership style identified above will be analysed in the following chapter.

As a footnote, it is worth mentioning that Kleiber's orchestra (the Südfunk-Sinfonieorchester in 1970) has only three women playing in the orchestra. Despite the presence of these three female violinists (sitting on the back desks), Kleiber refers to the orchestra as 'gentlemen' – the female presence goes unacknowledged and they may be there as extras rather than permanent members of the orchestra. Gender issues in the orchestras have come a long way in the forty years since that rehearsal was filmed but they still have a lot further to go in conducting.

Chapter 11

Metaphors and context

Question no.4 of the survey-form asks: do you consider leadership metaphors from other walks of life (i.e. other professions or vocations) relevant to the activity of conducting orchestras? If so, which metaphors and why?

The focus of this chapter is on metaphor and how metaphor can lead to a better understanding of the interaction between conductor and orchestra. The aim of this chapter is to observe how the respondents use metaphor to understand their role as leader and understand different approaches to leadership dependent on orchestral context. In addition to analysing metaphor in the context of transformational and transactional leadership (see chapter 1), this chapter will also introduce Gareth Morgan's work on organizational metaphors. The objective of this chapter is to establish varied modes of leadership appropriate to varied orchestral contexts.

11.1 Limitations of metaphor

A number of respondents (8) did not reply to question no.4 and one or two respondents were not quite sure what was implied by the question. However, many do find some relevance in metaphors from other professions or vocations. These include: acting, business, film directing, being a chef, horse riding, other disciplines within music, politics, psychology, sport (especially team games), teaching, and theatre directing. All the responses to question no.4 can be found in Appendix A.

Despite the relevance to many respondents of metaphors from other walks of life, a number of respondents point to the unique quality of conducting and sense that metaphors from other professions can have only partial relevance to conducting orchestras:

Sure, however they can only ever show *one dimension* [of] conducting.
(Respondent 3 – Q.4, 255)

[...] the conducting profession has *two special* demands that other leadership roles don't have: A. the conductor has to face his *entire* [original italic] group at the same time, in other professions he/she might sit behind a desk most of the time and only rarely address the whole group. B. At least during a major time of his work the conductor addresses his group without words, only with his movements. Therefore his leadership is manifested by his body language more than in every other leading profession. (Respondent 4 – Q.4, 255)

I have not thought in great detail about other leadership situations as they seem to me to have only *limited* bearing on conducting. [...] the primary method of direction for a conductor is non-verbal, and there can be few other walks of life where this is the case. (Respondent 11 – Q.4, 256)

This is a difficult question as I believe conducting to be a *unique* and enigmatic form of leadership. (Respondent 16 – Q.4, 258)

I don't really think leadership metaphors from other walks of life apply to conducting – it's a totally *unique* discipline [...] (Respondent 18 – Q.4, 258)

I used to think there was a link between other walks of life and conducting, but the reality has made me very *difficult* to create this link [*sic*]. (Respondent 23 – Q.4, 259)

I think the great thing about music and conducting is that it is *incomparable* to other professions and because of its abstraction very hard to describe in general. Great conducting has not been analyzed to its core – there would be many more great conductors around if it was possible. I don't have a good metaphor to describe a conductor. Nothing else seems to quite *capture* the kind of leadership a conductor should have. I do use metaphors for technical issues. Liking skiing in deep powder snow to placing the beat with a big orchestra has helped me in the past. But that's just for myself. (Respondent 29 – Q.4, 260)

The unique aspects of conducting and the relevance of leadership have already been discussed in chapter 9. There, and in chapter 10, we looked primarily at the individual characteristics of the conductor as leader. Despite the qualifications of the above respondents, metaphor appears to be a useful way in which to analyse the leadership of conductors in the context of interaction with the orchestra. By comparing and contrasting the ways in which leaders in other professions interact with their context, a clearer picture emerges and it is perhaps possible to observe more closely, if not actually 'capture', the kind of leadership appropriate to conducting.

11.2 The use of metaphors of leadership

This view is shared by a number of respondents who do believe that metaphor can help understand the nature of conducting and the interaction with the orchestra:

To broadly answer your question, yes, they're useful for seeing what's going on between people, looking deeply into an orchestra's culture and choosing a leadership style contingent to the situation. (Respondent 12 – Q.4, 256)

Yes: the conducting role can often be so 'mysterious' and it is interesting to make the connection. [Maybe] teaching [or] head chef ... (Respondent 21 – Q.4, 259)

I think about the inter-relations here a lot, but no metaphors spring to mind. (Respondent 30 – Q.4, 260)

As we have seen already in the literature review (part I), the combination of conductor and orchestra is a powerful metaphor for leaders in organizations. It comes, therefore, as no surprise that many respondents refer to the metaphor of chief executive officers (CEOs), managing directors, and political leaders. One respondent takes advantage of downtime to assimilate ideas on leadership from the world of business:

Talking to professional people on commuter trains to the City [of London] is always interesting for looking for leadership metaphors. The skill of making everyone feel as if they are playing to their strengths and contributing maximum to the group of which they are a part, does seem true of office life and orchestras alike. (Respondent 15 – Q.4, 258)

For similar reasons a number of respondents look into the metaphor of team sports and the leadership role of the football manager. This reflects an historical tendency to explain the leadership role of conductors through metaphors of contemporary relevance. For example, in the nineteenth century, the military commander was a commonly used metaphor for conductors. Indeed, as Jacques Barzun explains, the military metaphor helped nineteenth century audiences understand the novelty of a single individual marshalling the ever expanding forces of orchestras:

“Berlioz as a conductor,” wrote a critic at the end of that year [c1852], “must be placed in the first rank of orchestral generals.” The term “general” is as appropriate as the profession was in fact novel, for until complex scores employing large orchestras became usual, such general-ship was unnecessary and unknown. (1951, 55)¹

As an image of leadership, the football manager is as relevant to the twenty-first century imagination as military generals were to the nineteenth century. In addition, the football manager is a leader with close social ties to the team and someone with personal experience of playing the game – another reason why contemporary conductors might feel comfortable with the metaphor. Interestingly, none of the four respondents, who refer to this metaphor, point out another similarity with conductors: the football manager doesn’t actually play football during the match.

This last point – not being part of the product of performance – is even more pronounced with theatre and film directors, a point made by Respondents 4 (Q.4, 255) and 19. The latter draws an interesting parallel to the process of transforming the work from script to performance:

The director starts with a black-and-white script much like conductors do when studying a score. Yet it’s in the rehearsal process that the director/conductor unravels his or her views as to how the script/score should go. (Respondent 19 – Q.4, 258)

As part of a discussion on group dynamics, the theatre director Peter Brook appears to take the metaphor of theatre director one step further when he describes his role in rehearsal:

Then he [Peter Brook] talks about how they paced the 12-hour rehearsals which preceded *Carmen*. He says the important element was a leader (namely him) who acted like an expedition leader, mindful of how far they had to get by the end of the day, but alert also to the need to relax and have fun, etc. He said that all groups need this kind of leader; left to their own devices the actors couldn’t get nearly so far as they do with him. (Tomes, 2004. 41)

¹ In another reference to the military, the body of the string section (i.e. those other than principal or front-desk players) was commonly given term ‘rank and file’ in English speaking languages. The term ‘string section’ is now regarded as more politically correct.

The metaphor of expedition leader is especially relevant to the conductor's role in complex music. As we shall see later in this chapter, the orchestra relies on the conductor to guide them in such a way that they are enabled to fulfil their individual roles. In this sense the relationship is in the form of a tacit agreement in which everyone knows their function.

Only one respondent refers to the metaphor of acting and only then to emphasize the celebrity status achieved by some conductors during the mid twentieth-century (Respondent 27 – Q.4, 259). However, as we have seen above (section 4.9), Dahlhaus draws on the metaphor of acting in order to understand the conductor's role as the 'speaking subject' of the composer's work. This acting metaphor is also referred to by the conductor Kenneth Kiesler: 'We are performers in the sense that like great actors we become something. A great Othello isn't realized by an actor playing Othello but by an actor who *is* Othello. A great conductor *is* the music' (in Wagar, 1991, 137).

When the conductor Iván Fischer refers to drawing inspiration from the Stanislavski acting method, he also appears to attach importance to the act of becoming the music and embodying the emotional truth in the music:

What I recognise as artistic development is precisely described in the Stanislavski method of acting. You should try to understand the role, and then understand the difference between the character you're playing and who you really are. And then you constantly try and narrow the gap between yourself, your situation, and the role. You have to make a journey into the part. (Service, 2012a, 214)

One respondent, who was initially reluctant to think of conducting in terms of metaphor, found the metaphor of a 'Michelin-starred' chef increasingly attractive:

It seems there are as many ways to run a kitchen as conduct an orchestra, and the results (food and music) seems very analogous: in both cases, though it isn't the chef who cooks the food, or the conductor who makes a sound, but it is that person who has their name displayed, and it is 'their' food or 'their' music. (Respondent 18 – Q.4, 258)

All the above metaphors (with the exception of the acting metaphor) emphasise, in some form or another, the fact that the conductor is not actually ‘doing’ the task at hand: the football manager is not on the pitch, the theatre director is not on the stage, and celebrity chef (as described by Respondent 18) is not cooking the food. One metaphor of leadership that overcomes this division is that of a ship’s captain or helmsman. Only one respondent refers to this metaphor and then only obliquely:

The teacher I learned with in Berlin had a very strong personality and wanted his students to have the same. He [...] considered that a conductor’s career was finished by the time he was not any more *leading the ship*. (Respondent 23 – Q.1, 236)

This is an interesting slant on the word ‘leadership’ and an interpretation that is possibly more readily apparent to those familiar with compound word-formations in the German language. The metaphor of nautical leadership occurs more frequently in the nineteenth century and seems to capture the ‘we’re all in it together’ aspect of conductor and orchestra. It is also a metaphor that emphasises the element of journey evoked by Peter Brook above. Berlioz is reported to have repeatedly used the metaphor of the ship’s captain (Barzun, 1951, 58 footnote), and Liszt famously used the metaphor of helmsman in his reply to criticism of his conducting: ‘I believe I have already expressed my opinion that the conductor’s true task is to make himself ostensibly superfluous and if possible to disappear with his function. *We are steersmen, not oarsmen*’ (Burger, 1989, 341).

However, all the above metaphors emphasise the leader as individual. These metaphors illustrate aspects of stereotypes we associate with leaders in different roles. In this sense, these metaphors are related to the view of leadership investigated in chapter 9 (role models and personality). They say more about the individual personality of the leader and less about the context and those being led.

11.3 Metaphors of organization

Respondent 12 answers the survey question on metaphor in quite a different way. Instead of looking at metaphor as a way of understanding the leadership role of conductors, he uses metaphor to describe complexity in organizations and how this relates to the interaction between conductor and orchestra. The four organizational metaphors selected by Respondent 12 relate closely to the work of Gareth Morgan (1986), something acknowledged tangentially by this respondent.

Morgan believes the use of metaphor helps those in roles of responsibility to unravel complex situations and, moreover, look at their organizations in a variety of ways:

Skilled [leaders] develop the knack of reading situations with various scenarios in mind, and of forging actions that seem appropriate to the readings thus obtained. They have a capacity to remain open and flexible, suspending immediate judgements whenever possible, until a more comprehensive view of the situation emerges. They are aware of the fact that new insights often arise as one reads a situation from “new angles,” and that a wide and varied reading can create a wide and varied range of action possibilities. Less effective managers and problem solvers, on the other hand, seem to interpret everything from a fixed standpoint. As a result, they frequently hit blocks that they can’t get around; their actions and behaviors are often rigid and inflexible and a source of conflict. When problems and differences of opinion arise, they usually have no alternative but to hammer at issues in the same old way and to create consensus by convincing other to “buy into” their particular view of the situation. (Morgan, 1986, 11-12)²

The four organizational metaphors referred to by Respondent 12 include the orchestra as machine, as organism, as culture, as brain and, in addition, the metaphor of conductor as parent. This latter metaphor is perceived by Respondent 12 as the least effective. The metaphor is used to illustrate the conductor controlling a ‘bunch of children’ although the creative aspects of childlike exploration and playfulness are acknowledged. Interestingly, this metaphor is embedded in one of four metaphors described by Morgan that are not referred to by Respondent 12 (Morgan proposes eight organizational metaphors in total).

² I have substituted the word ‘leader’ for ‘reader’ at the beginning of this quote. This substitution makes more sense in context and the action of reading the situation remains clear in the quote.

The omission of these four metaphors appears to underline the positive approach taken by Respondent 12 for, it might be argued, the omitted metaphors relate to a few of the more negative aspects of the orchestral environment.³

The manner in which Respondent 12 employs the other four metaphors is summarized in the following table (see Appendix A for the complete text) with each metaphor placed in the context of scenarios familiar to the orchestral environment.

Summary of Respondent 12's use of organizational metaphors

- | | |
|----------|---|
| Machine | <ul style="list-style-type: none">- This metaphor is located in the historical context of the nineteenth century revolution: an orchestral force dominated by the white, middle class alpha male.- It reached its peak with modernism in which a mechanistic interpretation is defined by the composers.- It is necessitated by limited rehearsal in which the conductor has to 'pull a concert together' in a three hour rehearsal.- It encourages traditional orchestral attitudes where the players simply want to be told what to do.- It is typified by the rehearsing of some new music in which there is often little time to interpret or understand what is going on. (Q.4, 256) |
| Organism | <ul style="list-style-type: none">- This metaphor is also described as the biological or gardening metaphor.- The conductor nurtures the musicianship and recognizes the interdependence and synergies between conductor and orchestra.- The metaphor illustrates the minute adjustments to ensemble, tuning etc. that occur in orchestras, something conductors can influence but not necessarily dictate.- It places the emphasis on understanding the human needs of the players, as well as collaboration and responsiveness.- Unlike the machine metaphor, it encourages individuality.- Biological metaphors are largely independent of traditions and cultural context.- This metaphor is used by one member of the Berlin Philharmonic to describe the relationship with Simon Rattle. (Q.4, 256-7) |
| Culture | <ul style="list-style-type: none">- This metaphor concentrates on the culture built up within an orchestra and the relationships between the members.- Knowledge is tied to the people through collective experience, stories and myths from within the organization.- It is helpful for conductors to be aware of the internal culture of an orchestra when guest conducting for the first time.- Respondent 12 gives an example of an orchestra where 'being nice' was |

³ The omitted metaphors are: organizations as political systems (Morgan, 1986, 141-198), organizations as psychic prisons (*ibid.*, 199-232), organization as flux and transformation (*ibid.*, 233-272, and organizations as instruments of domination (*ibid.*, 273-320).

not the most effective way of getting results as it was not what the orchestra was used to. (Q.4, 257)

- Brain
- This metaphor is also described as the network metaphor.
 - Channels of communication create both formal and informal learning within the orchestra.
 - Problems occur when this tacit knowledge is withheld from the conductor through lack of motivation and trust.
 - The metaphor emphasizes the orchestra as distributed knowledge with power at the nodes, such as section principals, orchestral leader and conductor.
 - The objective is to increase an orchestra's ability to adapt to different conductors and different types of music.
 - As with the cultural metaphor, it is critical for visiting conductors to gauge the 'emotional health' of an orchestra before rehearsal.
 - If faced with uncertainty or risk the orchestra, like the human brain, will create a vicious cycle of mistakes in order to adjust and cope with the unfamiliar requirements.
 - Radio orchestras are a good example of the brain metaphor when they need to adapt to different types of music quickly. (Q.4, 257)

The main point made by Respondent 12 is the necessity for conductors to adopt behaviours appropriate to the specific context and needs of the orchestra they conduct: 'choosing a leadership style contingent to the situation' (Respondent 12 – Q.4, 256). This notion of finding the most appropriate style, or behaviour, in order to make the best out of any given situation, requires sensitivity, on the one hand, to the needs of the musicians and, on the other, to broader contextual issues.

11.4 Needs of the musicians

Respondents refer to the ability to understand what the orchestral musicians require in order to achieve their potential:

[...] being an enabler, knowing what the musicians *need* from you to perform at their best. (Respondent 2 – Q.5, 261)

[...] from a social work perspective, the reality of what people really *need* or want from help, and issues of how to help without "helping". (Respondent 12 – Q.2, 241)

Is very important to know how and what think the orchestra [*sic*] when it's playing. What they *needs*, and feel the communication in two ways. (Respondent 14 – Q.1, 234)

Diane Wittry devotes a section of her book to ‘meeting individual needs’ (Wittry, 2007, 79-80). Discussion on this issue as well as the connection to Maslow’s ‘hierarchy of needs’ (Maslow, 2003) has already been made in the literature review (section 5.6). In that discussion, I also mentioned Sasha Mäkilä’s observations about taking into account the needs of orchestras in different parts of Europe. Two further quotes from established conductors illustrate differences between cultures and how different needs are understood by conductors:

In England, the musicians tend to play particularly precisely on the beat. With German orchestras, I have the impression that they play a little later. Also in other countries, the musicians wait until the tone comes. As conductor, therefore, one has here a different feeling. One shouldn’t bring down the beat completely exactly. [...] Everywhere there are different expectations from conductors. I was, for example, amazed as I first conducted in America. I was working with a chamber orchestra and had thought the work should be very cooperative and relaxed. But the musicians had engaged me in order that I tell them what they should do. They wanted a dictator on the podium! I became completely insecure and asked myself during the first day why they are so strange. They were irritated because I didn’t say, this and that is wrong, or you must do this like this. (Sian Edwards in Roelcke, 2000, 97)⁴

[,,] the Berlin orchestra is a much younger orchestra. It’s a youth orchestra in comparison to this orchestra [Philadelphia]. And so actually sometimes they need ... [*sic*] And they don’t read quite as fast and in the same way. It’s more like rehearsing with a big string quartet. The people have very strong ideas about the direction the music is going, but they’re not always the same ideas. And so that’s quite interesting; it’s like you have a hundred and twenty-eight Dustin Hoffmans, and you don’t have any supporting actors at all. (Simon Rattle in O’Byrant, 2006, 64)

There is an inherent irony in conductors’ attempts to understand the needs of orchestras: whereas conductors tend to experience a range of orchestras from diverse cultural backgrounds as having diverse requirements, the orchestras themselves (and the individual members) are less likely to understand how their needs might differ from other orchestras.

⁴ My translation of: ‘In England tendieren die Musiker dazu, besonders genau auf den Schlag zu spielen. Bei deutschen Orchestern habe ich den Eindruck, dass sie immer etwas später spielen. Auch in anderen Ländern warten die Musiker darauf, dass der Ton kommt. Als Dirigent hat man deshalb hier ein anderes Feeling. Man muss den Schlag nicht ganz genau runterbringen. [...] Überall gibt es andere Erwartungen an die Dirigenten. Ich war zum Beispiel erstaunt, als ich das erste Mal in Amerika dirigierte. Ich habe mit einem Kammerorchester gearbeitet und dachte, die Arbeit müsste sehr kooperativ und entspannt sein. Aber die Musiker hatten mich engagiert, damit ich ihnen sage, was sie tun sollen. Sie wollten einen Diktator auf dem Podium! Ich war völlig verunsichert und habe mich den ersten Tag immer gefragt, warum sie so seltsam sind. Sie waren irritiert, weil ich ihnen nicht gesagt habe, dies und dies ist falsch, ihr müsst das so und so machen.’

Even if individual members have travelled and are familiar with cultural diversity, they are unlikely to have experienced working in as many different orchestras as the conductors they work with. For this reason, a varied approach to leadership style by any single conductor is primarily realized without the orchestra's awareness.

Respondent 12's quote above illustrates the one-sided nature of this awareness – how to help without “helping” – and the ability to adjust to the needs of the orchestra without overtly drawing attention to leadership *per se*. This point is also made by Respondent 23:

I prefer to consider that the leadership is a result of other things well done, like motivation the players, being clever to solve difficult situations, or achieving that the player do what you want *without them necessarily knowing it*. All this means that leadership is never an aim to me, but often a indirect result.
(Respondent 23 – Q.5, 264)

This view is put quite succinctly by the conductor Paavo Järvi: ‘The most effective leadership, to me, is the leadership that doesn't look like leadership. The moment somebody walks in looking and sounding like a ‘leader’, that's quite suspicious to me’ (in Jonassen, 1999, 88). It is also a form of covert leadership referred to in the literature review (section 2.5) and the article about the conductor Bramwell Tovey (Mintzberg, 1998).

11.5 Context

On another level, the needs of the orchestra are dependent on context – i.e. the kind of orchestra (amateur, youth or professional, etc.), the kind of repertoire (standard, contemporary, etc.), the cultural context (audience, country, etc.), the size of the orchestra (symphonic or chamber) ... the list goes on. Many respondents have commented on context and the flexibility required by conductors:

It [the kind of leadership] is often repertoire dependent, and sometimes to do with the nature of the group. (Respondent 6 – Q.5, 261)

Clearly it [leadership] must be a blend of a host of different skills, and different strategies work better than others depending on what group one is conducting. This necessitates a very flexible attitude on the part of a conductor. Giving a lengthy and moving account of a composer's life may inspire a youth orchestra, for example, but of course I don't attempt the same with a pro band. An effective leader judges every situation individually, and with experience this becomes mostly but not exclusively subconscious. (Respondent 11 – Q.7, 270)

Because leadership is contingent on situation, and young conductors today face myriad challenges at work, technique is only one part of it. (Q.1, 234). In my first visit to Finland, I was told to be really nice to everyone so I'd get invited back. So I was. The day before the concert, a cellist met me in the street and said "Your nice. I mean, REALLY nice! You couldn't be... more... angry with us could you? That might work better." So on the morning of the concert, I faked anger at the seconds and it worked! Turns out their Russian conductor did this all the time. (Respondent 12 – Q.4, 257)⁵

Large symphonic pieces with vast numbers of performers can use different leadership energy to smaller more intimate groups. Time restraints will also determine different levels of focus. (Respondent 15 – Q.5, 262)

Naturally, it depends on the type of ensemble you are directing. With an amateur/youth orchestra or choir you are often required to show the musicians how a piece should go. With professional orchestras/choirs, and here I admit my experience is limited, you are merely attempting to add extra dimensions to music-making of an already high standard. (Respondent 16 – Q.4, 258)

My first degree was in Music Education and how to manage large groups of musicians was explored with efficient management techniques suggested. This was mostly to do with 'crowd control' and keeping a group engaged and therefore learning efficiently. (Respondent 17 – Q.1, 235)

I'd be curious to know what musicians and an organization look for in a conductor in terms of leadership. Some look for different things, of course. For example, there are some that want the conductor to autocratically tell the players what to do, thereby taking away any personal responsibility of the players. There are some that want the conductor to stay out of the way. There are some that want the conductor to inspire them. (Respondent 19 – Q.7, 271)

I used to think a structured concept of leadership was one of the most important aspects of conducting. I had a major shift in mentality when I made the move from wind conducting to orchestral conducting. At the time I'd been working with professionals in both genres but I do think there are different expectations of leadership for a lot of reasons, one being the symphonic durations and historical weight of the orchestral repertoire. I now struggle with the idea of proactive, agenda-motivated leadership. This is largely because I'm building a career for myself as a guest conductor and working instead with short-term scenarios. (Respondent 24 – Q.5, 264)

⁵ This story has already referred to in the 'culture metaphor' above.

But then all these various conductors have their own contexts, and they all seem to work, often because they have one element of leadership which isn't balanced, such as Karajan's discipline, which obviously fitted with his social-cultural context, but might not now. (Respondent 30 – Q.5, 265)

These detailed and numerous quotes illustrate how aware respondents are of the different contexts in which they conduct. Each context requires a different approach to leadership. The final quote leads to one original use of metaphor. It is interesting to compare Respondent 30's perception of Karajan as a disciplinarian and Karajan's own perception of his role as conductor.

In interviews, Karajan frequently returned to the metaphor of riding a horse over a fence (Chesterman, 1990, 19-20; Holland, 1982; Matheopoulos, 1982, 223; Ozawa, 1980). Like so many young conductors, in the early part of his career he was always trying to 'carry' the orchestra. However, his experience with horse riding taught him that it is the horse that jumps the fence. It is the rider's job to place the horse in the right position so that it can carry the rider over the fence. In a similar way, Karajan also used the metaphor of piloting an aeroplane: 'Orchestras, like aeroplanes, do it by themselves' (Matheopoulos, 1982, 223). This sentiment, of placing the orchestra in the right direction, is also reflected in the views expressed by Simon Rattle, Iván Fischer and Kurt Mazur above (section 6.2).

However, as Daniel O'Bryant points out, this metaphor is also dependent on context:

Not all orchestras resemble finely-trained horses. The "horse" might actually be an old mule, a stubborn and wayward horse, a fat and lazy cow disguised as a horse, or a thoroughbred in the making. The "horse" might need to be pushed, pulled, and prodded over jumps because of its own limitations. The "horse" might be missing parts of its body or be severely impaired in some way. The "horse" might be ready and willing, but not able – or able but not ready and willing. The "horse" might be conditioned for only one type of work, and be untrained for a variety of tasks. The "horse" might have been abused or indulged by its former master. And even with orchestras that do resemble prize horses, not all have been trained and conditioned in the same way. When a conductor uses someone else's "horse", he or she will need to assess the tendencies of the "animal" as quickly as possible. (O'Bryant, 2006, 37-8)

Maybe O’Bryant’s colourful variations on the metaphor are simply a manifestation of the ‘young’ conductor’s energetic desire to ‘do something’ to the orchestra (Karajan in Matheopoulos, 1982, 223). However, they also illustrate the wide variety of orchestras aspiring conductor will encounter at the start of their careers.

11.6 The testing phase

The final sentence of the O’Bryant quote above introduces one of the most compelling concerns of the respondents – the testing phase. I have taken the term from Yaakov Atik and have already referred to the testing phase above (section 1.1). The testing phase can occur during the initial encounter between conductor and orchestra. As O’Bryant writes, this is the moment when the conductor assesses the capabilities of the orchestra. However, it is also the moment when the conductor is scrutinized by the orchestra. The results of the survey indicate that this initial contact poses a significant challenge to aspiring conductors.

An orchestra’s trust is the hardest thing to regain. You must establish, with your *first* comment or beat, that you know what you are doing and that you trust them to do what you want. The moment that you, as a conductor, show some weakness, or a hint of indecision, then the trust between both sides can be lost. (Respondent 8 – Q.7, 270)

However, in my experience I have noticed that the first 10 to 15 minutes of the *first* rehearsal with an unknown orchestra are determinant for the future relationship of the young conductor with that orchestra. That first impression is very strong and the footprint that leaves will be very hard to change for the good in the future unjust as it may be. (Respondent 9 – Q.1, 233)

So, tuning or bowing that would automatically be passed round and adjusted, or deliberate wrong notes played as a *test*, become a conscious task for the conductor, who stops the rehearsal to deal with [it] consciously. This may be nothing more than lack of motivation or boredom within the organisation, but marks the setting up of trust as the number one job for a conductor to achieve at the start, thus the famous “We’ll give him 10 minutes...”. (Respondent 12 – Q.4, 257).

I have found my self in rather *unpleasant* situation for that reason and I would love to have this skill. (I’m not sure if has to do with leadership or musical authority.) (Respondent 13 – Q.3, 248)

The expectation that the conductor must always be right is a *tough* thing to live up to, especially if the conductor is the youngest person in the room. Jung’s

ideas on projection were especially useful in trying to understand how groups behave under the leadership of one person. (Respondent 15 – Q.2, 243)

[...] the nature of podium opportunity being few and far between for young conductors is an issue – I have a sense that everything I do is based on *first* impression and this can have mind-boggling implications. (Respondent 24 – Q.7, 271)

And yet, like conductors, politicians are the *first* to be judged and criticised! (Respondent 31 – Q.4, 260)

The form of testing appears to be something which is unique to conducting. It is difficult to imagine other circumstances where a leader is ‘parachuted’ into a working environment, has to take immediate control and, at the same time, be subjected to scrutiny and examination similar to an audition process. The only other parallel might be that of a supply teacher facing an unknown class of school children, although the ‘anarchy’ faced by the conductor is of a more subtle and professional nature.

Most conductors experience the testing phase at some point in their careers. Even for established conductors, it remains an experience that elicits some evocative descriptions:

His [the conductor’s] instrument is this dragon with eighty or one hundred heads, and how should he practise on this instrument which is at his disposal for the first time when he begins his career? (Bruno Walter in Chesterman, 1976, 22)

You don’t have to sit on top of a wall like a couple of cats glaring at each other, waiting to see who will move first. Although the excitement of discovering a new orchestra can sometimes be electric, this seldom happens instantaneously: the first quarter of an hour everyone just watches and waits and it’s an acute discomfort. (Colin Davis in Matheopoulos, 1982, 164)

And this [assessing the orchestra] is partly why this first moment in which the two forces judge each other is so full of suspense: each studies the other and tries to guess what kettle of fish he will shortly be dealing with. And a great number of things are decided at that first contact. Sometimes, it determines whether a concert will be good or not. (Riccardo Muti in Matheopoulos, 1982, 363)

But the first rehearsal is also very interesting. You can only begin to know what kind of communication you are having with them after the interval. The first hour-and-a-half is a purely tribal situation, with both sides walking around each other. No real work ever gets done in the first half of the first rehearsal –

ever! – until everyone has had coffee and talked to each other and decided what they are going to think. (Simon Rattle in Matheopoulos, 1982, 517-8)

The language used by these conductors (mythical, animalistic, tribal, etc.) indicates a complex situation which defies rational explanation. The residue of this testing phase remains as a vivid memory even for conductors who have experienced successful relationships with many great orchestras. In the span of many careers, such experiences may only account for a momentary hiccup but the impact on an aspiring conductor can be overwhelming:

Conductors can be very successful with some orchestras and failures with others. I really can't explain this though I have discussed this with many colleagues. [...] You can see it happening within the first ten minutes of the first rehearsal and that is what is so mysterious. I never know what predicates it. I've discussed it with my colleagues and none of us know. We just accept it. [...] But if you are young and you really want to make it and find that you are not popular with an orchestra, it can be a very big blow to your career. Your popularity or unpopularity with an orchestra may have nothing at all to do with your inherent capability. This is a mysterious phenomenon and conductors have to cope with it. (André Previn in Wagar, 1991, 226-7)

As Respondent 15 indicates above, the explanation for this testing phase probably lies within the psychological realm of group dynamics. Every orchestra will present a different dynamic and the nature of the initial encounter with an orchestra – the metaphor of parachuting into unknown territory is *not* inappropriate – requires conductors to make quick decisions on how best to interact within unique contexts. As Roger Norrington puts it: 'It's a minefield. You are dealing with issues of self esteem' (in Wagar, 1991, 199).

In the rehearsal DVD described in chapter 10, there are real-life examples of Carlos Kleiber's quick-fire remarks aimed at those musicians who appear to be undermining the flow of his rehearsal. As Tom Service observed of this rehearsal: 'And you can see when the camera pans to the orchestra some musicians in the orchestra who are kind of in musical love with him and others who a passionately not in love with this guy' (2012b).

Even with a conductor of Carlos Kleiber's stature it is possible to observe some musicians 'testing' his authority. Although he demonstrates the leadership skills to meet these challenging moments, it must be an unwelcome distraction for all those intent on productive rehearsal.

11.7 Earning respect

Quite often a catalyst of some form or another will break the tension of the testing phase. As referred to earlier (section 1.1), this is the phenomenon reported by Yaakov Atik when he observed: 'This first phase, assuming it reaches its culmination, seems to conclude at some undefined moment, when there is an unspoken acceptance, by all the parties concerned, of the conductor's authority' (Atik, 1994, 25).

The catalyst for this undefined moment can be brought about by an insightful suggestion, a spontaneous reaction to a musical incident, or even a quick-witted aside. Whatever the catalyst, the desired result is a seed of potential respect for the work of the conductor. Respondents are sensitive to the necessity of earning this respect from the orchestral musicians:

He [the teacher] was sure that the first step for a conductor is to get the *respect* from the players [...] (Respondent 23 – Q.1, 236)

The best lesson I've learnt in the past year is that extraordinary musicianship is the only thing that will ever win the *respect* of the players and there is absolutely no substitute for this. (Respondent 24 – Q.5, 264)

[...] these qualities of an effortless technique combined with musicality seem to garner the most *respect* from orchestras and that is what I hope to develop myself. (Respondent 26 – Q.3, 251)

Some conductors have the capacity to memorize the names of individual musicians in the orchestra and this impressive ability can lead to a positive outcome:

This [learning the players' names] is something I have always tried to do from then on – players noticing you have bothered to learn their names (even from a

list) does sometimes mean they will try harder for you. (Respondent 18 – Q.3, 249)

However, Carlo Maria Giulini made no secret of his tardiness in learning names and, at his first rehearsal as Music Director of the Los Angeles Philharmonic, is reported to have said: ‘I will not remember your names for a while. But I shall know your eyes!’ (Matheopoulos, 1982, 172).

The key point here is the transactional nature of the interaction between conductor and orchestra. As the above quotes illustrate, respondents use terms such as ‘to get’ respect, ‘to win’ respect, and ‘to garner’ respect, terms that imply a degree of transaction between conductor and orchestra. Elizabeth Green (1981, 116-7) makes this form of transaction even clearer in the third edition of her manual on conducting.⁶ She lists the attributes that conductor and orchestra ‘owe’ one another. The following is a summary of these attributes:

<p>The conductor owes the performers:</p> <ul style="list-style-type: none">- efficiency,- thorough knowledge of the music,- clarity of time-beating,- confidence and definiteness in leadership,- honesty in error,- cues for difficult entries,- recognition of technical difficulties,- an intelligent understanding of instrumental limitations in respect of tempos and dynamic degrees,- choice or repertoire suitable for the musicians’ level of proficiency.	<p>The performers owe the conductor:</p> <ul style="list-style-type: none">- accurate, efficient, and pleasing-to-the-ear renditions of the notes and rhythms,- attentive participation in rehearsal and performance,- instant response to any request the conductor may make, whether by word, mouth or gesture,- their eyes as well as their ears,- to strive for perfection of intonation at all times,- dynamic sensitivity of an ensemble character and developed musicianship regarding the interpretation of the dynamic markings.
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⁶ There are seven editions of Elizabeth Green’s ‘The Modern Conductor’ in addition to her co-authored book with Nicolai Malko (Green & Malko, 1975). The ‘owing’ list only appears in one other edition (Green, 1969), perhaps reflecting a contemporary concern with transactional leadership during that period.

11.8 Communication skills

If we take the metaphor of transaction one step further, the conductor needs to have the ability to ‘sell’ his or her ideas to the orchestra. This requires communication skills, something to which many respondents refer:

No matter how wonderful ideas/interpretation you have in your mind, if that can not be communicated with fellow players, you are not good conductor. That takes non verbal *communications* (baton techniques, facial plus physical expressions,) and verbal *communications* during rehearsals. (Respondent 10 – Q.5, 262).

I think the conductor needs like the other musicians a good technical skill to perform his/her instrument. The difference is that conductor’s instrument is formed by different people and he/she needs to *communicate* in other ways. (Respondent 14 – Q.5, 262)

You need to be able to assert your authority, generate confidence, enthuse/inspire the musicians and, above all, be clear in everything (*verbal and non-verbal*) that you do. (Respondent 18 – Q.5, 263)

I wouldn’t say it [reading books and observation] has made me more able to lead, though, or made me better ‘at conducting’. This has been entirely about shaping my musicianship. (Of course, that comes out in conducting, but conducting itself is something different: *communication*.) (Respondent 28 – Q.3, 253)

Respondents 10 and 28 make the distinction between having a stock of musical ideas, and the ability to communicate this to the orchestra. As in commerce, simply having the right product is not enough. The manner in which the musical ideas are delivered is crucial. In conducting, the ability to communicate is grounded in gesture and technique. However, this form of communication – essentially mimetic in nature and transmitted through the visual senses – is comparatively neutral: it is on the functional side of the communication spectrum. More broadly, when using the word ‘communicate’, conductors are often referring to the ability to get through to the orchestra on a human level:

And it was interesting for me to observe at a conducting class I once taught in Basle how some students who knew the scores well and were also technically gifted, still could not get through to the orchestra because they lacked this ability to communicate. (Pierre Boulez in Matheopoulos, 1982, 33)

Communication through gesture allows the receiver some degree of freedom. As with mime, the receiver can easily break the communication by withdrawing their gaze. Speech, on the other hand, is a more invasive form of communication and, as some respondents recognize, has to be used with caution:

A conductor must know that his work is not only measured by musical and technical qualities but also by psychological ones. Sometime those issues are even more crucial. A very talented, musical and technically-capable young conductor can fail in front of an orchestra if the orchestra feels insulted or not well appreciated from his side. The *tone* in which he speaks is very important. (Respondent 4 – Q.5, 261)

When speaking to the group saying something that matters in a concise way and without attaching an *attitude* to it. (Respondent 17 – Q.1, 235)

The aversion to the ‘talking’ conductor has already been referred to by Adorno (section 4.6). However, as a means of ‘selling’ ideas to the orchestra, speech, used wisely, is an important communicative tool: ‘You have not only to explain *what* they should do, but also *why* they should do that, because then they do it much better than if you only say “louder,” “softer.” ’ (Nikolaus Harnoncourt in Jacobson, 1979, 59).

The views on communication expressed by the respondents are about the *how* of delivering the conductor’s interpretation. Seen in conjunction with the two sections on ‘personal power’ and ‘trust’ (sections 9.6 and 9.7), they help to build up a picture of the ways in which conductors deal with orchestras. Once again, such terms as ‘delivering’ and ‘dealing with’ underline the transactional nature of this form of interaction between conductor and orchestra.

11.9 Balance

The transactional relationship between conductor and orchestra can also be perceived in the metaphor of ‘give and take’, of finding the delicate balance between natural opposites. For the respondents, these ‘opposites’ revolve around the balance between individual and

group, and the balance between control and freedom. One respondent articulates with insight the role of leadership in terms of balance:

[...] if you were going to weigh up the perfect leader, it would all be down to *balance*:

- a) An ability to create a disciplined, attentive rehearsal atmosphere, whilst not seeming dictatorial;
- b) A gestural ability to lead with clarity and conviction, whilst leaving room for the players/singers to make music together;
- c) A musical vision, which is strong enough to capture the imaginations of the musicians, whilst not being egotistical or self-important;
- d) The charisma to speak and interact with players as their musical leader, (often to express musical views, and this can mean a strong rhetorical ability) whilst remembering that you are still a musician, and not a statesman!

I'm sure the list goes on. Yet with all of these, it's easy to find examples of fabulous, famous examples of conductors who don't have all these elements in balance [...] (Respondent 30 – Q.5, 265)

The last lines of this quote illustrate the subjective nature of balance and the manner in which this balance changes as conductors progress from the aspiring to the 'great'.

However, as representatives of the former, the respondents are deeply aware of the need to find the right balance between establishing their authority without coming across as arrogant:

I think one of the hardest challenges that every young conductor has to deal with is the *balance* between being assertive and setting the authority without seeming arrogant to the orchestra. (Respondent 4 – Q.5, 261)

It's a conundrum because young conductors need to have a systematic confidence in place *but* at the same time, an exceptional humility to the music, the players, the history. (Respondent 24 – Q.5, 264)

One established conductor also refers to this dichotomy: 'Finding the balance where you can be true to yourself and not just an arrogant pig is very tough and again something you evolve over a long period of time' (Andrew Litton in Jonassen, 1999, 90).

If ‘being true to yourself’ equates with musical individuality, then the following is also a reflection of the importance of balancing the leader’s own sense of drive with the needs of others:

I am a very different person now, and feel I can take on exciting new challenges with a much wider base of experience in human interaction and the workings of organisations. I still hanker after the deep pursuit of music, too, though... It is a difficult *balance*. (Respondent 28 – Q.1, 237)

The balance between control and freedom is also referred to by one respondent:

Sometimes the conductor needs to let musicians play for themselves to achieve the greatest results. *Sometimes* he/she needs to take the ensemble to bits – Also, at times, to really drive them towards a musical goal. (Respondent 6 – Q.5, 261)

This form of balance is something that also concerns established conductors:

A performer has to reconcile two opposites: technical perfection and total freedom of inspiration. As always in life, the ideal would be to have both control and freedom. But thank God, ideal performances never happen! (Carlo Maria Giulini in Matheopoulos, 1982, 191)

Too much control, and you lose intensity; too little control, and you become too rhapsodic and abandoned. It’s always a question of this mixture of emotion and control, and every conductor must have it. Control you can learn up to a point. But the most difficult thing is to decide how much you are in and how much you are out, and where you should be both inside and outside at the same time. (Georg Solti in Matheopoulos, 1982, 405)

A conductor needs a good balance between emotion and control, between heart and intellect. Only when he achieves this balance can his performances be good; if he is too cool and precise, they won’t be good; if he is too self-indulgent, they will not be good, either. (Klaus Tennstedt in Matheopoulos, 1982, 436-7)

Interestingly, one respondent refers to this balance in three admired conductors, one of whom *is* Klaus Tennstedt:

Perfect *balance* of vulnerability and authority. Sense of humour, strong physical presence, complete focus on the music and not on themselves! (Respondent 2 – Q.3, 246)

11.10 Decision making

Closely allied to finding the balance between control and freedom is decision making. One aspect of leadership is the ability to know when to take action and when not:

Good decision making is also vital and is also rarely discussed.
(Respondent 17 – Q.1, 235)

This quote is in response to the survey question on training and, in this respondent's experience at least, decision making is something that appears to be given little consideration. The experience of two established conductors also addresses this problem:

Decision: should I stop them now or will they automatically play this passage okay next time? And I guess this judgement is instinctive. Only experience and a good knowledge of the orchestra can help. (Seiji Ozawa in Matheopoulos, 1982, 397)

If I hear a mistake and look in certain direction and get a hand wave the mistake has been taken care of; if it happens again I comment. When you stop you should have three, four, or five different things to say; that way you don't waste the orchestra's time [...] The musicians really appreciate that technique because there is nothing harder than stop and start mid-phrase, mid-movement without playing anything to completion. (Dennis Russell Davies in Wagar, 1991, 46)

11.11 Transactional and transformational leadership

Up to this point, this chapter has reflected the respondents' views on metaphor and two phases of interaction between conductor and orchestra – the testing phase, and various kinds of negotiation and adjustment that come under the broad heading of transactional leadership. Metaphor has helped unlock or awaken the imagination to think about conductor leadership in relationship to other professions or, in the case of Respondent 12, to think about the orchestral organization in metaphorical terms. The term 'transactional' also lends itself to metaphor. As we have seen above, terms of exchange such as 'earning' respect or 'owing' reflect activities of transaction. And, at a stretch of the imagination, the term 'balance' and the activity of 'decision making' can also be metaphorically related to

activities of exchange and negotiation. In chapter 9, we looked at attributes of personal power and the respondents' views on the ability to persuade, to convince, and to influence, as well as the importance of trust in the relationship between conductor and orchestra. On a basic level, these are all concepts that one could encounter in the market place.

My reason for making this connection is to link the above views of the respondents to one of the most influential leadership theories of the twentieth century (Burns, 1979). Might it be possible to understand the forms of exchange discussed so far in the following quote?:

Such leadership [transactional leadership] occurs when one person takes the initiative in making contact with others for the purpose of an exchange of valued things. [...] Each party to the bargain is conscious of the power resources and attributes of the other. Each person recognizes the other as a *person*. Their purposes are related, at least to the extent that the purposes stand within the bargaining process and can be advanced by maintaining that process. But beyond this the relationship does not go. The bargainers have no enduring purpose that holds them together; hence they may go their separate ways. A leadership act took place, but it was not one that binds leader and follower together in a mutual and continuing pursuit of a higher purpose. (*ibid.*, 19-20)

To understand how James MacGregor Burns' description relates to the transactional nature of the conductor/orchestra relationship discussed so far in this section, it is necessary to contrast this with his views on transformational leadership, the kind of leadership Burns observed in leaders such as Mahatma Gandhi:

Contrast this with *transforming* leadership. Such leadership occurs when one or more persons *engage* with others in such a way that leaders and followers raise one another to higher levels of motivation and morality. [...] Their purposes, which might have started out as separate but related, as in the case of transactional leadership, become fused. Power bases are linked not as counterweights but as mutual support for common purposes. [...] The relationship can be moralistic, of course. But transforming leadership ultimately becomes *moral* in that it raises the level of human conduct and ethical aspiration of both leader and led, and thus it has a transforming effect on both. (*ibid.*, 20)

We have already touched on transformational leadership in chapter 1 and the respondent views that relate to this form of leadership will form the rest of this chapter. However, it is

important to emphasise that transactional and transformational leadership are two valid forms of leadership, both of which are relevant to the conducting of orchestras. There is a tendency to see these two forms of leadership as opposites, as the plus and negative on the continuum from transformational to transactional leadership. But they can co-exist, as Bernard M. Bass notes: ‘[...] we find that leaders will exhibit a variety of patterns of transformational and transactional leadership. *Most leaders do both in different amounts*’ (Bass, 1985, 22) [original italics].

As Boerner has already discovered (section 1.3) not all orchestral environments are conducive to a transformational leadership style. Indeed, there are circumstances where the role of conductor and the roles of the orchestral musicians need to be clearly delineated, and the relationship between them needs to remain primarily transactional, for example in the rehearsal and performance of complex modern music.

11.12 Getting on with the job

To understand better why transactional leadership is sometimes perceived as negative, there is a view, expressed by a couple of respondents, which reflects the overly pragmatic and hard-headed attitude of some orchestras:

... but [it] can be tough ... especially when a player says “All we want is the downbeat.” This strikes at the heart of orchestral training. Don’t be individual. Just get the product out and you’ll be marketable. (Q.4, 256). I suspect that today’s young conductor would love to get into all of this in depth, but won’t be given the time by managements to rehearse enough. We’re basically hired to get the orchestra safely through a programme on minimum rehearsal to minimise costs to management and promoters. It will probably stay that way. (Q.3, 248). Players notice when you can manage them well. It means you’re low maintenance and they can get on with their jobs. (Respondent 12 – Q.5, 262)

My teacher [...] would mention things like [...] “as a music director, you are responsible for making sure your second bassoonist's children are well-fed: you cannot program only Webern and Kurtag!” (Respondent 25 – Q.1, 236)

In the above quotes from Respondent 12, one can sense the tension between giving the players enough space to get on with their job, and the over emphasis on efficiency to the detriment of making music. All of this, of course, is dependent on context – different repertoire requires different approaches, as do different kinds of orchestras. It would appear, for example, that Respondent 25's teacher sees (in this quote at least) playing in an orchestra as a means of economic survival, in other words, simply 'a job'.

Many conductors no longer want to work with orchestras that are unable or unwilling to get involved on a higher musical level. In general, these are conductors whose careers have reached a point where they are in a position to make choices. They are also likely to have experienced orchestras in contexts and cultures where musicians are used to taking a more active role in the process of music making:

I work with musicians cooperatively and make them feel included. [...] My task is to encourage them and show them in which direction the performance goes. I must make them more secure and freer in order to actively shape the music. For many musicians this is a wonderful experience. There are, however, people who don't want this [to be musically involved]. They want to be told every detail, because they are insecure. Such people don't want to be encouraged to even think about things a little. They simply want to follow the beat and nothing more. When this attitude dominates in an orchestra, then the musicians should engage another conductor. (Michael Tilson Thomas in Roelcke, 2000, 167)⁷

It was basically a situation in which they just wanted me to tell them when and where to play – which isn't the way I function. I want the players to be free to express themselves, to collaborate with them, at the same time as achieve the sound I want to hear. It's a different approach, so I can see in retrospect why they murdered me. Even in the very opening of the symphony, there was already a complaint from the musicians. It was only the first ball and there was already an appeal for LBW! I was on the back foot from that moment on. Later on, there was a point when I was trying to rehearse, and literally every member of the orchestra was talking. It was horrible. (Robin Ticciati in Service, 2010a)

⁷ My translation of: Ich arbeite mit den Musikern kooperativ und beziehe sie ein. [...] Meine Aufgabe ist es, sie zu ermutigen und ihnen zu zeigen, in welche Richtung die Aufführung geht. Ich muss sie sicherer und freier machen, um die Musik lebendig zu gestalten. Für viele Musiker ist das eine wunderbare Erfahrung. Es gibt aber auch Leute, die das nicht mögen. Die wollen jede Einzelheit gesagt bekommen, weil sie unsicher sind. Solche Menschen wollen nicht ermutigt werden, auch einmal ein bisschen selbst nachzudenken. Sie wollen einfach dem Schlag folgen und sonst nichts. Wenn diese Einstellung in einem Orchester dominiert, sollten die Musiker einen anderen Dirigenten engagieren.

In this final quote, the conductor Robin Ticciati vividly describes all three forms of leadership discussed in this chapter. The whole encounter with the (unnamed) orchestra is a prime example of the testing phase especially in the orchestra's instantaneous reaction at the start of the rehearsal. There is reference to transactional leadership in the wish of the orchestra to be told 'when and where to play'. And finally, Ticciati's clear self-understanding that he is a conductor who needs to work collaboratively, engaging with the musicianship inherent within the orchestra. The remaining sections of chapter 11 address other aspects of transformational leadership in the light of the respondent's views.

11.13 Connecting

Occasionally, conductor and orchestra connect in such a way that an experience is created in which the participants attain a level of performance which surpasses all their expectations. Moments such as these are difficult to describe but are, hopefully, an experience that all musicians attain at some point in their lives. The best way to introduce this section is to refer to the recollection of a conductor who, at the age of eighteen, played in one of Italy's top orchestras. Carlo Maria Giulini started out as a back-desk viola player in the Augusteo Orchestra (the former name of the Orchestra dell'Accademia Nazionale di Santa Cecilia) and describes, in two separate interviews, his first experience of Bruno Walter:

[...] I remember he did a Mozart symphony and the First Brahms Symphony, and this contact that he had, the feeling that he gave to the musicians to make music, to be involved themselves, not to be playing under a conductor but to play with, to play together, to make music together, is something always what I try to do ... I don't feel myself a conductor. (Carlo Maria Giulini in Chesterman, 1990, 61)

Nobody felt he was being 'conducted'. Even I had the impression of playing the Brahms first as though it were written for orchestra and twelfth viola solo! (Carlo Maria Giulini in Matheopoulos, 1982, 171)

Giulini captures the exhilarating sense of being able to play with complete commitment and yet have confidence that one's contribution will accord with the whole. Giulini is able to relate this experience from the perspective of an orchestral musician. Although this experience informed his ideal as a conductor, he would, along with most conductors, be reluctant to claim the ability to achieve this state of inclusiveness all the time. So how do the respondents refer to ways in which they aspire to 'disinhibit' (Bass, 1985, 22) the players and unlock the musicianship from within the orchestra? Firstly, by creating an atmosphere of inclusivity:

Somehow leading should be *let* the others interact. (Respondent 1 – Q.5, 261)

The leadership qualities that appear in great conductors, regardless of their individual techniques seem to me to stem from an ability to make the orchestra feel like they *want* to do a good job. This seems to come from a position whereby the conductor shows this love for the music and a supreme confidence in his understanding of it. (Respondent 8 – Q.3, 247)

[...] he worked them very hard in rehearsals, but always in a manner that made the players feel they were being *included* in the creative process [...]
(Respondent 18 – Q.3, 249)

I will say, however, that I think the performance (and the rehearsals) is *teamwork*. Leadership can be (maybe needs to be) provided by everyone. The conductor can't only provide support to the orchestra, the orchestra (as individuals too) must also support each other and the conductor. 'We're all in this together': an important point, and perhaps contrary to the beliefs of many conductors (the authoritative kind). (Respondent 22 – Q.5, 263)

We can see the respondents' desire to create an inclusive and constructive working environment. However, how can this be achieved? Identifying with the task of the players is one of the ways conductors can connect with the orchestra. The score provides a unique overview of the interconnectedness of the individual roles within the orchestra, but it is not readily available to orchestral musicians. The individual orchestral parts inform the players' perspective on the text of the music, at least until they become familiar with the work. In order to understand this individual perspective, the conductor Gunther Herbig studies scores from the view point of each individual instrumentalist:

I start reading the double basses for a length of perhaps 32 measures. I read it just as a musical line, as a musician would read his part. Then I go to the cellos; I see what they are doing with the double basses; I read everything, every dot on the notes, every little accent as if I am playing the line very slowly. I go through the entire score in this manner. So you see this is very simplistic and primitive, but I am learning the work the way the orchestra learns the work. I see immediately what a player is confronted with and where the traps are. I read it trying to think how I would play it. (in Wagar, 1991, 95)

This example illustrates one way of identifying and connecting to the orchestral musicians' visual perspective on the music. Perhaps of greater import is connecting through listening.

11.14 Listening

It goes without saying that the act of listening is intrinsic to music. Creating space for the musicianship of others and accepting their role in the creative process is also closely connected to listening. As we have seen in chapter 1, writers on forms of leadership that emphasise a sharing and inclusive approach, often cite the conductor as a prime example of listening leadership. For Koivunen, the ability to truly 'listen' is the key to dissolving the divide between people:

Listening has an essential role to play in the interaction between people. It requires concentration, an interest and a sensitivity to listen, something that seems to be very difficult for most of us. Someone is willing to share something with us, but we hesitate to accept it. Listening appears to be a crucial element in sharing. When you admit to listening, you become involved in the situation and lose the neutral position of an observer at a distance. You are involved with your whole being, with your body, in that situation. (Koivunen, 2006, 107-8)

And many respondents point to listening as one of the key ways in which they aspire to create an inclusive working climate:

[...] by *listening* and understanding view points and being able to find your way to creating a win-win solution, it really helps. (Respondent 8 – Q.2, 240)

Every once in a while, he [the teacher] would mention things like, "the orchestra should perceive your ears getting bigger!" (Respondent 25 – Q.1, 236)

[...] also whether you are genuinely able to *listen* to them (their thoughts and their playing) without in any way feeling threatened by it. (Respondent 28 – Q.1, 237)

In this last quote, Respondent 28 touches on an important issue: the ability of the conductor, as leader, to accept what he or she is hearing, and to accept this information without feeling that it is undermining his or her personal interpretation or understanding of the music. For, as two respondents note:

Conducting is about never underestimating the collective musical intelligence and imagination of the musicians in front of you [...] (Respondent 2 – Q.5, 261)

But because there are living, breathing, *opinionated* and experienced musicians in front of the and leading involves a tremendous amount of people skills. (Respondent 19 – Q.5, 263)

The view of Respondent 2 above is reiterated in a formative experience by the conductor Andrew Litton:

When I was starting out my conducting career, I was conducting my first children's concert for the orchestra and the door of my dressing room swung open with a bang and in walked one of the violinists from the National Symphony [Washington]. She pointed a finger at me – she was a formidable, large woman – and she said: “You! You're good. But just don't ever forget that the collective knowledge and experience of everyone on stage is far greater than yours will ever be.” And she turned on her heels and walked out of the room. I just sat there shaking for about half an hour! (in Jonassen, 1999, 86)

Thus the act of listening needs to encompass not only the sound being produced by the orchestra but also the musicianship inherent in the orchestra. This is the sense of listening that Koivunen is referring to when she writes of auditive leadership (see above and section 1.4). One senses that Claudio Abbado is referring to this kind of listening ability when he analyses his experience of teaching at the beginning of his career in Italy. One important aspect of his development as conductor was teaching chamber music at the Parma Conservatoire:

I don't know how much my pupils learnt from me, but I certainly learnt a lot from them [...]. And the most important thing was not so much how they played but how I listened, because listening to others is one of the most important things in life. (in Matheopoulos, 1982, 85)

11.15 Performance beyond expectation

One of the key elements of transformational leadership is to help others to experience performance beyond their expectations, and in ways they might never have imagined (Bass, 1985). This is an elusive attribute but something recognized by respondents:

Then being able to persuade them to think *beyond* their own ideas about the music, and to play better than they believed they could. (Respondent 2 – Q.5, 261)

Leadership seems to me to be a *two-way* process. Those being led have to agree to be led; they have to trust the conductor to take them somewhere they want to go, even if they don't know at the outset where that will be. (Respondent 11 – Q.2, 240)

We have already seen in the Carlos Kleiber DVD recording of the *Fledermaus* rehearsal (section 10.6) how dependent transformational leadership is on the willingness of the orchestra to play beyond the routine. I have also made reference to Sabine Boerner and Frieher von Streit's (2005) empirical findings on this phenomenon in chapter 1 (section 1.3). However, when all the ingredients work, it is an elevating experience. To judge from the comments of both inexperienced and experienced conductors, the search for this elusive state is one of the reasons why young conductors are willing to persevere and go through such traumatic experiences as the testing phase. The following quotes illustrate the transforming experience:

Yet come the performance, and more mysterious things happen, because something in the sound, something in the rubato, some of the nuances and subtleties are communicated by your chemical rapport with the orchestra, in the same way that they are in personal relationships. (James Levine in Matheopoulos, 1982, 284)

[...] suddenly there was a kind of experience, a fusion which you don't often get in a concert. You try to do your best every time, of course, but sometimes –

let's put it that way – it clicks better. (Pierre Boulez in Matheopoulos, 1982, 48)

And the sensation of what goes on ... between a conductor and *that* group of people ... being in the middle of all of this and somehow affecting it ... is absolutely ... I just ... it's an un-kickable drug habit ... and I'm happy to be a junky to the end of my days. (Simon Rattle in Yentob, 2008, 55:45)

Interestingly, for some conductors such experience can be perceived as dangerous – the conductor no longer feels in control:

That night, I was in extreme danger of losing control. But every single member of the orchestra was so tuned in, that somehow, it never fell apart. Those moments are very rare; they cannot be rehearsed. And even as it is happening, you can never afford to forget that yes, it is a cosmic landscape – but it is also a trombone solo! (Zubin Mehta in Matheopoulos, 1982, 348)

If a performance ever comes *near* to being ideal, it's almost dangerous, because while performing, the concentration is such that you often don't know who or where you are. You exist in a different dimension. If the ideal should happen and these two opposite forces came close to fusion, you would probably lose control. (Carlo Maria Giulini in Matheopoulos, 1982, 191)

This last quote, made by the man who experienced transformational leadership as a young viola player, indicates how one-sided the experience of transformational leadership should possibly be: in the appropriate circumstances, conductors should aspire to lead in a transformational manner but leave the experience of performing beyond expectations to the orchestral musicians. However, the issue of letting go and intentionally losing control, does introduce the issue of risk taking.

11.16 Risk

In chapter 10, we have already seen explicit examples of Carlos Kleiber pleading with the orchestral musicians to take more risks (section 10.7). In doing so, Kleiber is attempting to entice the musicians out of their preconceived ideas of Johann Strauss's music and shake them out of their routine approach to music making.

The balance between the positive attribute of risk taking and the detrimental consequences of making mistakes is picked up by a number of the respondents. Perhaps ‘balance’ is not the right word – the difference lies more in whether the orchestra believes the conductor has the gestural ability to include risk as a part of the music making or whether the risk element is simply down to incompetence. Closely allied to this dichotomy is the issue of perfectionism and the way it can suppress spontaneity:

It is not about trying to be Mr. Perfect. (Respondent 5 – Q.1, 232)

[...] looking at the issue of perfectionism, and how it kills creativity at work. Opening up to possibilities of *risk* and *failure* to win creative insight – As Django Reinhardt said “If you make a mistake, play it again.” If one has enough time in rehearsal, one can set up structures and “exercises” that *risk failure*, but win insight and a new sense of balance and musicianship based on the players’ own insights into the music (Q.2, 242). [However] like the human brain, if the orchestra is faced with *uncertainty* or *risk* of exposure from the conductor, the music or the workplace, it will create a vicious cycle of “mistakes” as it tries to relearn how to cope with the new environment. (Respondent 12 – Q.4, 257)

Having the ability to accept *failure* (or mistakes) is important, and difficult to realize – perhaps especially for conductors and soloists, many of whom have been very successful throughout their entire education ... (Respondent 22 – Q.1, 236)

I'm prepared to take some enormous musical *risks* but psycho-socially I think I tread much more carefully. (Respondent 24 – Q.7, 271)

[...] in a way, it would not be perfect: the truly perfect has to have a moment of imperfection, to make us see the perfectness. (Respondent 28 – Q.3, 252)

I personally don't believe in this [covering up of mistakes] very much. Obviously if you don't make *mistakes* that's a good thing. However it can be refreshing for the orchestra to see the conductor sharing responsibility for an *accident*. (Respondent 29 – Q.1, 238)

Moreover, they [CEOs and conductors] can't make *mistakes*! (Respondent 31 – Q.4, 260)

Established conductors also draw attention to risk taking and even the positive side of making mistakes:

Indeed, sometimes I feel that my best ideas are not inventions but an effort to avoid previous mistakes! (Herbert von Karajan in Matheopoulos, 1982, 239)

You also can't be deterred by failure. Unfortunately, our Western civilization is mainly geared to success. You have to realize that a lot of art is about failure. (Edo de Waart in Wagar, 1991, 285)

You know, if something happens, your reflex is quicker if you don't have a score; if you know the work. I realized many times, of course, it is dangerous and difficult, but it's better. (Claudio Abbado in Chesterman, 1990, 82)

I like taking risks in communication because that brings out something unexpected. (William Christie in Jonassen, 1999, 27)

For me security and beauty are not compatible. When you seek beauty you have to forget security. And you have to go to the rim of *Katastrophe* and there you find the beauty. If a musician makes a mistake, a crack, because you risked everything to get the most beautiful thing and he failed then I thank him for this failure because it is only with this risk you can get the beauty, the real beauty - the *real* beauty is not available at all. But if you seek security you should make another profession. (Nikolaus Harnoncourt in S. Klein, 2012, 12:40)

On the other hand, mistakes caused by the incompetence of a conductor simply frustrate orchestras:

I think it's important in the conducting profession to have as much maturity as possible before you start working because a conductor works with people! A composer works with paper and an instrumentalist works with his instrument. A composer can work for a year on a string quartet at his own pace. He doesn't hurt anyone and he can work on it until he thinks it's perfect. The same is true for the instrumentalist. A page and an instrument can take a lot of mistakes but people can not. People will only take so many mistakes from a conductor before they will get frustrated. (Herbert Blomstedt in Wagar, 1991, 7)

Yet you have to arrive at this silly point where you can afford to say that something is your fault. A young conductor couldn't do that. If he did, the orchestra would reply. 'Yes, yes, YES, so why don't you go away and learn it?' (Georg Solti in Matheopoulos, 1982, 419)

In this discussion of transformational leadership, I have concentrated on those areas suggested by the material from the 31 respondents. My purpose here has been to link these responses to three aspects of interaction (connecting, listening and risk taking) that appear to promote a transformational leadership style. However, unlike the testing and transactional phases of leadership, the nature of transformational leadership is difficult to define. It is also a form of leadership deeply dependent on the individual conductors

experience and, perhaps more importantly, how experience has shaped his or her self-understanding.

11.17 Charisma

Closely associated with transformational leadership is charismatic leadership. However, in contrast to transformational leadership, charisma is generally associated with a one-way process of influence – charisma emanates from the conductor to the orchestra and not the other way around (i.e. orchestras are seldom thought of as charismatic). The term ‘charisma’ is also associated with emotional attachment rather than the ability to transform experience:

The deep emotional attachment which characterizes the relationship of the charismatic leader to his followers may be present when transformational leadership occurs, but we can distinguish a class of charismatics who are not at all transformational in their influence. Celebrities may be identified as charismatic by a large segment of the public. [...] People will be emotionally aroused in the presence of celebrities and identify with them in their fantasies but the celebrities may not be involved at all in any transformation of their public. (Bass, 1985, 31)

In addition to the association with celebrity and the single directional influence of the charismatic leader, the quality of charisma is often perceived as an innate attribute by the respondents:

[...] with which tools can a conductor convince his orchestra that his interpretation is worthy – through knowledge and explanation, through *charisma* or through other ways? (Respondent 4 – Q.7, 269)

It [leadership] has always been seen as a part of the conductor’s *charisma*, something that can never be taught, something which the conductor has to be born with. (Respondent 9 – Q.1, 233)

For conductors with limited technique it’s the only thing that matters – they can still achieve fantastic results through their *charisma* and leadership, even if technically they are lacking. Equally there are many conductors with fantastic technique and little personality. (Respondent 18 – Q.5, 263)

[...] the ‘pied piper’ of musicians (Respondent 21 – Q.3, 250)

Charisma helps and that grows with confidence and experience.
(Respondent 29 – Q.1, 238)

As Bass further points out ‘charisma can be perceived as a necessary ingredient of transformational leadership, but by itself is not sufficient to account for the transformational process’ (1985, 31). In respect of conducting, I contend that the concept of charisma is additionally misleading due to its association with the cult of celebrity conductors in the past, at a time when less credit was given to the musicianship within orchestras.

11.18 Old-school charisma

As we saw in chapter 4 (section 4.8) Arian cites the case of Stokowski and his career path with the Philadelphia Orchestra as an example of both the positive and negative aspects of charisma. Charisma of this kind is often associated with the ‘old school’ autocracy of conductors:

In terms of music making I am very much with the “old school” conductors [...] However I think that the orchestras’ mentality has changed so much since that time that the way of leadership which those conductors applied we can say that has died along with them. (Respondent 9 – Q.3, 247)

[The article cited covers] excellent research on the power of the quiet, *reflective* leader in corporate America. Anti egotistical anti charismatic and very telling of how the unassuming leader can transform people into long term success. (Respondent 12 – Q.2, 242)

The whole ‘conductor as dictator’, intimidating the orchestra is not conducive what I think music making is about; bringing people together! (Respondent 27 – Q.3, 251)

Even the arseholes of history, and many of them were ‘great conductors’, must have had something special about them. Or perhaps Szell, Reiner and the rest really were simply arseholes! And what about Wagner, Sibelius... Nasty people?! Who are we to judge or know. (Respondent 28 – Q.5, 264)

The Toscaninis and DeSabatas wouldn’t work well today. Conductors who try to scare and achieve through fear nowadays run into big problems.
(Respondent 29 – Q.3, 253)

[...] I watched [a conductor rehearsing] last week [...] there was an interesting bit which they couldn't play together. The leader piped up with the suggestion that the cellos could take more control (good idea). [The conductor] harrumphed at this suggestion, implying that only he could be in control, otherwise there would be carnage. (Respondent 30 – Q.5, 265)

By differentiating between 'old-school' charisma and charisma in general, we can uncover an element of confusion over the place of charisma in conductor leadership. The difference between the usages becomes clear when referring to the dictionary definitions. In the original Greek sense of the word, charisma denotes a gift of grace and, through its use in theology, takes on the spiritual quality of innate and God-given talent. In this sense, charisma can be perceived as an important attribute of the transformational leader, but only one element. However, since the early twentieth century, the term charisma has been adopted by Max Weber when harnessing the term to authoritative leadership and the leader's capacity to inspire devotion and enthusiasm (Oxford English Dictionary on-line, § charisma). Used in this sense, one can appreciate the ambiguous nature of the term and understand how it has become suspect. Jack B. Kamerman quotes Max Weber in his chapter on symphony orchestra conductors, to emphasize the individual power and celebrity of the conductor as leader:

He must work miracles, if he wants to be a prophet. He must perform heroic deeds, if he wants to be a warlord. Most of all, his divine mission must prove itself by *bringing well-being* to his faithful followers; if they do not fare well, he obviously is not the god-sent master. (Weber quoted in Kamerman, 1983, 48)

One final metaphor illustrates the combustible nature of charismatic leadership:

Charisma is a fire, a fire that ignites followers' energy and commitment, producing results above and beyond the call of duty. Charisma is the product of three elements: (1) a spark – a leader who has charismatic qualities, (2) flammable material – followers who are open or susceptible to charisma, and (3) oxygen – an environment conducive to charisma. (K. J. Klein & House, 1995, 183)

11.19 Conclusion to chapter 11

The idea of including a question on metaphor in the survey sprang directly from the material analysed in part I (chapters 1 and 2). If writers on leadership find the analogy of conductor and orchestra useful for exploring leadership in organizations, is a similar approach useful for understanding the leadership of orchestras? At this point, I am aware of the ambiguity arising from the use of the word ‘analogy’ in part I, and the use of the word ‘metaphor’ in this chapter. This is not altogether unintended. In part I, the literature and seminars pertaining to leadership are drawing, by and large, exact parallels with the interaction between conductor and orchestra. They are looking at what happens in rehearsal and concert and indicating how the immediacy of this interaction can inform leadership in general. So, for example, when Drucker uses the analogy of conductor and orchestra, it is to proselytize about the effectiveness of flatter organizational structures in which hierarchies are reduced. On the other hand, metaphor is a tool for looking at a familiar activity, in this case conducting, and transferring concepts from unrelated activities or abstractions in order to facilitate deeper understanding. Thus, in answer to the question above, those respondents who recognize leadership as an important aspect of conducting *do* appear to be open to metaphor as a way of gaining greater insight.

Interestingly, whilst most respondents look for metaphor in other leadership roles, Respondent 12 has drawn my attention to the seminal work of Gareth Morgan and his extensive use of metaphor in understanding organizations (1986). It is easy to overlook this book as it does not pertain directly to leadership. However, it provides an invaluable perspective for understanding the different ways in which organizations, such as orchestras, can function and, in doing so, find approaches to leadership that are consonant with both the personality of the conductor and the essential character of individual orchestras.

The discussion on metaphor has led to a detailed investigation of Yaakov Atik's three phases of interaction between conductor and orchestra: the testing phase, the transactional phase and the transformational phase. Although it is tempting to favour the transformational over the transactional relationship, they are equally important for different functions. A transformational conductor is perhaps someone who can show us novel and convincing ways of looking at familiar repertoire and connect with the orchestral members in such a way that they feel completely engaged in the music making. On the other hand, a transactional approach will enable orchestral musicians to carry out their task with complete professionalism and may, for example, be more appropriate for the rehearsal and performance of complex and unfamiliar repertoire.

The testing phase is highlighted as a particular concern by many of the respondents. By recognizing the testing phase for what it is – a hurdle to be overcome by most aspiring conductors – my purpose is to draw attention to the negative outcomes of this inevitable phase. As a way of sorting out the conductors of the future, it is a remarkably haphazard and blunt means of selection. The immediacy of this 'selection process' is so spontaneous that it tends to favour more overt leadership styles to the detriment of conductors who embody a more sensitive approach to music making.

As we shall see in the following section, 'experience' is generally regarded as the best 'school' for acquiring leadership skills. However, experience without the foundation of basic leadership principles is surely not the best way to promote conductors for the future.

Chapter 12

Training and experience

Having investigated the ways in which issues of leadership impact on conducting, it is now time to see to what extent the study of leadership has permeated into the training of conductors. Question no.1 of the survey-form asks: ‘how has the issue of leadership been dealt with in your formal training as conductor or in any other courses you have taken part in?’

The focus of this chapter is on conservatoire training and post conservatoire experience. The aim of this chapter is to collate the positive training experiences of respondents in this study. In addition, reference is made to the conductor training techniques pioneered by Jorma Panula, the *Interaktion* conductor training scheme, and to conductor mentoring. The objective of this chapter is to identify methods that enhance the acquisition of leadership skills appropriate to conducting orchestras.

12.1 Leadership as a part of conductor training

There are many different routes to becoming a conductor – perhaps more routes than in any other musical discipline. Thus, out of the 31 respondents, eight had no formal training in conducting (Respondents 2, 6, 8, 13, 15, 21, 30 & 31) – that is, they did not attend a conducting course at a music conservatoire.

Three respondents (Respondents 1, 18 & 27) did not come across the issue of leadership in either their conservatoire training or any master-classes they took part in. For example:

Frankly speaking, I think that I haven’t had any course in which I have dealt with leadership. (Respondent 1 – Q.1, 232)

For almost half the respondents, the issue of leadership was regarded as implicit in their training and/or discussed informally rather than targeted as a specific skill (Respondents 3, 4, 7, 9, 10, 11, 14, 17, 20, 22, 24, 25, 26, 28 & 29). In some of these cases, the word ‘leadership’ might arise in discussion with respect to other matters. For example:

The issue of leadership has been hardly dealt *directly* in my formal studies. In some cases it was mentioned, as a result of a discussion on other matters (posture, conducting gestures, the art of rehearsing) but the issue was never really targeted. However, in some master classes I took the teacher did issue [*sic*] this problem more specifically. (Respondent 4 – Q.1, 232) [original italics]

Leadership as in relationship between orchestra and conductor, *only* informally in conversations, class etc, a lot of which is can [*sic*] still be negative e.g. How to deal with orchestras which hate you.... (Respondent 7 – Q.1, 233)

Leadership was covered only briefly and *tangentially* in my formal training. Some basic aspects of psychology and body language were covered but not in any depth. (Respondent 11 – Q.1, 233)

However, for the remaining five respondents (5, 12, 16, 19 & 23), leadership skills formed an integral part of their conductor training. These respondents studied at the following conservatoires: Richard-Strauss Konservatorium in Munich, Musikhochschule in Zürich, School of Music at the University of Michigan, School of Music at the University of Indiana, Universität der Künste in Berlin and the Royal Northern College of Music in Manchester.¹

Leadership was an important point at the reviews of my rehearsals when I studied orchestral conducting. (Respondent 5 – Q.1, 232)

My first conducting course was my best [...]. Pedagogically sound, highly organised and we conducted a student orchestra every week. Rehearsal strategies and body language as well as one to one feedback on videoed rehearsals and player evaluation forms at every rehearsal. Thereafter, no real leadership advice. (Respondent 12 – Q.1, 234)

Extensively, including all aspects of orchestral leadership. Factors discussed include management of players, both musically and psychologically. The relationship between the conductor and his/her players i.e. autocratic leadership versus team player. Choice of repertoire, factoring in areas such as popularity

¹ Please note: The period of study in each of these institutions is not specified by the respondents and, in some cases, took place some time ago. Two of the respondents studied in two music conservatoires.

and levels of difficulty. Gesture and personality, i.e. how does a conductor's physical and mental presence on the podium have an effect, either positive or negative, on the performance standards of the orchestra? (Respondent 16 – Q.1, 234)

It was an important part of the curriculum at the University of [...]. As my teacher [...] had been the music director of several orchestras, he was always interested in training us to not only be good conductors, but how to also be good music directors as well. We were at many times put in charge of rehearsals, student orchestras, and various projects. Through these experiences, we got a taste of what it takes to work as a team (which is probably the most important part of leadership), the importance of efficiency, and how to solve problems on a variety of levels. (Respondent 19 – Q.1, 235)

The issue of leadership has been a key point since the beginning of my conducting studies. (Respondent 23 – Q.1, 236)

These quotes display a wide range of issues that pertain to leadership. However, it is not easy to ascertain whether this is due to initiatives of particular conducting teachers, or whether conservatoire conducting courses address leadership as an integral part of the course content. For example the websites of the above conservatoires vary both in content and format. Two out of the six refer specifically to the interaction between conductor and orchestra:

A conductor's orchestra is a soloist's instrument. Conducting requires orchestra management, a good ear, advanced analytical skills, gestural aptitude, natural demeanour, interpersonal skills, commitment, and an independent artistic personality. (Musikhochschule in Zurich)²

The intensive individual and group tuition in this course of study, takes into account the individual and complex musical profile of conductors. (Universität der Künste in Berlin)³

In contrast, three others from the above list emphasise the availability of resources and, by implication, exposure to the tangible experience of interaction with orchestras:

Intensive study with a major artist-teacher and performance experience are the foundation for developing highly qualified, professional conductors. (University of Michigan)⁴

² <http://www.zhdk.ch/?mpe/vdi/e> (accessed on 5 June 2012)

³ http://www.udk-berlin.de/sites/content/topics/colleges/music/study_courses/artistic_training/conducting/index_eng.html (accessed on 5 June 2012)

⁴ <http://www.music.umich.edu/departments/conducting/index.php> (accessed on 5 June 2012)

The world-class facilities, large music library, performance opportunities, and distinguished faculty contribute to an environment where student conductors are able to prepare for success at the highest levels of the profession. (University of Indiana)⁵

All of the RNCM's conducting courses are underpinned by the fundamental principle that conductors can only learn by conducting other musicians in real life rehearsal and performance situations. (Royal Northern College of Music, Manchester)⁶

And, of course, addressing issues of leadership in conducting courses is not exclusive to the above conservatoires – the list is simply representative of the experience of respondents in this particular research. For example, the website of the Royal Academy of Music (London) includes exposure to issues of leadership in all but name:

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.⁷

In addition, non-conservatoire based courses, normally in the form of summer-schools, appear to provide opportunities for in-depth investigation into issues of leadership; for example, courses run by Diane Wittry as an extension to her writing on leadership (Wittry, 2007)⁸ and courses with Kenneth Kiesler at Medomac.⁹

This list of conducting courses, both full-time and course-based, is by no means comprehensive – it simply serves to illustrate training programmes that indicate awareness of leadership in conducting.

⁵ <http://music.indiana.edu/departments/academic/orchestral-conducting/> (accessed on 5 June 2012)

⁶ <http://www.rncm.ac.uk/component/content/article/11-check-out-the-schools-a-courses/152-conducting.html> (accessed on 5 June 2012)

⁷ <http://www.ram.ac.uk/departments?departmentid=36> (accessed on 5 June 2012)

⁸ <http://www.beyondthebaton.com/information.html> (accessed on 5 June 2012)

⁹ http://www.conductorsretreat.org/index.php?submenu=About_Us&src=gendocs&ref=AboutUs&category=Main (accessed on 5 June 2012)

12.2 Teachers with a strong sense of leadership

Two of the above respondents emphasise the importance of learning from teachers who possess a strong sense of leadership:

But it [leadership] only made sense when the teacher was a conductor who had *strong* leadership skills himself combined with the ability to be aware of these skills. It made no sense when the teacher himself did not overcome his fear of working with the orchestra. (Respondent 5 – Q.1, 232)

The teacher I learned with in [...] had a very *strong* personality and wanted his students to have the same. (Respondent 23 – Q.1, 236)

In referring to strong personalities, one has the sense that these respondents have in mind conducting teachers who are not afraid of orchestras. Fear, or the lack of fear, is not something referred to frequently by conductors. However, Riccardo Muti makes the following observation:

You must not be afraid. But you must act as a musician with musicians, not asking for charity, that is not part of my personality. I go in front of the players with a clear idea and even if, after one year, I change my idea, it is my prerogative to change. But not the same week! (in Chesterman, 1990, 140)

This brings me to an observation which is difficult to prove empirically but does perhaps reflect on the difficulty of locating teachers with leadership experience. Conductors who combine musicianship with consummate awareness of leadership tend to be in demand. In addition, unlike instrumental soloists, who usually work only for part of one or two rehearsals with an orchestra, conductors' projects with orchestras tend to span a few days or even weeks as, for example, in the case of opera projects. Conductors who are in demand tend to be unable (or unwilling) to take on fixed positions as conducting teachers. In addition to constraints on availability, it has been argued that conductors have nothing to gain from acting altruistically: 'The individual drawing power of a conductor, his celebrity, is the source of his power. [...] In fact, by pointing to his similarities with other

conductors, one of the major functions of membership in associations, he has everything to lose' (Kamerman, 1983, 52).

Although Kamerman's argument is based on a perceived lack of cooperation between conductors, it does also pertain to the transmission of expertise to a younger generation. More than any other discipline in music, individuality is one of the conductor's prime assets and is something to be protected. This observation is also relevant in the choice of assistant conductors. Anecdotal evidence, based on my observation of some assistant-conductor programmes, would indicate that established conductors tend to promote assistants who are effective in a supportive role but unlikely to present any form of competition. Compared to other areas of music training at conservatoire and post-conservatoire level, there is evidence to support the view that few experienced practitioners are available to pass on conducting skills. This is especially true when it comes to practical mentoring rather than simply giving advice based on theoretical concerns.¹⁰

This might be one explanation as to why only five out of the 31 respondents write positively of their conductor training especially with reference to a thorough understanding of leadership issues.

The only other comments on leadership training by other respondents touch on particular aspects of leadership, some positive and some negative:

Position and movements to come in, come out and to stay on the stage, face's expressions, voice intonation during the rehearsals. Everything as strategy to perfection [*sic*] the "leadership aura" and get a better communication with the orchestra. (Respondent 20 – Q.1, 235)

¹⁰ An exception to these observations is the involvement of Mark Elder in both the 'Junior Fellow in Conducting' programme at the Royal Northern College of Music and the assistant conductor programme at the Hallé Orchestra.

Physically – How you stand, how you breathe, the way you look at the instrumentalists in front of you, the way you present yourself in general.
(Respondent 22 – Q.1, 235)

At the [music conservatoire] the leadership problem was addressed many times but more from the angle “how can you get the orchestra’s respect”. Very important was not to make mistakes and if it should happen to cover them
(Respondent 29 – Q.1, 238)

Not all these quotes reflect the respondent’s own view-point but are simply provided as examples of instruction or ideas from teachers.

Instruction from teachers who possess a strong sense of leadership is important, but only when this enables students to discover their own personal path to effective leadership. Two conducting projects set out to give students a visceral sense of leadership and engage them in the immediacy of orchestral feedback. They are the system of instruction created by Jorma Panula in Finland and the *Interaktion* workshops in Germany.

12.3 Jorma Panula’s conducting class

One conductor training, in particular, aims to incorporate social interaction as an integral part of the learning process. During the period from 1973 to 1993, Jorma Panula’s conducting class at the Sibelius Academy in Helsinki introduced novel methods for increasing student awareness of their own efficacy as conductors. In part this was due to an especially productive constellation of student personalities, and in part to the technological advances in audio-visual recording techniques, especially the practical advances in video recording. The method introduced by Panula entails recording the conducting session without intervention from the teacher. When the orchestra has gone, students and teacher analyse and openly discuss the video recordings.

Three aspects of the method have the effect of integrating leadership with the more traditional teaching material of gestural technique. Firstly, recording the student conductor

during rehearsal enables the teacher to be far less obtrusive. Both student conductor and orchestra – at the Sibelius Academy this is a permanent 25 piece ‘rehearsal band’ (Konttinen, 2008, 120) – are less distracted by the teacher. More importantly, from a leadership perspective, the communication channels between student conductor and orchestra remain focused, without constant reference to the teacher: i.e. the student conducting with one eye on the teacher’s instruction and the orchestra distracted by observing the interaction between teacher and conducting student.

Secondly, the use of video recordings is a powerful method for increasing self-awareness. For Panula, the most important aspect of this method is that students learn for themselves. The word ‘lesson’ is seldom used – instead Panula regards his involvement as an ‘ongoing collegial dialogue between teacher and students’ (*ibid.*, 131). When observing the video recordings, it is important that students do not simply admire the way they come across as conductors but rather the effect they have on the orchestra. For this reason, Panula keeps an eye on the students as they observe themselves during the post-rehearsal analysis session, because training to observe oneself critically whilst conducting is, in his view, not a self-evident skill (*ibid.*, 124). In a sense, conductors are fortunate amongst leaders in that the nature of profession is so time-and-location specific (as well as dependent on gesture and body language) that the video recording of rehearsals is a genuinely practical aid to self-evaluation and awareness.

The third way in which practical leadership is integrated into Panula’s classes is the constant feedback from fellow students. As Konttinen observes: ‘When beginning to work in the field [of conducting], there is seldom anyone to give a truthful opinion unless a wife, husband, or colleague says honestly and outright what was good and what was not’ (*ibid.*, 122-3).

This last point is also made by Stephen Wright in his chapter on the relationship between a good manager and talented conductors setting out on their career (2003, 281-2). Orchestras are seldom willing to give constructive criticism: honest evaluation of projects could be of genuine use to aspiring conductor but such advice is seldom forthcoming.

The collegial atmosphere created by Panula is designed to enable fellow students to learn how to give and receive advice on conducting:

In a situation that constantly requires laying oneself open to the public, the psychological training acquired during the years of study – discussion, interaction, criticism, and co-operation – serves as an important background for developing self-criticism. Such training also provides an idea of what is to be expected when working with professional symphony orchestras. (Konttinen, 2008, 124)

An alternative angle on the value of working together with fellow students is provided by Herbert von Karajan. During his student days in Vienna, he supplemented the unimaginative conducting class with a self-help group of colleagues. The students would spend the day preparing the work to be performed that evening in the State Opera. One student would conduct whilst the other four played the score on two pianos. In this way, Karajan estimated that he gained a thorough knowledge of around seventy operas (Matheopoulos, 1982, 246).

Aspects of Panula's methods continue both at the Sibelius Academy and other conductor-training courses. However, it is important to note that the period from 1973 to 1993 is perceived as having been particularly fruitful and was, perhaps, a result of the particular chemistry of students, Panula and positive support from Finnish orchestras (Konttinen, 2008, 124). Recent videos of Panula's teaching (for example Panula, 2012) still give the impression of a teacher who provides space for learning rather than specific instruction.

This is not teaching by example but rather focusing the students' awareness on the way they interrelate with the orchestra.

Interestingly, there are divided opinions amongst established conductors about seeing themselves on film or video. Herbert von Karajan, for example, embraced modern technology and felt he had much to learn from observing himself:

I have myself learned an enormous amount when we did the film: I saw myself. Sometimes I thought I was drunk. I thought, 'How can you do a thing if it makes no sense?' I have changed even my technique – after fifty-five years of conducting. It is the best training for you. You might not believe somebody who tells you this, but if you see yourself you know very well what is wrong and what is not. (in Chesterman, 1990, 17)

On the other hand both Carlo Maria Giulini and Leonard Bernstein felt uncomfortable watching themselves conduct. Giulini experienced a self-conscious paralysis after watching a televised performance of a Mozart *Sinfonia Concertante* that he had conducted (Chesterman, 1990, 74) and Bernstein had to avert his face when watching films of his own conducting (Chesterman, 1976, 72). Although it is worth noting these different opinions about obtaining direct feedback through visual reproduction, as opposed to traditional aural reproduction (recordings), video has come to form an integral part of modern conductor training.

12.4 Interaktion

The *Interaktion* workshops have been taking place at the *Hanns Eisler Hochschule für Musik* in Berlin since 2002 (Interaktion, 2012). A 'critical' ensemble of prominent musicians from German orchestras gives the conducting participants immediate feedback on their conducting. The orchestra provides a mirror to the aspiring conductor that reflects his or her effectiveness as communicator. The orchestra acts as an 'ensemble of helpful partners and mentors' (*ibid.*). As Dr. Elmar Weingarten writes: 'The conductors'

workshops with the Critical Orchestra have broken deliberately with the basic rule of playing music in an orchestra, i.e. following the conductor stringently, whatever he may dictate in an authoritative manner' (*ibid.*).

In practice, a moderator is present to ensure that the workshops proceed in a constructive manner. This moderator also provides support after the session in order to restore, if necessary, the aspiring conductor's self-confidence and provide encouragement for the following sessions (Seyforth, 2006, 32). The *Interaktion* website (the section under 'workshops') provides a short demonstration video.¹¹

Two respondents have participated in the Berlin *Interaktion* workshops and, in addition, one of these respondents took part in an interaction session organized by the Orchestra of the Age of Enlightenment (OAE) in London.¹² For the first respondent the *Interaktion* workshop was 'a most remarkable experience for me in which I learnt more in 3 days than in 3 years' (email correspondence 25 March 2011). This respondent felt that the crucial difference between *Interaktion* and standard format of master-class workshops was the source of 'criticism from an internal base (the players) rather than external observers [conducting teachers]' (*ibid.*). From a leadership perspective, this observation is interesting in that it emphasises the experiential quality of the interaction process between conductor and orchestra. This respondent also writes that the *Interaktion* workshop provided an opportunity to take risks and experiment with new ideas. The opportunity to receive immediate comment gave this respondent real-time feedback on new and 'risky' approaches to conducting.

¹¹ <http://www.dirigentenwerkstattinteraktion.de/en/the-project/workshop.html> (accessed on 16 September 2012)

¹² For reasons of confidentiality, the respondent numbers have been omitted.

The second respondent noted the difference between the *Interaktion* sessions in Berlin and London: the musicians in the latter tended to be more ‘careful’ when they gave feedback to the conductor (email correspondence 12 February 2010). This is not surprising: Berlin musicians are renowned for their habit of ‘piping up’ on issues of interpretation (Rees, 2010). For the purposes of this research, the OAE session in London provided an opportunity for me to act as moderator and therefore gain greater insight into the process.

Apart from referring to mechanical issues such as a reminder that excessive knee movement is not helpful to the orchestral musicians, or the beat disappearing behind the musicians seated in front, two comments by the respondent conductor are of particular interest:

It was particularly interesting to know what is crossing the players’ minds during the piece and also what they think when I do certain movements.

It was very interesting to see that in moments when I was worried with technical issues some players came up with musical requests, and in moments when I was trying to do something interesting musically, some players asked me for technical help. Interesting how our brain has to work. (email correspondence 12 February 2010).

These comments reflect an aspect of learning that can rarely be provided by an external teacher. If orchestral musicians are given the opportunity to convey their views, the content of their perspective can be invaluable to the development of an aspiring conductor. In terms of leadership, this kind of feedback can deepen understanding of human interaction and enable access to otherwise hidden information. For, as Weingarten notes above, the rule of orchestral etiquette is to keep personal opinions at bay and follow the dictates of the conductor. Although this norm is the pragmatic solution for efficient performance preparation, it is an ineffective system for acquiring leadership skills.

12.5 Learning through experience

In the previous two sections, I have described two initiatives that address the issue of leadership as an integral part of conductor training. These initiatives represent ways in which aspiring conductors are encouraged to face a genuine reflection of their leadership ability. Video analysis in the presence of teacher and fellow students (as in the case of the Panula classes) or direct feedback from experienced orchestra musicians (as in the *Interaktion* sessions) have the potential to strip away delusion and pinpoint issues of ineffective communication.

However, initiatives of this kind are rare. When it comes to acquiring leadership skills, there is a wide body of opinion that such skills can only be learnt through experience. This is a view expressed by a number of respondents:

In the case of conducting, I suppose is a thing one must learn oneself [...]
(Respondent 1 – Q.1, 232)

[...] self-confidence has a key role. The best way to get self-confidence is the *experience* of conducting good rehearsals/good concerts/good projects, so it is somehow related to success. (Respondent 5 – Q.1, 232)

Any leadership skills I have, have been gained though *experience*, both as an observer (initially as a freelance violinist) and as a conductor. (Respondent 11 – Q.2, 240)

Wider issues of leadership have emerged through *experience* and increasing senses of responsibility. (Respondent 15 – Q.1, 234)

I feel this quality [leadership skill] has developed in me mostly through *experience* and observing other conductors at work. (Respondent 17 – Q.1, 234)

It all comes down to *experience*. In my case, I have had to grow into myself hugely: when you are more confident in yourself, you have fewer and fewer moments when you come across as an arrogant tit, because you don't need to try so hard to make situations work: trying over-hard = being false, and that usually means bad communication, faux pas, and saying stupid things which are perhaps supposed to be witty but in fact fall terribly flat or alienate people. (Respondent 28 – Q.1, 237)

There can be no doubt that, with or without specific training, a large element of leadership *is* down to experience. As these respondents indicate, a virtuous circle comes about when the outcomes of positive leadership result in growing confidence that in turn reinforces good leadership skills.

However, when the opposite phenomenon occurs (as we have seen in the testing phase in section 11.6) confidence can be undermined and the ability to interact effectively spirals out of control. There is a school of thought that advocates the importance of learning through adversity and that leadership ability is developed in the ‘school of hard knocks’ (Snell, 1992, 135). If benefit is to be gained from negative experiences, Robin Snell observes a three stage process based on his research of managers in organizations:

The first stage was enduring the blow, not being completely flattened or demoralized by it. The second coping stage entailed resisting immediate aggressive or self-destructive urges, retreating instead to a private place for the cathartic work of shouting or crying the shock out of one’s system. Some managers found the counselling support of a colleague helped greatly at this stage. In many cases the third stage came only after the psychological pain had subsided; this was concerned with drawing lessons from the experience. (*ibid.*, 135)

However, Snell also observes the numbing effect of continual ‘hard knocks’. There comes a point when repeated negative experience no longer provides lessons for leadership: ‘the cumulative effect of hard knocks can be psychological numbness and withdrawal rather than moral wisdom and personal growth’ (*ibid.*, 136). This is especially true for conductors who are unable to withdraw ‘into a private place’ but must continue to face the orchestra for the duration of the project.

As Snell suggests above, the support of a colleague can help greatly. At such moments, the intervention of a supportive observer can provide the kind of feedback that helps conductors reflect on problems of leadership.

12.6 Feedback and mentoring

A number of respondents mention the issue of receiving feedback and support from either orchestral musicians or sensitive observers.

Feedback by good musicians to my rehearsing technique was also important, but it only made sense when these musicians were able to keep away unsolved personal problems from their feedback. (Respondent 5 – Q.1, 232)

Certainly, the best conductors I've seen have been the ones who are most approachable for advice from players. (Respondent 8 – Q.1, 233)

And learning about myself (usually AWAY from conducting), sometimes by being faced with very difficult truths by friends/lovers who won't take any shit. [...] I made many mistakes, and was naïve about many managerial matters. But gradually, with a lot of support (and I mean as much emotional support as practical) I started to find my feet, started to be able to plan better, and have a better sense of the bigger picture and the details too (Q.1, 237. [...] just recently I have started to let go of the intense sense of anxiety and envy that any young conductor must feel when trying to 'make it'. (Respondent 28 – Q.3, 252)

These respondents, especially 5 and 28, describe the importance of quality feedback and the way in which such feedback can help with feelings of insecurity and self-doubt.

However, only one respondent alludes to mentoring, i.e. a form of feedback through which a dedicated musician provides support by observing and reflecting on how the leadership skills of the young conductor affect the orchestra.

It seems to me one difference between conducting and more business orientated careers as [*sic*] the lack of consultants for conductors. One tends to exist firmly on one's own. Also in business one tends to have experienced 'mentors' to help and advise you. This practise [*sic*] would be so helpful to young conductors but is rarely available. (Respondent 17 – Q.4, 258)

In the world of business, government and industry, there is evidence to suggest that success is more likely in leaders who have experienced the support of a mentor (Johnson, 1980).

The fact that only one respondent mentions mentoring, and then only when comparing conducting to business leadership, indicates that this form of dedicated feedback is not common practice in the development of aspiring conductors. As Nussbaum notes:

The current system of conductor education may inhibit the development of young conductors, as prominent and experienced conductors increasingly abdicate their responsibility for mentoring less experienced colleagues, leaving them to learn on their own before an orchestra that is often impatient or hostile to inefficiency and inexperience. (Nussbaum, 2005, 62)

At this point, it is important to make the distinction between ‘telephone’ mentoring and mentoring of real-time rehearsal and performance. Evidence gained through conversations with one young conductor suggests that collegial forms of distance mentoring exist between established conductors and their protégés. There are also more formal ‘mentoring’ systems set up by such organizations as the Conductors Guild in the United States. Here, a mentoring committee has been established where members can consult with a roster of some twenty established conductors. This service provides: ‘a confidential resource for conductors to consult with experienced colleagues to receive advice and guidance in their musical careers’ (Conductors-Guild, 2012).

However, these mentors do not observe the young conductors in action, and therefore, with respect to issues of leadership, these schemes must have significant limitations. Most obviously, the mentor’s advice can only be based on the information provided by the aspiring conductor. If the issue for discussion revolves around problems of interaction with the orchestra, the only meaningful response can be one of empathy, because the full picture is not available. When an aspiring conductor is experiencing problems with an orchestra, the issue is as likely to be caused by blocks in his or her perception of the problem as by intransigence within the orchestra. Thus there are inherent restrictions in the effectiveness of mentoring at a distance. When Respondent 17 writes about mentoring it is presumably with someone in mind who provides a ‘spring-board’ for tackling issues based on the direct observation of rehearsal. In other words, a supportive relationship in which an aspiring conductor is able to investigate specific rehearsal issues with the mentor in the safe environment of post rehearsal discussion.

A small number of established conductors do allude to this kind of support, although there is a natural tendency to cover over issues that might appear detrimental to success, possibly ‘because it [looking out for potential problems] entails pessimism of the intellect, [and] constantly facing the prospect of something going wrong’ (Snell, 1992, 137). In an interview, Herbert von Karajan expressed the opinion that younger colleagues should receive help: ‘I know there is a theory that great qualities will always reveal themselves in the end. But you could spare *very* much trouble [*sic*]’ (in Matheopoulos, 1982, 249).

Stanislaw Skrowaczewski (in Wagar, 1991, 253) and Leonard Slatkin (*ibid.*, 262) also emphasise the importance of having an ‘honest manager’ or feedback from supportive friends. In one recent interview, the conductor Daniel Harding reveals with refreshing candour the fact that he has engaged the support of a conducting teacher – Harding likens this to a tennis coach – to help him sort out certain issues in relating to the balance of control with his orchestra:

I wouldn’t be happy if I didn’t see how I could be better and how I am going to get there. The awful thing in life would be to see what you can’t do and not have a plan about how you are going to get there. Then it’s better to be ignorant and think you are good. But if you can see where you are not good and also see how you can make it better, that’s just inspiring. And, not to make any comparison, but let me just say that, ... but you know, Roger Federer has a coach. If you can be that good at something and still have someone come and say ‘no, no, no’ then why the hell can’t the rest of us? (Service, 2011)

12.7 Mentoring in practice: an interview with John Carewe

One well documented example of a successful mentoring relationship is between Simon Rattle (b.1955) and John Carewe (b.1933). In order to investigate Carewe’s views on the mentoring process, I interviewed him in early 2012.¹³ However, as Carewe pointed out, this story is closely documented in Nicholas Kenyon’s biography of Rattle (2002, 76-85). Here, we look at this unique case in order to understand how the relationship developed,

¹³ The interview took place on 11 January 2012 in London. This section (12.7) was sent to John Carewe and received his approval (email correspondence 17 January 2012).

the content of the exchange, the characteristics of the individuals involved, as well as some of the challenges of the mentoring process.

When interviewed in his twenties, Rattle openly acknowledged Carewe's support:

John saved me ten years of mistakes. Because being gifted is only relative. I have a kind of manual gift of getting things across and being able to communicate [...] but I don't have other gifts which are equally necessary and more important. I had to learn *what* I wanted to communicate. (Matheopoulos, 1982, 521)

And later in his career:

Working with Boulez, listening to Furtwängler, yes, those things were important, but the truth is that it was Carewe: 90 per cent of what I know came from him. (Kenyon, 2002, 76)

How did this mentoring relationship come about? Carewe came across the seventeen year-old Rattle conducting a Mozart symphony on a summer-music course. Carewe recognized the talent, but was 'horrified' with many aspects of the conducting (*ibid.*, 77). Conducting tuition was not part of the course content, and Carewe was hesitant about proffering advice: 'I had an internal tussle with myself, wondering whether I should interfere' (*ibid.*, 77). In the event he did interfere and Rattle became 'hooked' (*ibid.* 77) on the teaching of Carewe.

Carewe believes the mentoring aspect of the relationship has endured because Rattle trusts him – when he says something is 'fantastic' (quote from the interview) Rattle knows he is not simply being sycophantic. Curiously, the most challenging period in Rattle's career, his assistantship with the Bournemouth Symphony and Sinfonietta Orchestras, was also a period in which the relationship, according to Carewe, drifted apart:

This too was interesting about him, because it was when he was having his first big successes and getting lots of offers, and I think he was genuinely

embarrassed about it because [he knew I had disapproved of him entering the Bournemouth competition as I felt he wasn't yet ready, and also because] at that stage my career wasn't so hot. I don't think he quite realized that I was very, very proud for him and didn't mind in the slightest. We saw each other but not so regularly. (Kenyon, 2002, 80)¹⁴

It is also possible that this 'drifting apart' was due, in part, to the primary substance of Carewe's teaching. The emphasis of Carewe's teaching, up to this point, centred on his deep understanding of harmonic structure rather than issues of leadership. Carewe had studied with Walter Goehr and Max Deutsch, both students of Arnold Schönberg, and these influences led to the conviction that conductors must understand the harmonic and tonal implications of works in order to organize phrasing, tempi and nuances. From the Matheopoulos interview with Rattle, it would appear that this analysis was also based on the harmony theories of Heinrich Schenker (1982, 521). However, in the initial stages of Rattle's professional career, the challenges faced by Rattle were people-related rather than harmony-related. In Carewe's evocative image, the young conductor was smelling the 'cordite' (quote from the interview) in a formative confrontation with professional orchestras.

Carewe only 'interfered' with issues of technique at a later stage (Kenyon, 2002, 79). From my interview with him, it would appear that the technical aspects addressed by Carewe concerned the use of wrist technique. According to Hans Zender, this is a technique almost unknown to young conductors today and is a heirloom from the time of Richard Strauss (Roelcke, 2000, 84). Rather than simply forming an extension to the arm, the baton is controlled from the wrist and thus enables a more subtle and expressive use of the baton.

As can be seen from the short analysis of this particular mentoring process, the symbiotic relationship between mentor and mentored is successful because the strengths of each

¹⁴ The section in squared brackets has been added at Carewe's request (email correspondence 17 January 2012).

conductor so positively complement one another. This complementary role between the two conductors can be further illustrated by a seeming contradiction: it would appear that Carewe's advice can be both ignored and absorbed:

I've given him [Rattle] various pieces of very considered advice at various times in his life, and always he's ignored it and always he's been right. After things had really taken off for him, I told him what he should be doing [...] He chose the opposite [...] and he was dead right. (Kenyon, 2002, 79)

He's [Rattle has] never quite bitten my head off, but he has very strong views and dismisses things quickly [...] When you perform and when you conduct, you have to believe it is the only way. Sometimes when he snaps back at me I think it may be because I hit a raw nerve! And people who say something to him and have it dismissed might be surprised to find in ten years that he is actually doing it differently! I think he takes on good advice like a sponge takes water. And he comes back to you with all the positive qualities that he has. (*ibid.*, 83)

However, the context of these quotes is clearly delineated. The first quote relates to Rattle's discerning career choices and the second quote to musical interpretation. Thus, once again, we see how Carewe is able to appreciate the areas in which he can be of help. And sometimes his advice *is* blunt: who could be blamed for reacting negatively when a performance of Strauss *Metamorphosen* is likened to 'so many yards of sausage meat' (*ibid.*, 15). But it is the candid nature of this relationship which works well for both conductors.

When interviewed, Carewe emphasised a number of points about teaching or mentoring (which he agrees is a good term to use):

- He [Carewe] cannot help someone with their conducting until they know (and he knows) what it is they want to achieve.
- One can't say everything – some things are simply part of the young conductor's makeup – it is what makes them individuals.
- The need for self-understanding is something you become aware of as you get older.

- So few people avail themselves of what is available – in the case of Rattle, Carewe simply couldn't keep this young conductor away.
- The principle of mentoring is good. However, there are practical difficulties in attending rehearsals and travelling to venues that might be in out-of-the-way locations.
- Lessons with Carewe are not pre-arranged. Young conductors must contact him to arrange each lesson, so that he is assured that they are committed to the learning process.

This section serves to illustrate one of the most successful and well documented mentoring relationships. It is not specifically related to leadership for, in the case of Rattle, it is probably true to say that he comes to conducting with a positive instinct for leadership (see Appendix A for respondent views on Rattle). However, both conductors understand the symbiotic nature of the relationship and how such a relationship can work towards the lasting benefit of both parties.

12.8 Non-conducting courses

A number of respondents mention non-conducting courses that have helped develop their ability to lead and conduct:

There was no training in leadership at any of the institutions I studied at. I did however learn a great deal about leadership from 2 or 3 non-musical courses I participated in my late 20's; one was at the Actors Institute in London, the others were self-development courses. (Respondent 2 – Q.1, 232)

I also learned a lot on seminars with Chungliang Al Huang, a Chinese Tai Ji Master. (Respondent 5 – Q.1, 232)

I took a couple of private lessons as I wanted to work on my speaking voice. Acting coaching as part of a conducting workshop: working on “becoming the music”; finding ways of becoming different characters while still being completely genuine. [One organization] does a yearly seminar, starting last year on leadership for women conductors. I went to [one] which was run by someone who mainly works with business-women. Was somewhat interesting. (Respondent 7 – Q.1, 233)

In follow-up correspondence Respondent 7 enlarged a little on the challenges of the seminar run specifically for women conductors:

In terms of the seminar, everyone in the seminar had very different attitudes to whether there were specific issues for women conductors. I suppose it is a rather thorny issue. The leader of the seminar was used to working with business leaders, and it was very psychologically-oriented – how one's own attitude can influence others – the importance of not undermining oneself; being in control of how other people perceive you. (email correspondence 5 April 2011)

This advice sounds useful for conductors of both genders. And other respondents feel that much can be learnt from other musical experience not necessarily to do with conducting itself.

12.9 Non-conducting experience

Three respondents refer to the experience of ensemble playing and singing, with or without conductors, in order to gain a better understanding about the role of leadership:

I think there is a big difference between conductors who have been chamber or orchestral musicians, or successful soloists, and those who start out purely as conductors, especially in the way they lead and use their authority. (Respondent 2 – Q.7, 269)

I learned a lot about how to lead an ensemble by experience as a professional consort singer (Respondent 5 – Q.1, 232)

Should the conductor be a string player (as Scherchen demands)? Can they really 'lead' if they're not? (Respondent 6 – Q.7, 269)

Recently, numerous established colleagues in the UK have suggested I play my instrument in the groups I also conduct in an effort to “see what works”. Realistically I just can't see how this couldn't affect the leadership identity I've carefully built for myself but then I see my friends playing professionally in the LSO and the Berlin Phil, for example, who really are great conductors when they do leap up from the section to do it and the orchestra has a sense that they're one of their own. But I've also seen the flip side of this. (Respondent 24 – Q.7, 271)

These views find precedent with conductors such as Mstislav Rostropovich, Claudio Abbado and Zubin Mehta. Rostropovich believed that he had the best of all possible schooling in conducting by observing and playing under the finest conductors (Matheopoulos, 1982, 483). Abbado and Mehta joined the bass section of the choir of the *Gesellschaft der Musikfreunde* in order to circumvent the restrictions on attending rehearsals at the *Musikverein* in Vienna. By doing so, they were able to observe and analyse the work of conductors such as Bruno Walter, Otto Klemperer, Josef Krips, Karl Böhm, Hermann Scherchen, Erich Kleiber and Herbert von Karajan (Chesterman, 1990, 86; Matheopoulos, 1982, 81, 341-2). In the end, however, the chorus master became aware that the young Abbado and Mehta only turned up for rehearsals with orchestra (and by implication with the great conductors) and attempted to throw them out of a public rehearsal (Matheopoulos, 1982, 81).

Another form of experience closely associated with conducting is composing. This, of course, goes back to the nineteenth century when conducting was primarily carried out by composers (e.g. Wagner and Berlioz) and into the twentieth century when many conductors also composed (e.g. Furtwängler and Klemperer). One respondent refers specifically to the importance of experiencing the process of composing whilst another emphasises the importance of learning leadership skills from creative musicians:

Especially composers' leadership role [*sic*]. Riccardo Muti asked me: "Why do you study conducting? *Study composition!*" when I talked to him at the beginning of my studies. (Respondent 5 – Q.4, 255)

And especially [learning from] all those musicians who aren't officially conductors, who compose/perform/improvise/direct music in a creative rather than a re-creative way. John Surman is my role model for this. He creates his own music and has the capacity to give players all the space they want within it. His leadership is entirely through the music as a performer/composer. This is how I imagine Bach, Mozart and Beethoven approached their music making. The act of creating new music, new combinations of sound and approaches then becomes leadership. (Respondent 15 – Q.3, 248)

In more recent years, the majority of conductors no longer compose.¹⁵ This is something Simon Rattle believes can result in interpretations that fail to respond to the underlying musical structure: ‘The whole tragedy of the conducting scene now is that virtually none of us are composers. We should be, but we’re not. And it shows. You get a glossy style of surface conducting’ (in Matheopoulos, 1982, 510).

As Respondent 5 mentions above, Riccardo Muti is adamant about the need to ‘study composition *for conducting*’ (*ibid.*, 366). This view is reiterated in Muti’s interview with Robert Chesterman:

When I decided to be a conductor I felt it was very important for me to study composition very seriously, to be able to understand the score. And you cannot really understand the score if you are not able to write a score. Of course, I wrote some music because I had to write music to have the degree. But I never thought for one second that one day I would write a piece of music for posterity. (Chesterman, 1990, 133)

And indeed, it has not been possible to trace any compositions by Riccardo Muti.

The late twentieth-century conductors who started out as composers describe the symbiotic relationship in various ways. Leonard Bernstein does not claim that his analytic ability is greater than that of other conductors. However, as composer his ‘*need* to identify with the composer is so automatic, that his [the composer’s] style becomes immediately apparent’ (Matheopoulos, 1982, 11). Bernstein also refers to the difference spaces in which the two activities take place:

[Conducting and composing] are still extraordinarily different psychologically as activities, since one activity is a highly public one, the other a highly solitary one. And for it [composing] you need a tremendous amount of time, so tremendous an amount of time that time must seem to stop for you while you are composing. You mustn’t feel that you must stop at six, because then the real time of music, which in this case I call real, has to take over; and if clock time is paramount, then you – at least I – can’t compose. If your head is full of Mahler and Beethoven it is very hard sometimes to find your own notes. (Chesterman, 1976, 70-1)

¹⁵ However, it is interesting to note that 11 respondents have given composing as one of their musical skills (see Appendix B)

André Previn does not believe composing is the only route to conducting but he does find it helpful: ‘the ability to fill a piece of paper with notes gives a different perspective to conducting and a more personal attitude towards the hieroglyphics of music and the mystery of music’ (Matheopoulos, 1982, 55).

Similarly, Eduardo Mata finds there is no better way to learn the score than from the perspective of a composer: ‘being able to stand as an interpreter from within the score, rather than in front of it’ makes all the difference in the world (Wagar, 1991, 176).

Pierre Boulez came to conducting through ‘vital’ necessity:

I needed to earn a living, and I needed to promote organizations that didn’t receive much general support at first. And then there was a secondary need – getting to know the instrumental milieu that had never been a part of my conservatory education. (Vermeil, 1996, 19)

Interestingly, Boulez downplays the importance of composing as an influence on his ability as conductor. As can be seen from the above quote, the overriding direction of influence has been the practical insight conducting has brought to his composing. In answer to the question whether it is useful for a conductor to be a composer, Boulez responds:

The only times it is useful and profitable for a conductor to know something of composition are when he is confronted by a complex score. [...] It is certainly no disadvantage to have studied and practised composition – on the contrary. None the less, there are musicians who have a more intuitive knowledge of things, and they should not for that reason be dismissed. (Boulez, 2003, 11-12)

However, observers of his conducting believe otherwise. William Glock remembers the words of a friend who praised Boulez’s conducting of *La Mer* by Debussy:

‘How marvellous [...] to hear *La Mer* without thinking about the sea!’ What he meant was that Pierre had approached the music from the *inside* without trying to evoke its title or superimpose images on it. (Matheopoulos, 1982, 34)
[original italics]

Finally, respondents acknowledge the insight gained from simply observing musicians who inspire novel approaches to interpretation and music making. Two respondents in particular acknowledge the value of such experience to their conducting:

Seeing my favourite musicians play (of different genres too) can be equally inspiring and enlightening. Joanna MacGreggor, Tackas Quartet, Steely Dan ... they all care for the music. (Respondent 22 – Q.3, 250)

[...] watching hours of masterclasses with [György] Kurtag and [Ferenc] Rados, and taking meticulous notes so as to take in every word and every idea. It has completely shaped my way of thinking about music. (Respondent 28 – Q.3, 253)

And for this last respondent, life-experience itself is a valuable resource for leadership and conducting:

It truly is the case that everything you learn about life, and about *yourself*, and every way in which you grow as a person, in confidence and knowledge and security and openness, you bring to bear on your leadership and your conducting. (Respondent 28 – Q.1, 237).

12.10 Books

The final question to be analysed is question 2 in which I asked ‘have you read any books on leadership which you have found helpful? If so, please list and explain briefly how they have helped.’

A majority of respondents (19) have not read any books specifically on the subject of leadership. One respondent has searched for relevant books but not found anything that dealt specifically with leadership issues relevant to young conductors (Respondent 9). In contrast, Respondent 12 has listed some twenty-five books on leadership that are categorized under four headings: spiritual leadership, operational leadership, strategic leadership, and emotional leadership. This particular conductor is exceptional in his interest in leadership and has introduced me to much relevant material.

Attitudes towards books on leadership, and what they can offer conductors, differ widely.

At one extreme, these books are regarded as lacking relevance to the art of conducting:

While I'm sure there must be some literature that would be helpful, 30 minutes on the podium is surely a more effective learning experience than a shelf-full of management texts. (Respondent 11 – Q.2, 240)

I sometimes find myself browsing through these books at airports [...] I don't think this could be helpful to me. Sure, a lot of the scenarios are transferable but somehow they have nothing to do with music. (Respondent 29 – Q.2, 245)

At the other extreme, whilst not alluding specifically to books on leadership, books can be seen as a source of inspiration and self-reflection:

As a result of visiting a psychotherapist on a regular basis, I have been encouraged to read a book [...] the advice it contains is applicable not only to living a better life but also in finding ways of getting the best out of people. (Respondent 8 – Q.2, 239-40)

In early years (youth), I learned an enormous amount of leadership role from reading about Japanese historic heroes such as Ieyasu Tokunaga, Nobunaga Oda, Hideyoshi Toyotomi, etc. Also, since I was a footballer, so I read about famous players such Pele, Beckenbauer. (Respondent 10 – Q.2, 240)

... [book x is about] various energies *within* me and common aspects of spiritual energy ... they are a creative and authentic performance resource (Q.2, 240) [book y] is really about my adaptability to various leadership styles in a rehearsal and management environment. As the health of one is connected to the health of the other, I need to cope with leadership in both (Q.2, 242) book z] also good for not taking oneself seriously, and helping one not to disappear up one's ass. (Respondent 12 – Q.2, 242)

I have not read any book about leadership exactly, I've read a lot of those about technique skills, harmony, counterpoint, orchestration, history, composers and musicians biographies, etc... about philosophy, and all of them helps [*sic*] me to grow [...] (Respondent 14 – Q.2, 242)

I find books to be about bringing things to life: music books have to make me glow with excitement, otherwise I cannot be bothered! And likewise other books, especially history or mythology or other non-fiction: it widens one's sense of the world, gives one a sense of different times and places. In that sense, it gives me food for my soul, which I then take on into my role as a 'leader' in terms of the passion that I bring to my work, and which I try to offer to people I am working with. (Respondent 28 – Q.2, 244-5)

I have certainly read books on leaders who possess qualities I admire; from Gandhi to Mandela etc, but this would usually be in a political arena. I don't

think I have ever read book solely based on the issue, or study of, leadership.
(Respondent 30 – Q.2, 245)

Appendix A lists all the books referred to in the answers to this question and includes the respondent comments on these books. The range and variety of books is wide. As can be seen from the appendix, books specifically on leadership form only a small proportion of the literature.

Finally, although not a book, one respondent refers to the experience of a film (The Legend of Bagger Vance) and its influence as ‘a personal and also a spiritual dimension of leadership’ (Respondent 5 – Q.7, 269). This film depicts the redemption of a young golfing champion (Junuh) who has lost his game and self-respect through the harrowing experience of war and subsequent alcoholism. Interestingly, watching the film not only explains this respondent’s association of the mystical character of Bagger Vance (the caddy) with a spiritual dimension of leadership but also the importance of finding an authentic stroke (i.e. gestural stroke) as well as the ability to really listen and allow the sound of the musicians to fall into place. The following extract provides an example of these ideas:

Bagger Vance: Yep, inside each and every one of us is one true, authentic swing. Something we was born with. Something that’s ours and ours alone. Something can’t be taught to you or learned. Something that got to be remembered. Over time, the world can rob us of that swing and get buried inside us under all our woulda’s and coulda’s and shoulda’s. Some folk even forget what their swing was like. You keep swinging.

Junuh: I don’t have any [golf] balls.

Bagger Vance: Don’t worry about the hitting the ball or where it’s gonna go. Just swing the club. Feel the club. Close your eyes.

Junuh: close my ...

Bagger Vance: You can’t make that ball go in. You have to let it. Feel the club. Feel the weight of the club. A deep perfect line. Dropping in, soft as butter.

Listen to the sounds of the night. Keeping swinging that club until you're part of the whole thing. (Redford, 2000, 48:24)

Perhaps the association of a Hollywood film and conducting is tenuous. However, it is instructive to learn that respondents find inspiration for leadership in unlikely places.

12.11 Conclusion to chapter 12

This chapter has introduced a variety of approaches for integrating leadership into conductor training and development. The purpose has been to demonstrate the wide variety of viable methods for increasing the effectiveness of time spent in front of orchestras. This approach has also been carried forward into the section on experience: i.e. looking at a variety of ways in which experience can increase an individual's ability to take on the role of leader and conductor.

Many of the problems encountered by young conductors, both in their training and in their early experience, arise from the fact that an orchestra is a collection of human beings, not an instrument. An instrumentalist can have training from a teacher, and practise an instrument in private until he or she has mastered it. A conductor cannot begin to 'practise' without engaging with people. This difference, between the availability of, for example, a violinist's inanimate instrument, and the living presence of an orchestra, is the primary challenge of conductor training: the limitations on time, space and the running costs of providing an orchestra to practice on, are considerable. The solutions pioneered by Jorma Panula at the Sibelius Academy in Helsinki, go some way to solve this problem. In Helsinki, the cost of providing a 25-piece 'rehearsal band' on a regular basis (see above, section 12.3), is seen as a viable investment in the conducting class.

Understanding the time spent in front of an orchestra as an investment also emphasises the need to get the maximum value out of exposure to the practice orchestra. The use of video

and the ‘critical orchestra’ (*Interaktion*) would appear to make good use of the orchestra’s time. And at post-conservatoire stages in a conductor’s development, the employment of a discrete mentor can help to maximise the learning potential of rehearsal and, in the words of Simon Rattle, save years of making mistakes (see above, section 12.7).

The second way in which the comparison between instrument and orchestra is pertinent is in connection to garnering life experience. As an inanimate object, the musician’s task is to enliven the instrument in order to communicate the living moment of the music. In the hands of a consummate musician, instruments respond as if vibrating with a living presence. The conductor’s ‘instrument’ however is already alive. It is living but not always animated. From a leadership perspective, the conductor’s role is to engage the interest and imagination of the orchestral musicians. Two established conductors refer to the dangers of working with uninterested musicians:

He must, at all times, be able to interest his orchestra; the conductor who bores it is lost after the first five minutes. (Dorati, 1963, 68)

I have an old personal maxim: if an orchestra is tired they can cope, if an orchestra hates a piece they can cope, if the orchestra hates you they can cope, but what they can’t cope with is boredom! If an orchestra is bored you might as well go home because nothing is going to sink in. (André Previn in Wagar, 1991, 221)

Life experience – be it from working under great conductors, composing, observing other genres of music, books, films and a host of other forms of experience not referred to by respondents in the context of this research – can enhance an aspiring conductor’s ability to engage with musicians and animate their interest and involvement.

Chapter 13

Conclusion

In answer to question 5 of this survey, a large majority of respondents perceive leadership as a relevant skill to conducting orchestras (see chapter 9). Out of the 31 respondents, only Respondent 25 admitted that he (or she) has not given the issue of leadership much thought. However, the reaction of this respondent possibly reflects a widespread attitude to leadership within the conducting profession in general: either the act of conducting is perceived as synonymous with leading, as indicated in the section on formal authority (9.4) or, in the absence of direct reference to leadership, the issue simply does not feature as an important aspect of conducting. The remarkable contrast between perceptions of conductor-leadership from outside the profession to perceptions of leadership from within would indicate a more fundamental reason for this lack of leadership awareness. As we have seen, chapters 1 to 4 of this thesis provide evidence of a fascination with the leadership role of conductors on the part of outside observers, as well as some genuine insights into aspects of leadership. This is in stark contrast to the lack of engagement with issues of leadership by conductors as reviewed in chapter 5.

Evidence suggests that the reason for this lack of engagement with leadership issues is the fundamental belief that the ability to lead is an innate attribute – a talent a conductor is either born with or not. Direct evidence for this is provided by the numerous quotes from established conductors (section 6.1) as well as some of the respondents themselves (section 10.8). The most extreme consequences of such a deep-seated belief in innate ability are a) the dominance of snap judgements about young conductors – they either have ‘it’ or they don’t – as exemplified by the testing phase (sections 1.1 and 11.6), and b) prejudices against conductors who do not conform to the alpha-male image of the conductor (section 10.9). As pointed out in the conclusion to chapter 11 (section 11.19), this natural selection

process is both indiscriminate and blunt – it favours the survivors but not necessarily the best musicians.

If, however, one recognizes that leadership is an integral part of the discipline of conducting, how can this recognition influence the development of aspiring conductors? And what are the core leadership concepts that have arisen out of this particular research project? I propose three elements that provide a foundation for understanding the leadership specific to conducting orchestras: exploring personal authenticity, theoretical understanding of conductor-leadership, and practical suggestions for increasing the learning potential of experience.

13.1 Exploring personal authenticity

Closely allied to the issue of innate ability is the need for aspiring conductors to understand their own unique attributes. If the ‘born conductor’ approach, as discussed above, can be perceived as a block to developing leadership, then the ‘what have I been born with?’ approach can help aspiring conductors understand their own preferences for interacting with orchestral musicians. We have seen how some respondents, as well as established conductors, emphasize the importance of finding a personal voice (section 10.2). And, as mentioned on page 134, the term ‘personal authenticity’, is a concept adopted from the material of Respondent 5. Adopting this term places the emphasis on an inner search, rather than looking for some original ideas to market one’s career as a conductor. Only through a thorough understanding of one’s personal emotional responses to the world, can one hope to deal with the immediacy of interaction with orchestral musicians.

How this activity is undertaken is a matter of individual choice. Within the context of this thesis a number of approaches have been referred to: understanding one’s individual view of the world or *Weltanschauung* (section 2.6), the use of personality tests (section 2.9), and

the ways conducting teachers can help students become aware of unintentional and negative physical signals (section 5.5). Naturally, there are many other means of ‘digging deep’ and finding a suitable approach is part of the process of discovery.

In addition to introspective methods of self-discovery, it is possible to gain a degree of self-understanding through the catalyst of observing others. In chapter 10, we have looked at the views of conductors who recommend observing less effective conductors in order to learn what not to do (section 10.1), and also the value of learning from great non-conducting musicians (section 12.9). In this context, there might be potential in emulating the experience of the young Kirill Kondrashin (section 5.7) by observing the rehearsals and workings of conductor-less orchestras such Spira Mirabilis¹ in Italy or the Orpheus Ensemble² in New York. These orchestras achieve excellence through dedicated musicianship in a process similar to the Persimfans of Kondrashin’s youth.

Understanding one’s personal preferences and, by inference, personal approach to music making, should also increase an aspiring conductor’s ability to find the balance between self-expression and fidelity to the work or *Werktreue*. Chapter 4 (section 4.4) touches on the philosophical debate of *Werktreue* in respect of conducting. Whether the conductor perceives of himself or herself as a representative of the composer (section 4.9), or an embodiment of the music in the way an actor embodies character (section 11.2), or indeed any of the other metaphors touched on in this research, it is especially important for conductors to find an inner connection to the music in order to convey this to the orchestral musicians.

Perhaps more than other practical musicians, conductors cannot hide behind the ‘shoulda’s’ of other people’s expectations (section 12.10) – any communication that is not

¹ <http://www.spiramirabilis.com/> (accessed on 15 September 2012)

² <http://www.orpheusnyc.com/> (accessed on 15 September 2012)

embedded in the personality of the conductor will be rooted out by the orchestral musicians. In this sense, exploring personal authenticity is an active discovery and development of inner attributes rather than the passive acceptance of fate as the arbitrator of talent, i.e. the ‘born conductor’ syndrome.

13.2 Theoretical understanding of conductor-leadership

As we have seen, leadership theory is an integral part of organizational studies. In this research, I have set out to discover the strands of leadership theory most relevant to the conducting of orchestras. The following theoretical frameworks have evolved out of the data provided by the 31 respondents as well as the material set out in the first four chapters of Part I of this thesis. Whilst theory can never replace practical experience (a view reiterated consistently in the literature on conducting), the following frameworks can help position a conductor’s personal approach to leadership and also inform a contextual understanding of the interaction with orchestras. The first framework is an extension of the ‘conductor leadership continuum’ proposed in the conclusion to chapter 9 (section 9.10), and the second framework combines transactional/transformational leadership theory (sections 1.1 and 11.11) with issues identified in the respondent data.

The ‘conductor leadership continuum’ spans modes of leadership from the concrete to the abstract. At the one extreme is the ‘concrete’ reality of the positional power of the conductor defined by the podium and its focal location in the orchestra. At the other extreme is the abdication of power and subservience to the will of the composer – the conductor as conduit for the music. These two extremes can also be understood as the master/servant dichotomy referred to by Lydia Goehr (section 4.4). Between the two extremes lies the power or influence derived from the personal attributes of the leader. This is the area that is affected by the personality of the conductor and, as we have seen above, the area of influence requiring a keen sense of self and emotional intelligence. At the

‘concrete’ end of the personality continuum is the ability to use rational means to persuade and convince. For example, this might include fresh insights in the performance of familiar music or enabling players to understand an ensemble issue by directing their attention to other sections within the orchestra. At the other end of the continuum is the less definable personal attribute of charisma which, as indicated above (sections 4.8 and 11.17), can be as dependent on context as on the personality of the conductor. Between the two extremes of the personality continuum are rational faith and trust. These attributes might be established through an orchestra’s previous experience of a conductor and/or the conductor’s reputation to lead successful projects.

The purpose of this continuum is to understand the leadership possibilities available to a conductor. Each form of leadership is relevant and every conductor will have his or her natural bias to one particular area of the continuum. The continuum is not prescriptive but simply a theoretical framework, the understanding of which can help inform conducting leadership.

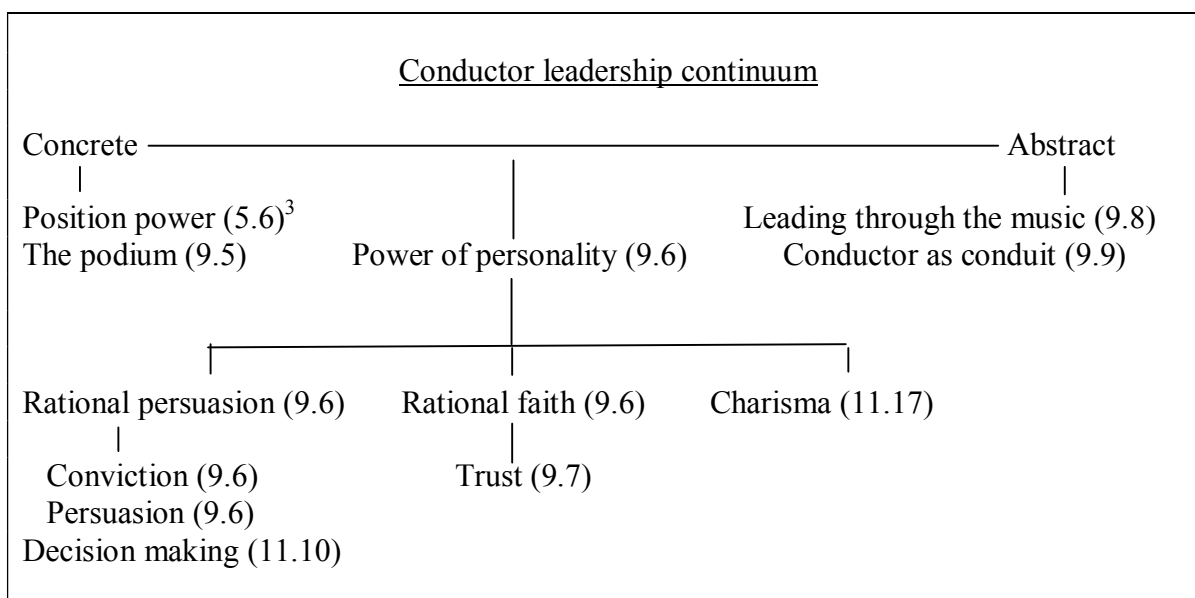


Fig. 2 Diagram of conductor continuum.

³ All references refer to sections in this thesis.

The second theoretical framework defines the two basic modes of interaction between conductor and orchestra. Once again, it is not prescriptive. Both transactional and transformational leadership are relevant and dependent on context and the needs of the situation. Similarly, individual conductors might find they have a personal preference for the manner in which they interact with the orchestra. However, it is worth understanding how this preference is placed in a theoretical context.

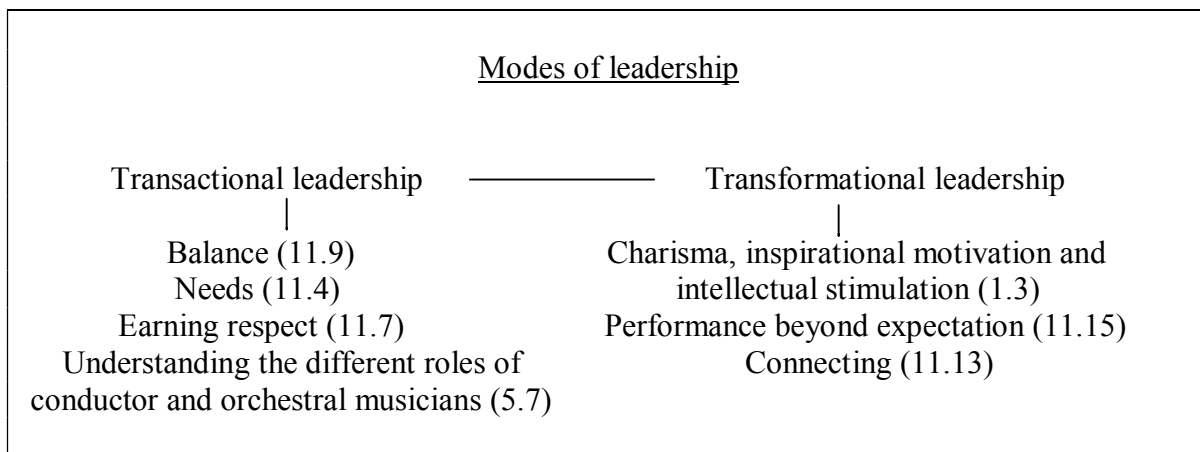


Fig.3 Diagram of modes of leadership

Transactional and transformational forms of leadership have been referred to throughout this thesis. They are the modes of conductor leadership that have received the most attention from organizational researchers (see chapter 1). In contrast, the respondents – with the possible exception of Respondent 12 (Q.5) – do not refer directly to these modes of leadership and, from the evidence of the Tom Service interview on page 176, transactional and transformational leadership are often perceived as an either/or choice. But as Boerner *et al* point out (section 1.3) not all orchestras respond to a transformational form of leadership. The needs of these musicians and the contexts of the orchestra require a transactional approach. An obvious example would be the execution of complex contemporary music. Indeed, I propose that awareness of these two modes of leadership might assist young conductors in providing orchestras with appropriate modes of leadership in diverse circumstances.

13.3 Practical suggestions for accelerating leadership experience

A thorough understanding of leadership can only be acquired through experience. This bald statement is probably the closest one can get to a universal truth about leadership development. The problem with the leadership of conductors is the immediacy of interaction with orchestras (the followers are always present) and the relatively short periods in which this interaction takes place. Thus the space and time to learn ‘from experience’ is very limited.

I have already argued, in the conclusion to chapter 12, for the need to find the resources to increase student exposure to orchestras in training (section 12.11). However, an important point about acquiring the ability to lead is that it cannot develop effectively in the presence of a rival leader, i.e. a teacher. If young conductors are to gain the most from the experience of leadership, the interaction with the orchestra needs to be direct and uninterrupted. Maximizing the learning potential of this direct and uninterrupted interaction appears to be a challenge that few training schemes meet. This is maybe, in part, because leadership is not recognized as an integral part of conductor training. That said, the exposure of student conductors to orchestras is not specifically addressed by this research and an in-depth analysis of conductor training programmes might cast a different light on this problem.

Two means of separating the experiential aspect of leadership from the assessment process have been discussed: they are the use of audio-visual recordings (as pioneered by Jorma Panula) in order to maximise the time for reflection and analysis in post-rehearsal sessions (section 12.3), and mentoring (section 12.7). The small number of conductors referred to in this thesis who are able to find an empathetic mentor and, most importantly, have the courage to accept the presence of this mentor in rehearsal, have benefitted from this support (page 205). In respect of acquiring leadership skills, I believe there is benefit to be

gained from the principle of real-time mentoring (as opposed to telephone mentoring) and further research into this area would be of interest.

The third scheme for increasing leadership awareness is the *Interaktion* workshops pioneered in Berlin (section 12.4). Uniquely, this scheme puts aside professional etiquette and gives the orchestral musicians the opportunity to provide immediate and critical feedback. Respondents who have taken part in these workshops find them helpful and express their surprise at the kind of issues raised by the orchestra: as we have seen (page 201) feedback from the orchestra can indicate issues contrary to the natural leadership instincts of the young conductor. Receiving this information directly from supportive orchestra musicians can be a powerful learning tool.

These proposals for accelerating leadership experience have emerged from the views and experiences of respondents reported in this research. There are likely to be other schemes. However, the key point is to find learning systems through which the instinctive leadership capabilities of aspiring conductors are not undermined but through which they can develop and hone their leadership skills.

13.4 Further research

For the purposes of this research, it has been deemed necessary to take a broad-brush approach to the issue of leadership and conducting. It has been exploratory in nature rather than looking at specific aspects of leadership development in conductor training. For example, analysis of leadership training at conservatoire level has relied solely on the views of the 31 respondents. The only reference to provision of leadership awareness is provided in the quotes from a selection of conservatoire websites (pages 191 to 192). At the start of this research, I did manage to interview two eminent conducting teachers. However, without the ability to ask specific questions on leadership training, the interviews

reflected the personal experiences of these conductors and, as noted in section 8.1, the tendency to ‘speak for posterity’ on issues of leadership. Now, with the results of this research, it would be interesting to investigate how conservatoire training programmes address theoretical and practical issues of leadership. Targeted questions might revolve around the use of audio-visual recording, the encouragement of self-help groups (as for example, on pages 197 and 211), the assessment of talent at admission (musical, technical and leadership potential), teaching of leadership theory, and so on.

Another relevant line of inquiry would be the issue of identifying young musicians with leadership talent as suggested by Sabine Boerner (page 12). In the context of the United Kingdom, for example, it would be interesting to analyse the proportion of student conductors who come from specialist music schools compared to public and state schools. Some public schools have a reputation for producing leaders and specialist music schools have a high proportion of the musically talented. How do these different education systems affect the nurturing of conductor talent? And how do teachers at these schools perceive the development of young conductors? How are young musicians with conducting aspirations given encouragement?

One of the most constructive findings of this research is the concept of mentoring. It would appear that mentoring in real-time (i.e. mentors who attend and observe rehearsal) is not common. It is important to emphasize that mentors are not teachers – they are there to provide feedback and act as an ‘ear’ to the concerns of aspiring conductors. Do aspiring conductors see mentors as useful to their leadership development? What are the barriers to a more universal acceptance of mentors? What kind of person is suited to mentoring? Must mentors be conductors themselves? These, and many other questions, need to be researched.

13.5 Strengths and limitations of this research

In order to access relevant material for this research, it has been necessary to cast a very wide net. This has enabled me to explore ideas and concepts that might not have become apparent if the research had been more targeted. For example, the rich and varied material from the respondents has been treated as a source of ideas rather than to make comparison between the sample of the 31 aspiring conductors. It would have been interesting to use the comparative model of Murnighan and Conlon (1991) in their study of British string quartets in order to compare the career paths of aspiring conductors with their views on leadership and conducting. However, unlike the string quartets in the Murnighan and Conlon study, the careers of the respondents have in many cases not unfolded, as yet. Thus it has not been possible to investigate a correlation between the success of respondents and their exposure to issues of leadership. Such comparison might have been possible with more established conductors but apart from the almost insuperable challenges of accessing such information, the immediacy of the material provided by the younger colleagues is, as pointed out on page 92, potent.

My position as researcher has been discussed in detail in the chapter on the research methodology (section 8.6). Here, and at other points in the research, I have referred to the ethnographic approach to collecting and working with the research material. It will have become apparent that the thesis relies predominantly on written material rather than on direct observation. This might appear strange for a subject that is so obviously based on a predominately wordless activity. The main advantage of relying on openly available material is that my sources can be easily verified or, in the case of the respondent material, checked against the complete, unedited (although anonymized) data in Appendix A of this thesis. The problem of gaining access to observing rehearsal has also been discussed in the chapter 8 (section 8.5). Naturally, as an orchestral musician, I do have access to rehearsal in projects that I am involved with. However, they are with a limited number of conductors

and not necessarily conductors who would be willing to take part in a research project of this kind. Here are a few examples of the sort of leadership issues one might observe in rehearsals:

- The ‘good’ conductor who allows orchestra to warm up and get used to the acoustics by playing a complete section at the start of the rehearsal. The ‘bad’ conductor who breaks off after a few bars. This results in orchestral musicians starting with a defeatist attitude towards rehearsal.
- The ‘good’ conductor who starts rehearsing a section at the beginning of a phrase. The ‘bad’ conductor who starts in the middle of a phrase. This is similar to starting on the wrong foot – it takes a few bars to find the natural weight of the music.
- The ‘good’ conductor who uses language imaginatively. The ‘bad’ conductor who describes what he or she wants in technical terms. For example, ‘a short violent crescendo with gradually extended note lengths culminating in fortissimo’ rather than ‘like the roar of a lion’.
- The enabling conductor who listens to what the orchestra offers and then adjusts his or her gestures accordingly. The conductor whose technique is so clear that orchestras are forced to submit to his or her intentions. This reduces the orchestral musicians to sound technicians rather than creative musicians.

The problem with using such observation in a research thesis is two-fold: few conductors would feel comfortable or agree to the use of this material, even if anonymized. Secondly, using the material in such a way gives the impression of incompetence on the behalf of the conductors lacking leadership awareness. In reality, the incompetence is only in aspects of leadership – these conductors are fine musicians with imagination and genuine dedication to the music. Thus, the predominant use of printed material has helped me, as researcher, to maintain an objective distance from the research material and ‘listen’ to the concerns and generous contributions of the 31 aspiring conductors.

When I first mooted this research, a friend and colleague asked (somewhat sceptically) whether I was intending to discover the ‘secret’ of conducting. I answered then, as now, with an emphatic ‘no’. However, I feel justified in stating that the understanding of leadership is a key aspect of conducting. The training of musicians in general has traditionally rested on the twin pillars of musicianship and technique, and the training of conductors is no different. However, as the one class of musician who (uniquely) has to produce musical sound through the actions of others, leadership is an important ingredient in the discipline of conducting. I believe this research indicates that leadership, in all its manifestations, plays a key role in the conducting of orchestras. Together with musicianship and technique, the exploration of leadership should form the third pillar of conductor training and development.

Appendix A

Complete material from the survey of respondents

Question no.1

Training: How has the issue of leadership been dealt with in your formal training as conductor or in any other courses you have taken part in?

Respondent 1

Frankly speaking, i think that i haven't had any course in which i have dealt with leadership. In the case of conducting, i suppose is a thing one must learn oneself but if we consider that a conductor leads and orchestra therefore we learn to lead in a musical level.

Respondent 2

There was no training in leadership at any of the institutions I studied at. I did however learn a great deal about leadership from 2 or 3 non-musical courses I participated in my late 20's; one was at the Actors Institute in London, the others were self-development courses.

Respondent 3

Not Officially under the title of leadership, however it is difficult to teach conducting (well) without incorporating the fact that you are conducting a group of people.

Respondent 4

The issue of leadership has been hardly dealt *directly* in my formal studies. In some cases it was mentioned, as a result of a discussion on other matters (posture, conducting gestures, the art of rehearsing) but the issue was never really targeted. However, in some master classes I took the teacher did issue this problem more specifically.

Respondent 5

First of all, for me the key to "leadership" is that it is about how to understand the score and how to become more and more authentic in conducting both the score and the orchestra's sound. It is not about trying to be Mr. Perfect.

Leadership was an important point at the reviews of my rehearsals when I studied orchestral conducting. But it only made sense when the teacher was a conductor who had strong leadership skills himself combined with the ability to be aware of these skills. It made no sense when the teacher himself did not overcome his fear of working with the orchestra. Feedback by good musicians to my rehearsing technique was also important, but it only made sense when these musicians were able to keep away unsolved personal problems from their feedback. I learned a lot about how to lead an ensemble by experience as a professional consort singer. And self-confidence has a key role. The best way to get self-confidence is the experience of conducting good rehearsals/good concerts/good projects, so it is somehow related to success. I also learned a lot on seminars with Chungliang Al Huang, a Chinese Tai Ji Master.

Respondent 6

Not really. I did not study conducting in any formal sense, or on a course. Rather I used my time as a professional player to observe others at work. I took ideas – good and bad! - from conductors I was working for.

Respondent 7

Leadership as in relationship between orchestra and conductor, only informally in conversations, class etc, a lot of which is can still be negative eg. How to deal with orchestras which hate you....

Arts Leadership certificate at Eastman. This is a course for all musicians, not just conductors. Although it is called leadership it is more training musicians to be good entrepreneurs and administrators. Courses which I took included:

Grant-seeking

Orchestral programming

Speaking to audiences

Administrative internship at Baltimore Symphony Orchestra

The Future of Classical Music

Others:

Acting coaching:

I took a couple of private lessons as I wanted to work on my speaking voice

Acting coaching as part of a conducting workshop: working on “becoming the music”; finding ways of becoming different characters while still being completely genuine

[An organization] does a yearly seminar, starting last year on leadership for women conductors. I went to [one course] which was run by someone who mainly works with business-women. Was somewhat interesting.

Respondent 8

I have never really had formal conducting training. I am about to undertake lessons but I should confess this quite early on. I have taken a lot of advice and sought help throughout my many assisting jobs and doing those it has become apparent that leadership coupled with self-confidence, is at the core of being a good conductor. Certainly, the best conductors I've seen have been the ones who are most approachable for advice from players.

Respondent 9

I think that this is the weakest point in today's conductors education. At least it was in my case and the case of the bulk of my colleagues either from [my country] or from abroad. It has always been seen as a part of the conductor's charisma, something that can never be taught, something which the conductor has to be born with. Nevertheless, my teachers have always said that strong leadership (in the field of conducting) comes from a thorough knowledge of the score and all aesthetical, historical, social and interpretative circumstances which should lead to a personal interpretation of the musical piece. But that alone is not enough and more in the case of young conductor which does not have an impressive career to work in his favour in front of an established, professional orchestra. However, in my experience I have noticed that the first 10 to 15 minutes of the first rehearsal with an unknown orchestra are determinant for the future relationship of the young conductor with that orchestra. That first impression is very strong and the footprint that leaves will be very hard to change for the good in the future unjust as it may be.

Respondent 10

Almost none. There were some conducting teachers mentioned the “leadership” issue vaguely, or very generally, but never been addressed in depth.

Respondent 11

Leadership was covered only briefly and tangentially in my formal training. Some basic aspects of psychology and body language were covered but not in any depth.

Respondent 12

My first conducting course was my best – Robert Erbes’ class at Michigan State University. Pedagogically sound, highly organised and we conducted a student orchestra every week. Rehearsal strategies and body language as well as one to one feedback on videoed rehearsals and player evaluation forms at every rehearsal
Thereafter, no real leadership advice. It’s assumed to be implicit in the art of conducting, which is absolutely not true. Because leadership is contingent on situation, and young conductors today face myriad challenges at work, technique is only one part of it.

Vladimir Ponkin & Statskapelle Weimar 1 week the removal of the beat from conducting, to create space for the players (whether they want this or not!) – after Oleg Proskurnya and Leonid Korschmar: St Petersburg 2 weeks both Musin students, following the school of “no downbeat” to give space for the players to form the ensemble that the conductor wants. BUT, totally prescriptive. Only room for the players to do what you want, not what they want.

Respondent 13

I had very little traditional training. I mostly have been working together and for conductors as assistant or coach. I never being talking with some of the conductors I have been working for about leadership. In some courses in Vienna leadership was particularly underlined as a key factor in conducting, a sort of statement with any relation with musical authority and knowledge. Keeping a formal distance to the orchestral musicians or dress formally for rehearsals, for example, was a way to state your one leadership skills, according to them.

Respondent 14

Only technically... a good knowledge of technique skills, clear and naturally movements, a great knowledge of the scores, instruments, orchestras, composers, history, etc., but any more.

I think that conductor’s leadership needs all this things, but are nothing if there are not soul, passion, way of life, and respect for the music and musicians.

Is very important to know how and what think the orchestra when it’s playing. What they needs, and feel the communication in two ways. The musicians want to see honesty, security and complicity on conductor’s eyes.

Respondent 15

I have only been shown leadership through the music itself i.e. suggestions of how/why/when to move your hands to reveal something. Wider issues of leadership have emerged through experience and increasing senses of responsibility.

Respondent 16

Extensively, including all aspects of orchestral leadership. Factors discussed include management of players, both musically and psychologically. The relationship between the conductor and his/her players i.e. autocratic leadership versus team player. Choice of repertoire, factoring in areas such as popularity and levels of difficulty. Gesture and personality, i.e. how does a conductor’s physical and mental presence on the podium have an effect, either positive or negative, on the performance standards of the orchestra?

Respondent 17

Leadership as a skill for conducting has been rarely addressed or discussed during my training. I feel this quality has developed in me mostly through experience and observing other conductors at work.

My first degree was in Music Education and how to manage large groups of musicians was explored with efficient management techniques suggested. This was mostly to do with 'crowd control' and keeping a group engaged and therefore learning efficiently. In my training with orchestras keeping a group engaged relies on one's personal musical voice being interesting, reflecting this in gestures as much as possible and keeping talk to a minimum. When speaking to the group saying something that matters in a concise way and without attaching an attitude to it. Good leadership also requires respect of all those you work with and their role, no matter whether big or small. This quality has been taught mostly by demonstration by the teacher. Good decision making is also vital and is also rarely discussed.

Respondent 18

It really hasn't been dealt with. Several conductors – Diego Masson, Roger Norrington – have stressed to me the importance of having a good working relationship with the orchestra without becoming, as such, friends with the members, which might undermine one's authority. In general it seems to me that the leadership aspect of conducting isn't usually 'taught' or discussed – all conductors seem to think that a conductor's relationship with the band is completely personal, and that the most important thing is to try and be yourself – anything else and the orchestra can see through it.

Respondent 19

It was an important part of the curriculum at the University of Michigan. As my teacher Kenneth Kiesler had been the music director of several orchestras, he was always interested in training us to not only be good conductors, but how to also be good music directors as well. We were at many times put in charge of rehearsals, student orchestras, and various projects. Through these experiences, we got a taste of what it takes to work as a team (which is probably the most important part of leadership), the importance of efficiency, and how to solve problems on a variety of levels.

Respondent 20

The first 4,5 Years, it took a very little part on my training in Vienna. During this time, my formal training as conductor in Vienna was concentrated on a conductor technique, musical analysis, historiography, conversations about historical performances, traditions of many works in the performance history of Vienna, Harmony, counterpoint, etc... Only few (very few times, three or four sessions) the assistant of Maestro L. Hager, works with me in order to get a better "leadership image" in front of the orchestra or musician's group. In this sense everything was very cold.

At the last three semesters (end of my training in Vienna), after the teacher change at the University for Music of Vienna (L.Hager went and M.Stringer came as professor to Vienna), Maestro Stringer worked a lot of times with me: Position and movements to come in, come out and to stay on the stage, face's expressions, voice intonation during the rehearsals. Everything as strategy to perfection the "leadership aura" and get a better communication with the orchestra

Respondent 21

The question of leadership did not come up in my formal training i.e. school/university/music lessons.

Respondent 22

Physically – How you stand, how you breathe, the way you look at the instrumentalists in front of you, the way you present yourself in general.

Mentally – Some suggest reading books by leading entrepreneurs. I have found that this helps, but generally only to confirm my own thoughts on how certain situations can be dealt with. Reading books by leaders can also reassure you because you receive an insight into how many times they failed before they ‘got it right’. Having the ability to accept failure (or mistakes) is important, and difficult to realize – perhaps especially for conductors and soloists, many of whom have been very successful throughout their entire education...

‘Leadership’, whatever that means, may well be very important at times for a conductor. More important is a deep understanding of musicianship. This important factor gains the respect of the conductor’s colleagues in the orchestra. The conductor’s ability to be a ‘leader’ then may not matter so much... what will matter is their ability to encourage and inspire those colleagues to perform at their best.

Respondent 23

The issue of leadership has been a key point since the beginning of my conducting studies. The teacher I learned with in Berlin had a very strong personality and wanted his students to have the same. He was sure that the first step for a conductor is to get the respect from the players and considered that a conductor’s career was finished by the time he was not any more leading the ship.

Respondent 24

I was trained in an educational environment where conducting and leadership were considered one and the same. There's very little resource for conductor training in Australia - educationally the country plays by a highly personal "do as I do" instrumental teaching style with the majority of operational Australian conductors active in Australia not having had any formal training or tuition at all. In the past 10 years there have been two intensive learning initiatives existing for conductors: 1. The Australian Young Conductors Development and Leadership Program at the National Band Camp (now defunct) and 2. the masterclass modules with the state orchestras run by Symphony Australia. My participation in the former led to an M.Mus in Conducting in Canada with Dale Lonis, who was a former student of educational psychologist Benjamin Bloom in Chicago. The North American music education system is very different from the British and Australian systems as it's based around a practical/participatory model where students are subjected to 'mandatory band' class on a daily basis from the age of 10, usually until the completion of their schooling. In this model the conductor is very much an educator and a bringer of concepts.

Respondent 25

Unfortunately, my training did not go beyond scores and score reading. My teacher, Otto-Werner Mueller, taught score analysis and little else. Every once in a while, he would mention things like, "the orchestra should perceive your ears getting bigger!" or "as a music director, you are responsible for making sure your second bassoonist's children are well-fed: you cannot program only Webern and Kurtag!" There was no formal discussion of leadership. The assumption was that through musical direction, personal leadership would follow.

Respondent 26

I don't think it was dealt with enough. I studied on the conductors' course at a London College and the emphasis was very much on technique and gesture. The question of leadership, especially in non-musical terms, was never really raised. Perhaps there was an unspoken understanding that with the perfect technique and manner, effective leadership would never be in question!

I think there is a basic need for wider leadership training in music courses. I have been thinking of doing a management course to brush up my skills in this area, not only to develop my skills in leading an orchestra during rehearsals, but also the many other roles that a conductor is required to fill in working with management, colleagues, audiences, etc etc.

Respondent 27

No. Leadership has not been dealt with in any formal training or conducting master classes I have attended.

Respondent 28

Hardly at all. It all comes down to experience. In my case, I have had to grow into myself hugely: when you are more confident in yourself, you have fewer and fewer moments when you come across as an arrogant tit, because you don't need to *try* so hard to make situations work: trying over-hard = being false, and that usually means bad communication, faux pas, and saying stupid things which are perhaps supposed to be witty but in fact fall terribly flat or alienate people. Musicians immediately tell if you are genuine, and coming across genuinely, and comfortable in yourself, and passionate about what you want to communicate and help them to communicate – also whether you are genuinely able to listen to them (their thoughts and their playing) without in any way feeling threatened by it (which is a classic case of the weak person trying to be strong!). For me, the best training has been twofold: watching many many conductors at work, both good, bad and indifferent. And learning about myself (usually AWAY from conducting), sometimes by being faced with very difficult truths by friends/lovers who won't take any shit. It truly is the case that everything you learn about life, and about yourself, and every way in which you grow as a person, in confidence and knowledge and security and openness, you bring to bear on your leadership and your conducting. Personally I have learned a huge amount also from having literally to lead an organisation (in my case, Youth Orchestra) for the past five and half years. I went into that job with little experience of teaching, or dealing with youth music organisations, or local government agencies, or dealing with young people's parents, or running an orchestra, or organising rehearsals and venues and concerts and all the many many nuts and bolts of musical life. Every new part of the learning curve was like re-inventing the wheel: I found the most basic practical things very taxing (not being a natural administrator) and didn't have a lot of hands-on help for various reasons. I made many mistakes, and was naïve about many managerial matters. But gradually, with a lot of support (and I mean as much emotional support as practical) I started to find my feet, started to be able to plan better, and have a better sense of the bigger picture and the details too. And I have grown to love many aspects of being a 'manager' in the widest sense... I realise that it almost means more to me to care for these kids' musical lives, their fresh and amazing experiences of music in this setting, than it does to engage in the business of conducting 'per se'. That is, I have learned the value of being a leader, and how rewarding it can be. I get frustrated with how much non-musical stuff I have to deal with in that job, how much time it takes, and how little financial reward there is for all the immense amount of passion and sheer worrying and fretting and sense of responsibility involved. But I also know that it has taught me more than I can begin to quantify: I am a very different person now, and feel I can take on exciting new challenges with a much wider base of experience in human interaction and the workings of organisations. I still hanker after the deep pursuit of music, too, though... It is a difficult balance. But in the end it is all about affecting people's lives. To me all music-making (and all leadership) is about that.

Respondent 29

At the Vienna Hochschule the leadership problem was addressed many times but more from the angle “how can you get the orchestra’s respect”. Very important was not to make mistakes and if it should happen to cover them....

I personally don’t believe in this very much. Obviously if you don’t make mistakes that’s a good thing. However it can be refreshing for the orchestra to see the conductor sharing responsibility for an accident. I think leadership comes from really leading in your head and heart: The conductor’s idea of what he wants to do with the piece has to be so strong that the musicians don’t really have a choice but to follow. Likewise the conductor shouldn’t even be in the situation that he has to think about how to manipulate the players into leading him, it all has to come from the music and from conviction otherwise it is just machiavellism, which of course exists in this business at no short supply...

Charisma helps and that grows with confidence and experience. But it can’t be stressed enough that the key is to make the orchestra feel good about one’s own ideas. If they end up wanting to do what the conductor wants then he’s done something right.

Respondent 30

I didn’t study conducting at a music college. In fact, the only formal training I have had was private lessons with Peter Stark – we mostly discussed the gestural/physical side of conducting, and specific musical examples. We rarely discussed ‘leadership’. I can’t think of a single example where I have discussed leadership in a formal context.

Respondent 31

N/A

Question no.2

Books: Have you read any books on leadership which you have found helpful? If so, please list and explain briefly how they have helped.

Respondent 1

No, I haven't read any books about leadership.

Respondent 2

Not specifically leadership books, but books on philosophy and self development. Knowing oneself and being oneself are important prerequisites to good leading I think.

Respondent 3

No books specifically about leadership – however there are interesting articles by Benjamin Zander, Tilson Thomas, Eric Leinsdorf (all conductors). However more important (I find) are biographies on leaders (conductors specifically but also political or sports leaders).

Also I find that any book which deals with psychology of individuals, and groups the most interesting as they can help you understand the reason why (for instance conductors have batons.....)

Respondent 4

N/A

Respondent 5

Eckhard Roelcke : Der Taktstock (interviews with different conductors about baton and baton technique as a metaphor for leadership)

Michael Meade : Men and the Water of Life (leadership and personal development within a context of myth and archaic thinking)

Kyrill Kondraschin : Die Kunst des Dirigierens (may be the best book about conducting, concerning a lot of tricky leadership questions; Munich City Library at Gasteig)

Stanislawski : Die Arbeit des Schauspielers an sich selbst (I and II)

Die Arbeit des Schauspielers an der Rolle (a guide important for all performing artist which tells you how to avoid acting too much by understanding a performer's job)

Chungliang Al Huang and Jerry Lynch: Thinking Body – Dancing Mind – TaoSports for Extraordinary Performance in Athletics, Business, and Life (inspiring book about coaching principles and development of personal resources)

Respondent 6

The Art of Captaincy by Mike Brearley, former England Cricket Captain

Mainly cricket related, of course, but with some very useful common issues and thoughts that relate to music. He also refers to the conductor/orchestra relationship.

Respondent 7

No

Respondent 8

As a result of visiting a psychotherapist on a regular basis, I have been encouraged to read a book called The Seven Habits of Highly Efficient People. It unfortunately lies in the self-

help and business section of bookshops but the advice it contains is applicable not only to living a better life but also in finding ways of getting the best out of people. It doesn't necessarily mean that you have to be a dictatorial leader, but rather, by listening and understanding view points and being able to find your way to creating a win-win solution, it really helps. I've tried applying the principals in this book to my directing skills and it has really helped.

Respondent 9

Unfortunately although I have looked for books addressing this matter I have not found any to really deal with the specific problem of the leadership for a young conductor.

Respondent 10

Nothing specific, rather books from wide range of areas. In early years (youth), I learned an enormous amount of leadership role from reading about Japanese historic heroes such as Ieyasu Tokunaga, Nobunaga Oda, Hideyoshi Toyotomi, etc. Also, since I was a footballer, so I read about famous players such Pele, Beckenbauer.

Respondent 11

No, I have not read books on leadership. Any leadership skills I have have been gained though experience, both as an observer (initially as a freelance violinist) and as a conductor. Leadership seems to me to be a two-way process. Those being led have to agree to be led; they have to trust the conductor to take them somewhere they want to go, even if they don't know at the outset where that will be. While I'm sure there must be some literature that would be helpful, 30 minutes on the podium is surely a more effective learning experience than a shelf-full of management texts.

Respondent 12

Divided into four categories

Spiritual leadership

The Randori Principles: The Path to effortless Leadership – Baum, Hassinger (2002) Dearborn Trade Books – Covers basic issues of trust, timing, space and reframing of problems in real time. Combines issues of reflection with live decision making from a Japanese martial arts point of view

The Unfettered Mind – Takuan Soho (1986) Kodansha International – a concise introduction to intuitive, spontaneous decision making and developing total flexibility to the situation. About harmonising with a situation on a deep, intuitive level, but not intuition based on past experience, rather based on a very high level of infinite form and formlessness, living fully in the present moment. Based on Zen archery.

Mentoring – Huang and Lynch (1995) Harper Collins again, the subtleties of one to one relationships based on Chinese philosophy and calligraphy (a unified pictogram embodying many principles in a whole), thus creating a dynamic space for two people to interact and learn from each other

Strength to Love – Martin Luther King (1963) this is about communicating human dignity, compassion and integrity. Here, presence and humanity define the performance. It's also about how hardship and suffering can be cathartic and lead to transformation instead of breakdown – entirely relevant from Bach to Mahler to Xenakis.

Gay Soul – Mark Thompson (1995) Harper Collins this is about various energies within me and common aspects of spiritual energy between gay people, which transmits from me unconsciously. Even when not explicit, they are a creative and authentic performance resource

Operational leadership

Giving and Taking Help - Keith-Lucas (1974) University of North Carolina Press from a social work perspective, the reality of what people really need or want from help, and issues of how to help without “helping”

Building Cross Cultural Competence – Trompenaars and Hamden Turner (2000) Wiley obviously about different orchestras’ expectations of leadership. Particularly important with regard to collectivism versus individualism, particularism versus universalism, and local concepts of time and time management around the world. Good for creatively resolving conflicts between you and the culture you’re working in, not just re: language barriers.

Brilliant Leader – Simon Cooper (2008) Pearson Prentice Hall a general all round summary of today’s leadership thinking. Nice simple book to flick through that brings disparate ideas and sources together. As with all other books, also important for spotting others’ leadership traits in rehearsal, and bringing that into play, so making allies out of potential trouble makers.

The Politics of Change: Making it Happen - Chris Mabey B713 Fundamentals of Senior Management (2006) Open University Business School, Milton Keynes – building and winning trust and alliances, particularly important when faced with a commission that no one wants to play

Leadership in the New Organisation - Mark Fenton-O’Creevy, B713 Fundamentals of Senior Management (2006) Open University Business School, Milton Keynes – transformational leadership

Orchestral Performance – Christopher Adey (1998) the nuts and bolts of understanding the orchestra, especially from a youth orchestra perspective

Strategic Leadership

The Prince – Machiavelli (1997) Wordsworth Classics actually about managing the politics around you and heading off trouble before it goes too far. I spend a lot of time making sure the rehearsal is as protected from bullshit as possible before I get there, so we can concentrate on the music.

Getting to Yes – Fischer, Ury and Patton (1991) Penguin the art of creating a respectful negotiating space (“principled negotiation”) and, like the Japanese books above, exchanging energies and creativities to get to a performance that everyone wants.

Getting past no – Ury (1993) Bantam for more radical problem solving in rehearsal, managing time, breaks, the culture of saving face and stepping to the side of the player with the issue

Blue Ocean Strategy Ch. 7, Tipping Point Leadership– Kim and Mauborgne (2005)

Harvard Business School Press – this is more about creating a climate of improvement by reorganising the orchestra’s work practice to maximise results in a short space of time with no improvement in resources

Sun Tsu – The Art of War about morale, highly directed leadership decisions, discipline and resource management. Also good for protecting your rehearsals from incompetent managements

The Art of the Turnaround – Michael Kaiser (2008) Bandeis though a management book, contains insights into people in the performing arts and the power of breaking down barriers between you and the performers.

Good is not enough, and other unwritten rules for minority professionals – Keith R. Wyche (2008) Portfolio though this is a book about corporate America, most minorities in the conducting profession have a serious uphill struggle in an arcane, conservative and highly complex business. This is really about looking at unwritten rules of conformity, so one gets player and management approval to be invited back. It is absolutely true that some players and managements around the world have problems putting a minority in a

leadership role (See also the chapter Blacks, Women and Homosexuals in Norman Lebrecht's book "The Maestro Myth")

Paradox of Coordination and Control – Jody Hoffer Gittel (2000) California Management Review, 42 (3):101-17 taking Northwest Airlines as a case study, this looks at creating structures for empowerment, with a view to securing results under pressure and creating alternative, creative team structures in a very operational environment. A form of empowerment that can be worked into rehearsals, even within a short space of rehearsal time.

Emotional Leadership

The New Leaders - Goleman, Daniel (2002) Timewarner paperbacks – looks at the 6 forms of leadership geared at long lasting change, visionary, democratic, coaching, collegiate, directed and shotgun, claiming that the first four are the most constructive. This is really about my adaptability to various leadership styles in a rehearsal and management environment. As the health of one is connected to the health of the other, I need to cope with leadership in both.

The Art of Possibility – Zander, R&B (2000) Penguin Ben and Ros talk in a very approachable way about the flexibility of various rehearsal scenarios and the way they release different results and keep the orchestra fresh. Also good for not taking oneself seriously, and helping one not to disappear up one's ass.

Level 5 Leadership – Jim Collins (2001) Harvard Business Review, 79 (1): 67-76 excellent research on the power of the quiet, reflective leader in corporate America. Anti egotistical anti charismatic and very telling of how the unassuming leader can transform people into long term success

The Failure-tolerant Leader – Richard Farson and Ralph Keyes (2002) Harvard Business Review, 80 (8): 64-71 looking at the issue of perfectionism, and how it kills creativity at work. Opening up to possibilities of risk and failure to win creative insight – As Django Reinhardt said "If you make a mistake, play it again." If one has enough time in rehearsal, one can set up structures and "exercises" that risk failure, but win insight and a new sense of balance and musicianship based on the players' own insights into the music.

How to Read a Person like a Book – Nierenberg and Calero (1993) Fall River Press US body language

Body Language – Horst Hanisch (2008) Books on Demand GmbH, Norderstedt German body language

Respondent 13

No

Respondent 14

I have not read any book about leadership exactly, I've read a lot of those about technique skills, harmony, counterpoint, orchestration, history, composers and musicians biographies, etc... about philosophy, and all of them helps me to grow and consolidate my personally way of conducting.

There are a short list of them I consider specials:

· Alma Mahler: "Gustav Mahler-Erinnerungen"

Know how is the life near a great talent. How the music transform all things.

· Igor Stravinski: "Poétique musical"

The vision of the music and life makes trough a special mind.

· Helena Matheopoulos: "Maestro"

Some Conductors interviews. How's had the progress and consolidation of those careers.

·.....

Respondent 15

Charles Handy “The Empty Raincoat”, Carl Jung’s writings and Benjamin Zander “The Art of Possibility” have been especially interesting for me.

The Handy book helped me to understand how professional people can develop personas and masks behind which it is easy to hide a lack of inner fire. I read this at a time when I was trying to unravel the mysteries of group anger in large contracted groups of musicians. It helped me to understand how hard it is to survive in large groups without constant attention to the ‘hole inside the doughnut’, and to realise that this applies as much to a conductor as to the musicians he serves. Handy uses a clear model of archetypes based on Greek gods that showed to me the qualities that I expect of myself and other conductors. The expectation that the conductor must always be right is a tough thing to live up to, especially if the conductor is the youngest person in the room. Jung’s ideas on projection were especially useful in trying to understand how groups behave under the leadership of one person. Primo Levi’s books about life in the camps were also very helpful on this, especially his descriptions of the relationship between prisoners and the kapos. An extreme case perhaps, but interesting.

Benjamin Zander’s book is not directly about leadership, but I found it a positive reinforcement of the joyous side of music making that I had experienced mainly in freelance groups. It helped me to reflect on the language of possibility that is so helpful as a conductor/music director/artistic director. I have often found myself being expected to lead ideas by a board and/or principal musicians. A language of possibility is then what I expect them to support in order to create an artistic vision. The book helped me to reflect on situations where leadership becomes almost impossible if a vision is not supported or understood. He also describes how the egocentric tendency of much formal training can mask the true essence of music making for musicians and audiences alike. By focussing on the essence of the music, leadership and possibility can emerge in ways that aren’t just imitations of corporate thinking.

Respondent 16

Two in particular;-

‘The Art of Possibility’ by Benjamin Zander

‘The Grammar of Conducting’ by Max Rudolf

Respondent 17

No

Respondent 18

None

Respondent 19

I have read a few, but I’ve particularly enjoyed The Seven Habits of Highly Effective People by Stephen Covey. In this book he discusses things such as being proactive and thinking with the end in mind. These two principles, for example, are hugely important as a conductor. I think that learning to be proactive - to really go after something you want or something you believe in is something a conductor or music director might demonstrate in rehearsal or as a broader issue within in organization. Thinking with the end in mind is a powerful tool in inspiring others as to what is truly possible whether it’s with a phrase or with a new outreach project.

Respondent 20

No, never.

I think, nobody can’t learn it. If you have it you can perfection it, at best with the experience. I means: Work in front of the musicians.

Respondent 21

No

Respondent 22

As above.

Business leaders, political leaders.

Classic texts such as *The Seven Habits of Highly Effective People* are very useful, but they can be applied to anyone.

Respondent 23

I am afraid not.

Respondent 24

A focal part of my degree coursework was the compilation of an exhaustive annotated bibliography relevant to any/all aspects of conducting/leadership. The list comprised hundreds of titles of which the most influential were:

Howard Gardner, *Frames of Mind: Theories of Multiple Intelligences* - V. important material for building interpersonal relationships and thus the psychology of effecting others

Benjamin Bloom, *Developing Talent in Young People* - divides educational psychology into three categories: the cognitive, affective and psychomotor domains. It was useful for me to consider these divisions in my score study. For me, the dimensional shift between learning music as a player and studying the ever-prismatic orchestral rep has been one of the biggest challenges I've had to face

Stephen Covey, *The 7 Habits of Highly Effective People*

Respondent 25

No

Respondent 26

Not yet but as in my previous answer, I do plan to study this more.

Respondent 27

Blackmore, J. (1999). *Troubling women: Feminism, leadership and educational change*.

Buckingham: Open University Press

Bligh, M. C., & Meindl, J. R. (2004). The cultural ecology of leadership: An analysis of popular leadership books. In Messick, D. M., & Kramer, R. M (Ed.), *The psychology of leadership: New perspectives and research* (pp. 11-52). London: Lawrence Erlbaum associates publishers

Green, L. (1997). *Music, gender and education*. Cambridge: Cambridge University Press

(There are many more texts and articles than these three listed..) Basically, any text that acknowledges the masculine archetype of a successful leader enables me, a young female, to have a greater understand of how I might demonstrate leadership in front of an orchestra.

Respondent 28

I don't think I have, really. Not that I can think of. I find books to be about bringing things to life: music books have to make me glow with excitement, otherwise I cannot be bothered! And likewise other books, especially history or mythology or other non-fiction: it widens one's sense of the world, gives one a sense of different times and places. In that sense, it gives me food for my soul, which I then take on into my role as a 'leader' in terms

of the passion that I bring to my work, and which I try to offer to people I am working with.

Respondent 29

I sometimes find myself browsing through these books at airports...(The Macchiavelli, too by the way, although not at the airport). I don't think this could be helpful to me. Sure, a lot of the scenarios are transferable but somehow they have nothing to do with music. All great conductors lead in very different ways because they don't think about how to lead but only about what to achieve. What's important is to constantly question the merit of the musical concept and to think about the communication. Because if those two don't work then the kind of leadership I think of as worthy of music cannot happen.

Respondent 30

I have certainly read books on leaders who possess qualities I admire; from Gandhi to Mandela etc, but this would usually be in a political arena. I don't think I have ever read book solely based on the issue, or study of, leadership.

Respondent 31

Yes, there are a few that stand out. *Maestro (Encounters with Conductors of Today)* by Helena Matheopoulos is a fascinating read. The Zanders' *Art of Possibility* is also interesting. Barenboim says interesting things in *My Life*. Richard Branson's *Losing My Virginity* and *Business Stripped Bare* have both had important roles to play in my approach to conducting over the past year.

Question no.3

Role models: which conductors (past and present) do you admire, and can you identify the leadership qualities that you wish to emulate in these conductors?

Respondent 1

From the past conductors there are a big bunch. I love Carlos Kleiber for his capability of inspiring musicians, i like Karajan for his approach to sound, i like Celibidache for his orchestral colours understanding, etc. From present conductors I love Harnoncourt cause he always have something new to say which has been always there, i mean hi capability to respect the material he has to work in. I suppose all these people have something in common somehow but for me the only valid leadership is a convincing an solid musical idea that leads others to follow it, understand it and enjoy it.

Respondent 2

Tennstedt, Svetlanov, Carlos Kleiber. Perfect balance of vulnerability and authority. Sense of humour, strong physical presence, complete focus on the music and not on themselves!

Respondent 3

No role models, no conductors I want to emulate but lots of conductors who I admire, and many many conductors to learn from // Very very briefly // Walter – his patient, polite insistence on high musical quality // Toscanini – ability to demand the best. // Karajan – strength of character // Bernstein – Energy, charisme // Ancerl – Dedication // Furtwangler – Understanding of how to structure a performance // Celibidache – Ability to draw out a line // Stokowski – Sound // And many more.....

Respondent 4

Simone Rattle is maybe a model of the modern conductor, who manages to present his authority through natural charisma and very fine communication skills, which are direct, open and warm. Claudio Abbado seems also to set his authority with pure musicianship and sensitivity, without having to force his will. Basically for me it's about convincing the orchestra that your interpretation is worthy rather than forcing it. Past conductors that had these leadership qualities to large extent are for me Leonard Bernstein and Carlos Kleiber.

Respondent 5

Nikolaus Harnoncourt : Watching his rehearsals I learned most about how to show your personal opinion about music in an authentic way and about how to deal with things going wrong during rehearsals in a good way and about concrete sound-shaping // Seiji Ozawa : how to embody sound in conducting and how to focus an orchestra´s abilities by knowing how to bring into focus oneself

Respondent 6

Purely for their musical interpretations as I've not worked for them myself: // Herbert Blomstedt – for the sound he generates from orchestras // Nikolaus Harnoncourt – for research into performance practice and his fiery, original interpretations that include humour! // Leif Segerstram – again for the basic sound he can inspire an orchestra to make // Sir Charles Mackerras – for so many things. I have been in several of his rehearsals and recording sessions. He combines scholarly research and meticulous preparation with a generous attitude to orchestras and soloists. And he really 'performs' in concert // Jukka-Pekka Sarastre – for being faithful to the score and respectful to his musicians

Respondent 7

Carlos Kleiber- inspiration, bringing people together // Boulez- brilliance of mind, clarity of vision // Pappano- energy, commitment, single-mindedness // Haitink- humbleness // All- dedication to the music

Respondent 8

The leadership qualities that appear in great conductors, regardless of their individual techniques seem to me to stem from an ability to make the orchestra feel like they want to do a good job. This seems to come from a position whereby the conductor shows this love for the music and a supreme confidence in his understanding of it. Some great conductors can show this without having to say anything, others love to talk about it, maybe not so clear in their beats but get the same results because they're sincere about it. I would love to be able to show an orchestra that I really care about the music, I really care about them and that I trust them to do a good job and them to trust me that I believe my interpretation of the score.

Respondent 9

In terms of music making I am very much with the "old school" conductors like: Carlos Kleiber, Sergiu Celibidache, W. Furtwängler, Bruno Walter, etc. However I think that the orchestras mentality has changed so much since that time that the way of leadership which those conductors applied we can say that has died along with them. I think that the example of Sir Simon Rattle and the way that he handles probably the most famous orchestra in the world (BPO) is the example to follow.

Respondent 10

There are conductors whom I admire, but I do not think the specific reason for my admiration for them is because of their "leadership" quality. When conductors do things, whether rehearsing or performing or off the podium relationship, everything from baton techniques, rehearsal techniques, it is a whole package. I suppose that includes so called "leadership" role, since I do believe, you must have some type of leader character is needed to become a conductor. // Carlos Kleiber, Leonard Bernstein, Nicholas Harnoncourt, Bruno Walter, Arturo Toscanini

Respondent 11

From a very early age I watched my father conduct, and once I was old enough to recognise such things I identified with his ability to communicate with confidence the shaping and pacing of music to an orchestra, knowing that even decisions which were difficult to arrive at must be communicated with conviction. Of course, like all other conductors, Carlos Kleiber is my idol, but I would not attempt to emulate him – I firmly believe that in order to communicate and to lead effectively, a conductor must find his or her own means of expression. Closer to home I have been impressed by Antonio Pappano's energy and care for every note in the score, Adrian Brown's humour and the wealth of stories which he uses to inspire young people, and Stephen Barlow's blend of charm and directness. These are skills which I admire and which inspire me in my own work. // I also believe that one can learn a lot about leadership skills from conductors who have none. Many of my strongest ideas have come from watching conductors and thinking "why doesn't that work?" or "surely there's a better way of communicating/saying/showing that." This I find to be much more useful than watching Kleiber, who is great simply because of who he is - the sum of his charisma, knowledge and inspiration.

Respondent 12

Living // Gary Howarth – without trying to be, he was my best teacher and a gentle but powerful conductor // Carlos Kleiber – effortless, but presumably within a particular repertoire and with plenty of rehearsal. Not a man I'd give a new score to. // Maris Jansons – for getting the depth of colour out of an orchestra // Bruno Walter – who sat firmly in the tradition and worked with musicians who had it in their bones, but still kept the music fresh and articulate // Leonard Bernstein – for taking big risks that sometimes worked and sometimes didn't. // These names belong to a business that no longer exists. I suspect that today's young conductor would love to get into all of this in depth, but won't be given the time by managements to rehearse enough. We're basically hired to get the orchestra safely through a programme on minimum rehearsal to minimise costs to management and promoters. It will probably stay that way.

Respondent 13

I admire Sir Roger Norrington because I think he is a marvellous musician and also, between others talent, for the skill to obtain the result he want, even if against the general trend like for ex. asking for no vibrato playing in late romantic music. // I have found myself in rather unpleasent situation for that reason and I would love to have this skill. (I'm not sure if has to do with leadership or musical authority.) // For similar reason I like and admire Philippe Herrewé. // I like Claudio Abbado's calm. I also like Sir Simon Rattle's gentle attitude. I'm very impress by the accuracy of the pharsing of Bruno Walter and for his ability to sound so “quoting “music of the past in playing Mahler, I love the rubato of Erich Kleiber just to mention few.. // saw recently Mariss Janson very technical and kind relation with the orchestra and I like it very much and I also was rather impress by Paavo Jarvi with the Deutsche Kammerphilharmonie, an extremely conscious group of musicians who technically speaking don't need a conductor. // Maybe all that have anything to do with leadership.

Respondent 14

First of all, I think that the difference between greats Conductors and the others is the developed originality of the individual personality. They shows the knowledge of his/her possibilities, and put the maximum of them in every moment. // To emulate them is not my purpose, but is true that I try to know which things could puts me on the correct way. // So, Carlos Kleiber (charismatic), Claudio Abbado (naturally), Gustav Mahler (mysticism), Leonard Bernstein (passion),... are some of my favourites.

Respondent 15

Simon Rattle for supporting and embracing the work of orchestras in and outside the concert hall. // Valery Gergiev for seeming to save himself for the moment when his fire leads. // Colin Davis for his courtesy and sense of space in music. // John Eliot Gardiner for employing so many musicians under his own organization for so long, and creating combinations of players and singers that are open to his ideas and intentions. // John Lubbock for holding on to his instinctive approach to music making. // Riccardo Chailly for smiling more than most conductors and for his Italianate essence. // Kirill Kondrashin for the way late in his life he was able to show his intention in certain repertoire with the tiniest flick of a finger. // And especially : all those musicians who aren't officially conductors, who compose/perform/improvise/direct music in a creative rather than a re-creative way. John Surman is my role model for this. He creates his own music and has the capacity to give players all the space they want within it. His leadership is entirely through the music as a performer/composer. This is how I imagine Bach Mozart and Beethoven approached their music making. The act of creating new music, new combinations of sound and approaches then becomes leadership.

Respondent 16

I particularly admire conductors with very strong musical personalities who aim to discover emotional and technical layers beyond the written notes. // In this aspect, I admire the work of Carlos Kleiber, Leonard Bernstein and Sergiu Celibidache. // I also admire conductors who succeed in producing a unique and beautiful sound from an orchestra. Amongst present conductors, I admire Claudio Abbado and Charles Dutoit.

Respondent 17

Jorma Panula // Antonio Pappano // Haitink // Abbado

A great respect for the music and the composer's wishes // A great respect for one's musicians // Good decision making // Personal integrity

Respondent 18

I've just been watching Norrington rehearse his SWR orchestra in Stuttgart for a couple of days, and was very impressed with the atmosphere he has created there (not least because he has a full symphony orchestra willingly playing with pure tone!). Many members of the orchestra were telling him much fun they were having – it's the first time I've really seen players talking to a conductor so much. That said, he worked them very hard in rehearsals, but always in a manner that made the players feel they were being included in the creative process (he took advice on bowing, phrasing, articulation from the musicians). He is entirely without pretension, and is very relaxed with the players. I don't feel his actual conducting itself has much authority – most of what he does he gets by asking verbally for it, rather than showing it in his beat. // I've also enjoyed watching Mark Elder, though wouldn't necessarily want to emulate his method of working. In rehearsal he seems very focussed, and knew just the right moment to diffuse tension with a quick joke. Something that did really impress me (and I've seen him do this with the LPO, OAE and a Royal Academy band) was that he knew every player's name. With the two pro bands he obviously knew many of the players, but it was fascinating watching the students, most of whom had never met Mark before, being spoken to by their first names, rather than just 'oboes', for example. This is something I have always tried to do from then on – players noticing you have bothered to learn their names (even from a list) does sometimes mean they will try harder for you.

Respondent 19

- Carlo Maria Giulini is someone for whom I've always had a lot of admiration. I never had the opportunity to see him work in person, but my own teacher (Kenneth Kiesler) worked with him several times and I remember that when I was just starting out I would hear these stories and be completely fascinated by Giulini. From what I gather, he was a gentleman, a fantastic musician, and most importantly, someone who was humble enough to serve the composer. People often refer to him as a "saint," and while we often don't see the words "saint" and "leader" in the same sentence it's no doubt refreshing. I would like to emulate this sense of humility and service to the composer. // - Neeme Jarvi. I've had the privilege of studying with him and saw him often while growing up near Detroit while he was at the helm of the Detroit Symphony. He's a great musician, but he does everything out of a sense of love of the musical experience. He believes in every note he conducts even if the piece in front of him isn't top-rate. For him, music is communication and fun, and to see him work and make music is always a joyful experience. And importantly, I think he enjoys making music in a collaborative way and as a result musicians enjoy playing with him. From him I would like to emulate the aspect that making music is joyful. // - Simon Rattle. Not only is he an extraordinary musician, but he's also a musician of the people. The work he has done in East Berlin and the projects he has taken on (such as from the film "Rhythm is It!") have been incredible. In this way he shows service not only to the music and composers he conducts, but also to his community. He knows that music is a

powerful tool for change in the world and isn't afraid or too self-important to use it. I would like to emulate this from him - i.e., that music is needed now more than ever, and as conductors and leaders it's our responsibility to make sure our art is used for the greater good. // Other conductors: Claudio Abbado, Colin Davis, Rafael Fruhbeck de Burgos, Bernard // Haitink, Sergiu Celibidache, Charles Dutoit, Carlos Kleiber, etc.

Respondent 20

Giullini: His peaceful kind of work with the orchestra. Never aggressive, but always with 100% leadership. // Chelibidake: His very harmonious kind of work. Although he talked too much his hands showed marvellous musical ideas and he was a real leader. // Sawalisch: With less movements he leads the orchestral to great sounds full of power and expressions.

Respondent 21

Sir Colin Davis: trust and space (or pace), humility, a 'thinker'. // Sir Simon Rattle: inspiration, technique, ideas of colour, the 'pied piper' of musicians. // Carlos Kleiber: premium, single minded, BEAUTY of physicality. // Harnoncourt: interpretation!!!

Respondent 22

(please forgive and amend spelling)... // The reason I respect conductors (or any musician) is for their (what I call) 'deep musicianship'. It is this, more than anything, that I hope I can one day emanate. // The following can also be applied the following: // Humble, honest, inspiring, practical ability (the conductor must be able to back up everything they say), intelligence // Esa Pekka Salonen // Norman Beedie // Sian Edwards // Gianluigi Gelmeti // Bernard Haitink // Simon Rattle // Oliver Knussen // ROH principal conductor (name.....?) // Richard Egarr // Antonello Manacorda // And many more, I'm sure... // It is important to acknowledge that my inspiration comes only in part from conductors. Seeing my favourite musicians play (of different genres too) can be equally inspiring and enlightening. Joanna MacGreggor, Tackas Quartet, Steely Dan ... they all care for the music.

Respondent 23

Sir Simon Rattle is particularly intelligent to get the players on his side, even if they don't like what he does. // Bernard Haitink and Claudio Abbado get their respect through their musical abilities.

Respondent 24

My musical champions and motivators are Rattle and Gergiev and I'd like to think I'm slowly but surely building relationships with both to learn from them more directly. Both possess a capacity for extraordinary performance because they'll go way out on a limb and take interpretative risks to get deeper into the score and make something new of it. Their individual processes are about as different as two people can be but the reason I kowtow to them equally is their commitment to structural logic and attention to detail until the music, finally, really makes sense. For me their interpretations bring an epiphany every time. This makes me think their existential genius is not so spontaneous after all but is a focus which is rooted in score study. I appreciate Dudamel in the same way but haven't seen much of him in comparison. I feel the same about my two major mentors Dale Lonis and Ken Kiesler, both extraordinary cogent interpreters.

Respondent 25

Abbado. Muti. Celibidache. Bernstein. Kleiber. Szell. Ivan Fischer. Mravinsky. Giulini. Klemperer. Talich. Monteux. // The conductors I admire are mostly through recordings. Very few I've had the experience of hearing live and fewer yet have I seen rehearse. My attraction to them is entirely for musical reasons. From what I've read, their leadership qualities vary as widely as imaginable, from the tyrannical Klemperer to the magnanimous Giulini. To be quite honest, the issue of leadership doesn't really interest me very much.

Respondent 26

Two conductors whose musicality and conducting I admire greatly, but who I have never met, are Claudio Abbado and Bernard Haitink. They have an effortless manner in front of the orchestra and an unquestioning leadership. However they also have many years' experience. This takes me back to the theory in Question 1 however, that if their conducting is so excellent, so purely musical and clear in their intentions through their technique and their gesture, then that gives them great leadership powers over the orchestra without doing much talking! // Ivan Fischer is another conductor whom I admire and who I have had the fortune to work with a lot. He leads in so many other ways besides the actual conducting. His relationships with musicians, his desire to foster their interest in what they do, the ways in which he cajoles, encourages, scolds, enthuses, etc – this comes through language as well as gesture. // To answer the second part of the question, these qualities of an effortless technique combined with musicality seem to garner the most respect from orchestras and that is what I hope to develop myself.

Respondent 27

Simone Young – a woman from Australia! I have met Simone a few times and watched her rehearse. She is strong and assertive in front of the orchestra, yet never rude. I like this approach. The whole 'conductor as dictator', intimidating the orchestra is not conducive what I think music making is about; bringing people together! // Paul Daniels - I just attended a master class with him and admire how he takes on a wider leadership role in administrative duties with the West Australian Symphony Orchestra (i.e. programming etc). Word around Perth is that he is a very decent person to work with.

Respondent 28

Yes, like everyone else I think Carlos Kleiber is the best! Why? The perfect combination of intense passionate musicality, utterly joyous and without crass ego, with sublimely subtle technique which is both playful in its gestural language and utterly meaningful in every detail. Whatever one knows of his reclusivity or his fabulous financial demands etc etc, one can't get away from the sense that he was totally humble. By which I don't mean he had no sense of himself, or that he had some naff tendency to prostrate himself before the works of the masters etc etc. The point is that he was not pretentious: his humility before the music and the musicians took the form of a nakedness of communication. He was completely on show, because his technique was so exquisitely an expression of his thought and feeling, and because he was communicating above all a combination of utter seriousness and utter playfulness and joy. Perhaps the best way of summing up would be to talk, simply, of his love for the music: love for the feeling that doing the music could bring... but without self-indulgence. (Anyone more self-indulgent would have conducted a lot more: the fact that he was shy just shows what an extraordinary paradox he was!). // It was Joseph Swensen who alerted me to the first three minutes of the Kleiber/Vienna Rosenkavalier from the 80s. He felt that it was the most perfect conducting ever captured: from a physical point of view, the progression from the still centre, through the free arms to the intensity of exactitude in the hands and finally the baton: a perfect Buddha-like progression... And the perfect example of what conducting

really is, in its fullest physical and human sense. And as he said, the proof is in the moment when the perfectly taut-relaxed string is momentarily broken: he tires for a millisecond at one point around the climax of the prelude, and the result is instantaneous: the horn player cracks his top note. Without that, in a way, it would not be perfect: the truly perfect has to have a moment of imperfection, to make us see the perfectness. // My other role models are all in a sense partial: there is a particular aspect of each which inspires me, even if other aspects don't attract me so much at all. // Simon Rattle is for me the epitome of what the leader (even the 'politician') should be: he has never done (or seemed to do) anything that he didn't want to do, as a musician. In that sense he is incredibly rare: everything he has done (and this was especially true when I was growing up as a young musician, and he was in Birmingham, and was completely my hero) has had the sense of being something special. Every concert, every programme he put together, the way he did things, planned things, made things happen. It was all special, never run of the mill. He has a way of looking at possibilities that is extraordinary... and is again ultimately something which stems from his own LOVE of music, which he expresses in such a joyous way. // Mark Elder gave me something in the way he approaches rehearsals: such a sense of a 'plan' in his head, which excites him and which can then excite an orchestra. Perhaps it is all a bit actorly, but it is serious in a very real way. // Colin Davis for – again – his sheer sense of love and joy for the music. // Joseph Swensen – at a really crucial time during Music College – for being a completely different kind of musician. Here was someone completely unacademic, completely unfettered by thoughts of 'technique' or endless problematising. A fabulous violinist who was in many ways a purely 'instinctive' conductor. But here was someone completely alive to the 'amazing' in music: a professional with no sense of routine or any cynicism. He'd talk about Sufism or the incredible experience of this or that music. This was a huge influence on me precisely because I was so so different: I really needed to keep that part of me – that sense of sheer naïve wonder at music – alive. And I loved the way he brought music to life with orchestras. I have a more complex view of him now, and acknowledge that for everyone who thinks he is wonderful, there are others who can't stand him! I don't need to worry about what I feel, because I stand apart from that: I don't have to play under him! For me, I can just take all the wonderful and nourishing things from our interactions and conversations. // Russell Keable is a particular role model for me (also a friend) in as much as he has never 'made it' big time: he is, in a sense, riven with anxiety about whether he is any good, or whether he can ever 'make it' as a conductor etc etc. But at the same time, he brings to all his work, mainly with good amateur groups, or occasionally with professional groups, or teaching conducting, an intensity and a musical AMBITION which is utterly extraordinary and uplifting. He is intense in his pursuit of excellence in himself and others, relentless in his wish to understand the music, to learn it better, to communicate it better. This is almost unique amongst people in his position, who mainly become lazy about preparation (and execution) because they are not being held to other people's expectations. I find that profoundly admirable and inspiring, even while I am glad I am more relaxed about my work than he is. // Some conductors have just been extraordinary to watch – Christian Thielemann, for example. // And so many conductors give you something by watching them even for a short time, especially in rehearsal. I have already seen enough of Yannick, for example, in one concert and one rehearsal, to be inspired for a lifetime by many aspects: his complete delight, his particular physicality. And I can take joy much more easily from all these experiences, because just recently I have started to let go of the intense sense of anxiety and envy that any young conductor must feel when trying to 'make it'. I don't feel I should be where Yannick is, or even that I might one day be there. I don't despair that I am not like him. I am glad for the gifts I have, glad for the good work I am able to do, ambitious for the good work I want to do in the future, and I can take joy from watching people with charisma work their own brand of magic and bringing a sense of fulfilment to the people they work with. // The musical experiences

which perhaps shaped me most in the last ten years were reading a book about Pablo Casals (cant remember the name: it is about interpretation and is by David Blum) and going to Prussia Cove, and watching hours of masterclasses with Kurtag and Rados, and taking meticulous notes so as to take in every word and every idea. It has completely shaped my way of thinking about music. I wouldn't say it has made me more able to lead, though, or made me better 'at conducting'. This has been entirely about shaping my musicianship. (Of course, that comes out in conducting, but conducting itself is something different: communication.)

Respondent 29

Rattle leads through enthusiasm and brilliant technique as well as a wonderfully solar personality that one cannot help but like. // Abbado leads through huge charisma and a kind of musical generosity and excitement that is unparalleled. However his leadership seems not so strong in the rehearsals and then blows one away in concert. But not in a way that one feels forced to do what he does but one is honoured that he invites you to join him in his very emotional and exciting experience. The Toscaninis and DeSabatas wouldn't work well today. Conductors who try to scare and achieve through fear nowadays run into big problems.

Respondent 30

I should add here, further to questions 1 and 2, that my 'study of leadership' has occurred through a process of observation, crucially both of good leaders and bad leaders, in a conducting context. I have been hugely influenced, for example, by conductors who don't have a big career, and are not as interesting to watch now, but who influenced me at important stages in my life. // Eg My first youth orchestra experience (aged 10-12) was playing the violin in Youth Orchestra under Adrian Brown. I was influenced by the cajoling, humourous, and often harsh way in which he managed to keep the attention of a group of young musicians. // Whilst at school, I sang in the school choir under Ralph Allwood, who taught me the importance of calm discipline, and how to achieve this. // At Cambridge University, I learnt a huge amount from Tim Brown, who conducted Clare Choir, in terms of aiming for extraordinarily high standards. There are elements of his leadership style which I would also aim not to emulate (in confidence!) // In the professional arena, I have been thrilled and fascinated since childhood by Simon Rattle, above all. Hard to analyse, but I'll try: // A sense of collegiate leadership – he feels like one of the players, encouraging them to great heights by working with them. Yet, he of course has a fierce sense of determination, and above all a sense of conviction and enjoyment in his art, which one can not help but follow. And leadership off the podium, in terms of getting involved with the running of the orchestra, the wider picture, music education etc. // Colin Davis – leadership by innate musicality, and beauty of gesture. You're not really given a choice as a player but to go with his ideas, and make chamber music with him. Again, a collegiate sense of leadership, but different from Rattle's in that he seems to stand further apart from the orchestra, and isn't so involved with the players – slightly more like a Greek deity! // Mark Elder – who I have worked with recently, and has been incredible to watch, in terms of his leadership psychology. Encouraging yet firm, know what to work on and what to leave, extremely hard-working, passionate yet not showy, experienced yet inquisitive. The ultimate accolade is that the Halle still enjoy working with him! Having watched their rehearsals recently, they are still keen to work hard because they know he will put in 100% and all ants is a good result. Leadership by example.. // Other big influence is Kleiber but I of course never saw him. I can only imagine that he led by being elusive, fascinating, and the embodiment of spontaneous music-making. A bit like the Pied piper, dancing on his own until the others follow him.

Respondent 31

Past: // Bernstein, Karajan, Kleiber, Walter. Present: John Eliot Gardiner, Vlad Jurowski, Ivan Fischer, Antonio Pappano, Emmanuelle Haim, Valery Gergiev, Roger Norrington, Esa-Pekka Salonen

Question no.4

Metaphors: Do you consider leadership metaphors from other walks of life (i.e. other professions or vocations) relevant to activity of conducting orchestras? If so, which metaphors and why?

Respondent 1

Not really, as i said, for me leadership in conducting must be strongly connected to a will to serve the score or the music you have to perform. If i think about leadership for violins how would that be?. Conductors are musicians and they must feel more as such even though nowadays seems that many are focused in other things.

Respondent 2

Yes. 1. Good business models, where the CEO or MD is able to understand all the different needs of his/her employees and their teams and draw them all together to produce great results. 2. Theatre director, interpreting and recreating a play by drawing the best from his actors and designers etc.

Respondent 3

Sure, however they can only ever show one dimension conducting. // For instance take the sports team metaphor. The conductor has to be the chairman of the board, the manager, the coach, the captain, and a player, all the same time.

Respondent 4

Certainly, any management (Business), leading (Politics) or commanding (Military) profession has similarities with the work of the conductor. The best example I give to people who ask me "what does the conductor actually do?" is that of a theatre director. I tell them the conductor directs a musical "play", and has to tell his "actors" how they should "speak their text and act their role". Of course a director doesn't take part of the actual performance in the show like the conductor... But apart of that it may be that the conducting profession has two special demands that other leadership roles don't have: A. the conductor has to face his *entire* group at the same time, in other professions he/she might sit behind a desk most of the time and only rarely address the whole group. B. At least during a major time of his work the conductor addresses his group without words, only with his movements. Therefore his leadership is manifested by his body language more that in every other leading profession.

Respondent 5

Especially composers' leadership role. Riccardo Muti asked me: "Why do you study conducting? Study composition!" when I talked to him at the beginning of my studies. // Please have a look on <http://www.auffuehrungspraxis.de/43329.html> comparing the conductor's role to that one of the composer.

Respondent 6

Yes, theatre direction. I often use this analogy when asked by non-musicians why orchestras need conductors. The director has the overview of the text, a vision of an interpretation and needs to lead and let the players lead themselves in equal degree.

Respondent 7

Politics- communicating to and inspiring a large group of people

Respondent 8

I don't use metaphors from outside the music world but I do often think about rehearsing as if I were either practicing myself or giving a masterclass. I don't want you to think that an arrogant statement but when you are in the position of taking a masterclass, you can see things very objectively and know that the person you are working with has the technique and talent to respond to that. If you then view the orchestra in this way you have an innate trust that they will hopefully respond to.

Respondent 9

I cannot think of any metaphors right now relevant to conducting.

Respondent 10

I already listed some in my answer to your second question. I personally believe that leaders generally were born, not trained. Of course, one has to learn, experience while you live your life and become a better leader. But a real, natural leadership quality can not be taught in my mind.

Respondent 11

I have not thought in great detail about other leadership situations as they seem to me to have only limited bearing on conducting. I suppose a captain of industry or a sports team manager has some roles in common with a conductor, but the primary method of direction for a conductor is non-verbal, and there can be few other walks of life where this is the case.

Respondent 12

To broadly answer your question, yes, they're useful for seeing what's going on between people, looking deeply into an orchestra's culture and choosing a leadership style contingent to the situation. //

Machine metaphors are regrettable, but unavoidable. The idea of the perfectly co-ordinated // Orchestral workforce dominated by the white middle class alpha male grew with the development of the 19th Century industrial revolution. Orchestras were the artistic equivalent of factories. This became acute with modernism, which on the one hand attempted to reject romanticism as a sickness of the 2nd world war, particularly Nazi idealism, but on the other hand bred "supercomposers" such as Stockhausen and Boulez, whose music became even more dictatorial, demanding and mechanistic towards performers. In much new music, there is no time and often little possibility to "interpret", understand or feel what's going on, so we just react like machines most of the time. The machine metaphor and its corresponding directed alpha male leader is also, regrettably, often all that one can do when faced with 3 hours to pull a concert together. //

Biological metaphors such as Orchestra as organism, or gardner nurturing his staff (recently how a Berlin Phil player described Rattle on TV) gets hold of the interdependence of the orchestra, and the synergies between players and conductor. It also helps to illustrate the tiny changes in ensemble, tuning etc that happen across the whole orchestra, which the conductor can influence, but not necessarily dictate. This metaphor is good for directing the conductor towards the human needs of the players, and places more emphasis on looseness, collaboration and responsiveness. It's the opposite of the machine metaphor, but can be tough to use, especially when a player says "All we want is the downbeat." This strikes at the heart of orchestral training. Don't be individual. Just get the product out and you'll be marketable. The gardener metaphor also has a certain active passive feel that suggests conductor as benevolent dictator, only collaborating in appearance. Biological metaphors also ignore the cultural level, both within the orchestra's tradition of playing, and the national culture it belongs to. //

A social metaphor, such as the orchestra as theatre of enactment (Weick, 1979) is obvious for performers, and concentrates on the culture built up in an orchestra, through the relationships between people. Here, knowledge is tied to the people through collective experiences, mentoring, stories and myths about the business or from within the orchestra. It's a good one for a conductor to know about. In my first visit to Finland, I was told to be really nice to everyone so I'd get invited back. So I was. The day before the concert, a cellist met me in the street and said "Your nice. I mean, REALLY nice! You couldn't be... more... angry with us could you? That might work better." So on the morning of the concert, I faked anger at the seconds and it worked! Turns out their Russian conductor did this all the time. This kind of metaphor, which is insider knowledge, is very important for a conductor to know if he's to gauge what kind of leadership style to use. //

The Brain metaphor, closely allied with the Network metaphor (Morgan 1993), sees the orchestra as channels of communication, both formal and informal to create learning within the group. The test of this is how quickly an orchestra can learn a new piece of music. IT emphasizes the orchestra as distributed knowledge, with power at nodes, such as the concert master, section leaders and conductor. The objective is to increase the learning of the orchestra so that it can adapt to many conductors and different types of music quickly. Radio orchestras are good examples of this. However, as much of this shared knowledge is tacit, built up over decades by the performers, the problem arises for the conductor when the orchestra protects or hides this knowledge out of lack of motivation, co-operation or trust. So, tuning or bowing that would automatically be passed round and adjusted, or deliberate wrong notes played as a test, become a conscious task for the conductor, who stops the rehearsal to deal with it consciously. This may be nothing more than lack of motivation or boredom within the organisation, but marks the setting up of trust as the number one job for a conductor to achieve at the start, thus the famous "We'll give him 10 minutes...". This means that gauging the emotional health of an orchestra before rehearsal, e.g. by asking the orchestral manager how everyone's been doing, is a critical pre leadership task. Also, like the human brain, if the orchestra is faced with uncertainty or risk of exposure from the conductor, the music or the workplace, it will create a vicious cycle of "mistakes" as it tries to relearn how to cope with the new environment. // The worst metaphor of all for me in this business is the conductor as parent, managing a bunch of children. But for some individuals, this is exactly what they're used to and expect, and many conductors deliver on this, which leads to another vicious circle. Trying to get everyone to work together as adults may also not be desirable, because that often kills the creativity by concentrating on perfectionism and efficiency rather than an exploration of feelings, playfulness and new performance choices. Driven by digital recording culture and critics seeking ever more chances to justify their readability to their editors by being negative, in the face of declining interest and online competition from blogs, most performers would rather just play safe than risk creativity. //

Out of all of these, I prefer the brain metaphor crossed with the organism metaphor, but will adjust according to culture and any insider info I get beforehand. In my upcoming work with the Youth Orchestra

....., I know I'll have to go in as benevolent dictator, which is what they expect and what will be necessary to keep competing males in place, and then slowly bring them round to something more organic and brain led, largely by focussing them on listening and ensemble training.

Respondent 13

No

Respondent 14

- ?

Respondent 15

Talking to professional people on commuter trains to the City is always interesting for looking for leadership metaphors. The skill of making everyone feel as if they are playing to their strengths and contributing maximum to the group of which they are a part, does seem true of office life and orchestras alike.

Respondent 16

This is a difficult question as I believe conducting to be a unique and enigmatic form of leadership. Benjamin Zander has compared being a conductor to a managing director of a large corporation. I am interested and find merit in his theories. However, I would prefer to compare the conductor to a teaching role. Not in the purely didactic sense, but as someone who is offering their musical thoughts on how a work should be performed. Naturally, it depends on the type of ensemble you are directing. With an amateur/youth orchestra or choir you are often required to show the musicians how a piece should go. With professional orchestras/choirs, and here I admit my experience is limited, you are merely attempting to add extra dimensions to music-making of an already high standard.

Respondent 17

Professions that require one person presiding over and inspiring a large group of people have a direct relationship with conducting. A parallel with politics comes to mind as does teaching and other arts based professions (curators, choreographers). // It seems to me one difference between conducting and more business orientated careers as the lack of consultants for conductors. One tends to exist firmly on one's own. Also in business one tends to have experienced 'mentors' to help and advise you. This practise would be so helpful to young conductors but is rarely available.

Respondent 18

I don't really think leadership metaphors from other walks of life apply to conducting – it's a totally unique discipline – but if pushed, I'd say it's most like being a Michelin-starred chef. You train and coach and direct your kitchen staff (either by coaxing, encouraging, ordering, shouting etc!) to produce food that is *your* food, so that they reproduce it time after time, perhaps even when you are not in the kitchen. This is definitely comparable to a conductor who asks for things in rehearsal, and expects the musicians to reproduce them faithfully during a concert. It seems there are as many ways to run a kitchen as conduct an orchestra, and the results (food and music) seems very analogous: in both cases, though it isn't the chef who cooks the food, or the conductor who makes a sound, but it is that person who has their name displayed, and it is 'their' food or 'their' music. The idea that one is overseeing things, helping others to work together in a unified way, finding and correcting problems, while all the time maintaining an overall artistic vision (which need not concern the cooks/musicians) – yes, maybe it is rather a good metaphor.

Respondent 19

I think often of the film director. The director starts with a black-and-white script much like conductors do when studying a score. Yet it's in the rehearsal process that the // director/conductor unravels his or her views as to how the script/score should go. // Furthermore, much like a director, the conductor isn't really the one doing most of the work the actors and musicians are. The director hopefully inspires actors to bring out their best just as a great conductor would from the musicians.

Respondent 20

I don't know

Respondent 21

Yes : the conducting role can often be so ‘mysterious’ and it is interesting to make the connection. // teaching ... // head chef ...

Respondent 22

Yes, of course. // Carpe diem [seize the day -The full quote from Horace is ‘seize the day and place no trust in tomorrow]. // And a million others... but these are useful from time to time. I am very aware that philosophizing and dwelling on metaphors can however lead to a lack of actual activity. Important to me, as a conductor, is getting out there and doing. The music (the art) is too important to just be sitting (resting) on a desk somewhere. // (I say this whilst at the same time reading Thus Spoke Zarathustra... so I’m a bit hypocritical I guess). Philosophy can provide great inspiration. // Perhaps metaphors are equivalent to a ‘quick pick-me-up’. And they therefore have their use. But really, if they need to be ever-present in your mind (quick-fixes), then perhaps you don’t really want to do what you are trying to do. Hopefully the hard work and, eventually (hopefully) the responsibility of being a professional conductor will come naturally, without needing to be ‘provoked’ by words.

Respondent 23

I used to think there was a link between other walks of life and conducting, but the reality has made me very difficult to create this link.

Respondent 24

I’m considering reading up on Project Management but I’m very reluctant to borrow any time from score study anymore.

Respondent 25

Riding a horse has interesting parallels with conducting: you can't tell a horse to turn left the moment you want to turn. Likewise, you must show an orchestra everything you want slightly before you want it to happen. There is also a parallel with how hard and sharp you can turn--in ratio with how large the group is. // I suppose the closest professional analogy would be that of a sports team coach. One must devise strategy, but also motivate players through a game.

Respondent 26

I’m sure they are, but I don’t know any or can’t think of any. I suppose there are traditional metaphors relating to teamwork – the conductor as a kind of football coach, encouraging those under him to work together to produce the best results. I haven’t thought a lot about this.

Respondent 27

Absolutely! I think politics can be paralleled to conducting. Certainly when you look at female conductors and female politicians there are many similarities. There is an existing assumption in Western societies that women cannot be both feminine and competent. Unfortunately it would seem that female conductors and politicians are sacrificing their femininity in order to compete with the boys. // Additionally, I think during the time of the ‘Great Conductor’ in the mid twentieth-century where conductors like Karajan, Stokowski and Bernstein took on a celebrity status, the profession could be paralleled to acting. It was all about the charisma factor there rather than musicality. (see Farberman 2003: ‘Bernstein, an extraordinary human being went on to become one of his generation’s greatest conductors, but it is important to understand that he was not born a great conductor, nor was he a great conductor for much of his conducting career... p 256”)

Respondent 28

Yes. Like I say above, more recently I have been aware that the process of leadership and being responsible for things (without actually waving my arms about – which in any case I find I enjoy less than I used to!) is in itself an interest and a pleasure to me – and something I can even do well. With that in mind, I became rather fascinated by football managers. It seems to me that a great football manager is doing everything: preparing football teams for games, therefore being really stuck into the live business of playing football (equivalent to a conductor rehearsing and performing music to some extent); thinking about the future, and buying up and training young players; thinking about all his players, how to know them, how to get the best out of them as people, knowing what position they need to play in to get the best out of them: ie knowing more about them than they themselves do, and being able to get that to express itself through them; leading an organisation and having financial and interpersonal nous; and so on. That surely is just about the ultimate when it comes to leadership. To think of the tension and breadth of mind they must be carrying leaves me astonished. The best must be very exceptional people (in their own way!). As are the really great conductor/leaders... (Simon Rattle... Perhaps Dudamel... (certainly Abreu who dreamed up and put into practice the Sistema in Venezuela... Now there is another whole essay's worth about leadership!!))

Respondent 29

I think the great thing about music and conducting is that it is incomparable to other professions and because of it's abstraction very hard to describe in general. Great conducting has not been analyzed to its core there would be many more great conductors around if it was possible. I don't have a good metaphor to describe a conductor. Nothing else seems to quite capture the kind of leadership a conductor should have. // I do use metaphors for technical issues. Liking skiing in deep powder snow to placing the beat with a big orchestra has helped me in the past. But that's just for myself.

Respondent 30

I think about the inter-relations here a lot, but no metaphors spring to mind.

Respondent 31

Of course! For example, relationship between CEO / company: a CEO is expected to push employees to achieve maximum success yet do it in a way that maximises their potential, to inspire and lead in a way that requires respect, trust and authority yet do it in a way that is positive, professional, passionate and responsible *and* keeps everyone (often a large number of people) happy! Like a conductor, a CEO also needs strength of character, be a good team player and have an ability to make decisions quickly and under pressure, often within a strict time. Most importantly, they must know what they want, when they want and from whom they want but only with careful consideration for what others have to say and feel... they must act with confidence and maturity but in a way that doesn't alienate others. Moreover, they can't make mistakes! Furthermore, I consider a politician to be even more relevant. There are many similarities to that of CEO, especially regarding leadership, but a good politician (few and far between) must also have a love of people, be respected by people, enjoy public forums, have a thirst for life and an intelligent sense of how to deal with people of differing cultures, personalities and opinions – all crucial to conducting. And yet, like conductors, politicians are the first to be judged and criticised! Then there's the psychoanalyst / psychiatrist: the art of listening and adapting your own ideas and interpretation to alternative and differing personalities and circumstances, yet doing it in a way which is professional and negotiates the dividing line between the two parties to achieve the best results...

Question no.5

Leadership skills: How relevant do you think leadership skills are to conducting orchestras?

Respondent 1

I suppose that you need to convince in order to lead. If you impose you wont be leading, you will be dictating and fighting. Somehow leading should be let the others interact.

Respondent 2

Vital. Conducting is about never underestimating the collective musical intelligence and imagination of the musicians in front of you, and being an enabler, knowing what the musicians need from you to perform at their best. Then being able to persuade them to think beyond their own ideas about the music, and to play better than they believed they could.

Respondent 3

Conducting an orchestra and being a leader is the same thing. So they are up the highest importance.

Respondent 4

These skills are naturally of grate relevance. A conductor must know that his work is not only measured by musical and technical qualities but also by psychological ones. Sometime those issues are even more crucial. A very talented, musical and technically-capable young conductor can fail in front of an orchestra if the orchestra feels insulted or not well appreciated from his side. The tone in which he speaks is very important. I think one of the hardest challenges that every young conductor has to deal with is the balance between being assertive and setting the authority without seeming arrogant to the orchestra.

Respondent 5

They are relevant, but it is very important not to manipulate your own way of communicating too much. Because only an authentic, personal way of leading will convince and inspire an ensemble, not an artificial one.

Respondent 6

Very relevant, but as much for what is done away from the podium as on it. Sometimes the conductor needs to let musicians play for themselves to achieve the greatest results. Sometimes he/she needs to take the ensemble to bits - Also, at times, to really drive them towards a musical goal. It is often repertoire dependent, and sometimes to do with the nature of the group. However if a conductor arrives at a rehearsal without sufficient preparation, all he/she can do is either bully or be led by the musicians. I have seen this happen on many occasions!

Respondent 7

Very. // I just took a look on the web and found some leadership tips for management at http://management.about.com/cs/generalmanagement/a/mgt_tips03.htm. amazing how much transfers over...

Respondent 8

I think it is very relevant. Conductors have to be good leaders. Even if you don't agree with a particular interpretation, if the conductor is good enough at leading you, you go with it because you believe it. Even conductors with bad technique can produce wonderful work

because they believe in what they're doing and if they can persuade the orchestra to believe it too then they had lead it well.

Respondent 9

I think that it would be of great advantage to the conducting students if during their conducting studies some kind of "Orchestral Psychology" would be an object of study. That way, specific orchestral psychology problems would be addressed and maybe presented with solutions. I say this because I really think that a good leader (in any field) has to be an outstanding psychologist.

Respondent 10

Somewhat relevant. Since you have to convince players (and sometimes singers, etc) to play the way you think the composer wanted to be played, you need to have people management skills (communication). No matter how wonderful ideas/interpretation you have in your mind, if that can not be communicated with fellow players, you are not good conductor. That takes non verbal communications (baton techniques, facial plus physical expressions,) and verbal communications during rehearsals.

Respondent 11

If by leadership skills you mean the ability to get the best out of people, to inspire them, to give them confidence, and to instill and promote a sense of teamwork, then leadership skills are not just relevant, they are central to conducting.

Respondent 12

Very. Players notice when you can manage them well. It means you're low maintenance and they can get on with their jobs. In the face of a slowly more diverse conducting business, with the internet breaking down traditional hierarchies (and here, the Youth Orchestra is a perfect example), what matters is not whether you come from Paris or Vienna, but rather if you know what you're doing and are able to communicate it effectively. That requires more focus on skills and vision.

Respondent 13

I think that leadership become crucial if you are an outsider and you ask your collaborators to start "new" approach to music we thought we knew all about for example. // In that case diplomacy, sincere and passionate knowledge and strategies are, for me, the ingredients of leadership. Off course if you are a principal conductor of a big orchestra you have to show your leadership also in other aspect of the job.

Respondent 14

Very important. I think the conductor needs like the other musicians a good technical skill to perform his/her instrument. The difference is that conductor's instrument is formed by different people and he/she needs to communicate in other ways. Conductor's must to be the channel trough lives the different manner to makes the music, and unify criteria.

Respondent 15

My experience is that leadership can take many forms and styles. Yes, leadership of some kind is always important, even if it is to set a democratic way of working. Large symphonic pieces with vast numbers of performers can use different leadership energy to smaller more intimate groups. Time restraints will also determine different levels of focus. // My personal experience is that the moment of conducting is often the easy bit, providing all the right questions have been asked in advance and all the necessary practical requirements are in place for the performers. Spotting the weak links in advance of the first rehearsal can be exhausting and time consuming, especially with projects that are pushing

musical boundaries forward. Once in place, it is often easier to feel that the music is leading rather than the individual.

Respondent 16

Good leadership is the most essential skill for a conductor. Musical talent, though highly beneficial, is of secondary importance.

Respondent 17

Very important. To make the players feel safe and free to play well. To instill faith in the musicians so that they will respond to the conductor's musical decisions moment to moment.

Respondent 18

I think leadership skills are vital for a conductor. You need to be able to assert your authority, generate confidence, enthuse/inspire the musicians and, above all, be clear in everything (verbal and non-verbal) that you do. For conductors with limited technique it's the only thing that matters – they can still achieve fantastic results through their charisma and leadership, even if technically they are lacking. Equally there are many conductors with fantastic technique and little personality.

Respondent 19

Because the conductor is most often viewed as the public face of the entire organization, leadership skills are extremely important. He or she must know the music inside and out and have an opinion on how the composer wanted it to go, but this is no doubt a given. But because there are living, breathing, opinionated and experienced musicians in front of the conductor, the process of rehearsing and leading involves a tremendous amount of people skills. And I do believe that orchestras look for leaders - someone who not only has a reasoned, musical opinion, but also someone who isn't afraid to work hard at the tasks in front of them, whether it's related to inspiring the orchestra to making the music in front of them better or whether it's taking a stance on an important issue that would help the organization or community. Leadership skills are important for all of this.

Respondent 20

Very important. Without it, the conductor can't communicate his ideas to the musicians and can't reach his own interpretation from the group. // I think: If you can't lead but you are a god musician you must be soloist or part of an orchestra (Never file's principal or leader) Other important aspect: In many cases, the conductor must do many organization's and administrative's activities by self. He must be, for instead, one important leader on meetings of artistic commissions, he must be involved many times with sponsors search and sponsors events, etc. I can't imagine a conductor without these skills.

Respondent 21

The most IMPORTANT!!

Respondent 22

Hopefully I am some way to answering this above. // I will say, however, that I think the performance (and the rehearsals) is teamwork. Leadership can be (maybe needs to be) provided by everyone. The conductor can't only provide support to the orchestra, the orchestra (as individuals too) must also support each other and the conductor. 'We're all in this together': an important point, and perhaps contrary to the beliefs of many conductors (the authoritative kind).

Respondent 23

I prefer to consider that the leadership is a result of other things well done, like motivation the players, being clever to solve difficult situations, or achieving that the player do what you want without them necessarily knowing it. All this means that leadership is never an aim to me, but often a indirect result.

Respondent 24

I used to think a structured concept of leadership was one of the most important aspects of conducting. I had a major shift in mentality when I made the move from wind conducting to orchestral conducting. At the time I'd been working with professionals in both genres but I do think there are different expectations of leadership for a lot of reasons, one being the symphonic durations and historical weight of the orchestral repertoire. I now struggle with the idea of proactive, agenda-motivated leadership. This is largely because I'm building a career for myself as a guest conductor and working instead with short-term scenarios. Another reason is that I now favour non-verbal communication over verbal as it eliminates the hierarchy of the educator and allows a greater level of musical specificity to be achieved than is often possible through analogy. The best lesson I've learnt in the past year is that extraordinary musicianship is the only thing that will ever win the respect of the players and there is absolutely no substitute for this. There just cannot be a brilliant beacon of leadership on the podium which is not fuelled by a fire in the belly and a bird's eye view of the score. Leadership studies have formed a very important foundation for me to analyze and evaluate the rehearsal processes of others but for myself, I need to be propelled from a deeper level by the music. It's a conundrum because young conductors need to have a systematic confidence in place but at the same time, an exceptional humility to the music, the players, the history. The way I deal with this is by really dispensing with the ego and becoming a vessel, a conduit - leadership which stops at me has no place there, the leadership is 100% rooted in my understanding of the music.

Respondent 25

Probably more relevant than I think. It's just not the way I think about things.

Respondent 26

As I wrote before, I think they are very relevant and important. Leadership and management skills are not focussed on enough during training. I have been to conducting competitions where the competitors may have a fantastic technique, and they've memorised a score, but they haven't the faintest clue how to talk to the orchestra, or how to treat the musicians, let alone the rest of the job that being a conductor entails.

Respondent 27

I believe leadership skills are essential when conducting orchestras.

Respondent 28

Leadership has to be about your quality of humanity. And musicianship also comes from that. Even the arseholes of history, and many of them were 'great conductors', must have had something special about them. Or perhaps Szell, Reiner and the rest really were simply areseholes! And what about Wagner, Sibelius... Nasty people?! Who are we to judge or know. But when we respond to a conductor with genuine electricity of thought and feeling and communication and musicianship, we are surely responding to his or her humanity. Conducting is an extraordinary conduit for those human qualities.

Respondent 29

They are of course the essence of conducting because without them the conductor's vision won't get realized. In a conductor they can however come in many different forms and

shapes and don't necessarily mean Alpha-male behaviour or psychological manipulation. As I've said before they can come through musical or technical excellence or human generosity as well.

Respondent 30

Incredibly important, but I don't think they can be divorced from musical skills, gestural skills etc; it's really more like one, elusive, package. // Because, if you were going to weigh up the perfect leader, it would all be down to balance: // a) An ability to create a disciplined, attentive rehearsal atmosphere, whilst not seeming dictatorial. // b) A gestural ability to lead with clarity and conviction, whilst leaving room for the players/singers to make music together // c) A musical vision, which is strong enough to capture the imaginations of the musicians, whilst not being egotistical or self-important // d) The charisma to speak and interact with players as their musical leader, (often to express musical views, and this can mean a strong rhetorical ability) whilst remembering that you are still a musician, and not a statesman! // I'm sure the list goes on. Yet with all of these, it's easy to find examples of fabulous, famous examples of conductors who don't have all these elements in balance (eg Muti the ego, Karajan the statesman...). In fact I watched [a conductor] conduct Sibelius 5 rehearsal with [an orchestra] last week – there was an interesting bit (going into E major, 1st mvt) which they couldn't play together. The leader piped up with the suggestion that the cellos could take more control (good idea). [The conductor] hurrumphed at this suggestion, implying that only he could be in control, otherwise there would be carnage. I would have dealt differently with this, but then who can say what I would do in 60 years, AND he is the one conducting the [the orchestra], not me! But then all these various conductors have their own contexts, and they all seem to work, often because they have one element of leadership which isn't balanced, such as Karajan's discipline, which obviously fitted with his social-cultural context, but might not now.

Respondent 31

A good conductor cannot be a poor leader. But it has been said they can be a poor musician. This says a lot about the importance of leadership in conducting. It makes sense of course. We can talk more about this. Too many young conductors underestimate the importance of leadership and this is why we lack good up and coming conductors. Many think conducting's all about learning how to wave a stick. But it's not, leadership skills are crucial and, moreover, they cannot really be taught.

Question no.6

Research: Are you aware of any other research into a) conductor training or b) issues of leadership in conducting? If so, please list:

Respondent 1

About conductor training i once filled a survey coming from germany but it was about how my school supports my career. No research on leadership.

Respondent 2

Not aware.

Respondent 3

Apart from the conducting primers which sometimes have a short chapter on normally what they call 'philosophy of conducting', not directly - if you find any interesting books/articles etc. I would be very interested to hear of them

Respondent 4

N/A

Respondent 5

N/A

Respondent 6

Some texts – Hermann Scherchen's 'Handbook of Conducting', also texts by Frank L. Battisti. I've not had time to really read either as yet, but have on my shelf! Two interesting web-based resources too: <http://www.timreynish.com/conducting.html> and <http://www.markheron.co.uk/>

Respondent 7

No

Respondent 8

I'm not aware of any other research but I would also be interested to read more on this.

Respondent 9

I am not aware of any similar studies right now.

Respondent 10

None

Respondent 11

No, I'm not aware of any!

Respondent 12

Occasional Articles from the League of American Orchestras, who do take conductor leadership seriously. Otherwise, it's usually infotainment at the end of business seminars, such as the one linked here: <http://bit.ly/LKqPR>

Respondent 13

No

Respondent 14

No

Respondent 15

No

Respondent 16

There could be a lot more research into this fascinating topic.

Respondent 17

No

Respondent 18

None

Respondent 19

No, I'm not aware of any, and I think it's great that you're researching into this fascinating issue.

Respondent 20

No

Respondent 21

N/A

Respondent 22

Yes. It is certainly happening. Some doctoral research was occurring at Royal Holloway when I was there two years ago. I'm afraid I can't list any specific info. I remember being concerned that the research that I have been witness to into conducting has borne very little relevance to the actual practicality of music-making (talking about choices of beating patterns etc... how dull!). Important research into university music education is going on at the GSMD under the leadership of Helena Gaunt. John Rink, now at Cambridge, has excellent perspective on the relationship between research and performance.

Respondent 23

Yes, I went to a workshop in expressive conducting research.
Clemens.woellner@musikwiss.uni-halle.de

Respondent 24

A young colleague of mine in Australia recently wrote a dissertation on gender identity in conducting which may or many not be useful to you, her contact is Sarah Wells wellss03@student.uwa.edu.au. Mallory Thompson in Chicago and my good friend Denise Grant in Eastern Canada www.denisegrant.ca are also both leading thinkers on this. As touched upon here, there's an enormous amount of thought going into conductor training in North America, largely rooted in the wind conducting scene in terms of structured leadership thinking. The Conductors Guild, American Bandmasters Association and WASBE might be avenues to try. Tim Reynish is well-connected in this scene if useful.

Respondent 25

No.

Respondent 26

Not that I have heard of.

Respondent 27

I am currently researching issues of leadership in female conductors. Other people I know conducting similar research include Brydie-Leigh Bartleet and Lucy Green.

Respondent 28

N/A

Respondent 29

N/A

Respondent 30

No

Respondent 31

N/A

Question no.7

Other: Are there any other issues concerning leadership which are not covered by the above questions?

Respondent 1

I hope i understood correctly everything. Just to finish, for me leading needs a musical idea, otherwise i will be missusing my position. Conducting is a very delicate profession which requires a right attitude and that is hardly taught at schools.

Respondent 2

How do we define “Leadership”? – I think it means very different things to different conductors (and people). Maybe worth looking specifically at types of verbal and non verbal communication (including body language and conducting technique), dealing with conflict and discipline, relationships with section principals, with tutti players. // I think there is a big difference between conductors who have been chamber or orchestral musicians, or successful soloists, and those who start out purely as conductors, especially in the way they lead and use their authority. Some are certainly born leaders but many are not...

Respondent 3

N/A

Respondent 4

Leadership and Experience (experienced orchestra players vs. young conductors), Conducting and Feminism (relevant to female conductors- do they feel they need to set their authority differently? Do they feel they are facing grater difficulties than male conductors?), Leadership and Interpretation (with which tools can a conductor convince his orchestra that his interpretation is worthy- through knowledge and explanation, through charisma or through other ways?

Respondent 5

I want to mention an inspiring movie “The Legend of Bagger Vance”. Maybe this movie does not represent an scientific way of how to deal with leadership, but it shows a personal and also a spiritual dimension of leadership.

Respondent 6

Possibly. There are specific musical issues. Should the conductor be a string player (as Scherchen demands)? Can they really 'lead' if they're not? // Also the relationship with soloists – who is in charge in this scenario? Also in the Opera House – is it the stage Director who makes the ultimate decision? // In my experience there are no hard and fast rules about this, but it isn't often discussed and problems occur.

Respondent 7

N/A

Respondent 8

I think that trust plays a big part in leadership. An orchestras' trust is the hardest thing to regain. You must establish, with your first comment or beat, that you know what you are doing and that you trust them to do what you want. The moment that you, as a conductor, show some weakness, or a hint of indecision, then the trust between both sides can be lost. I have been playing for many great and crap conductors in my life and the moment you lose trust in the man at the front, you lose respect for them too. I think that trust beyond the rule of fear is more important in leadership, but I would be interested to see if people agree with that or not.

Respondent 9

I don't think so.

Respondent 10

On one hand, I do agree that conductors need to have a leadership skill, but on the other hand, some conductors I know who are more academic/researcher type conductor who does not possess more charismatic, natural born leader type character, can still be very effective as conductor.

Respondent 11

I imagine you will be examining this in detail, but it's interesting to think about what leadership is. Clearly it must be a blend of a host of different skills, and different strategies work better than others depending on what group one is conducting. This necessitates a very flexible attitude on the part of a conductor. Giving a lengthy and moving account of a composer's life may inspire a youth orchestra, for example, but of course I don't attempt the same with a pro band. An effective leader judges every situation individually, and with experience this becomes mostly but not exclusively subconscious.

Respondent 12

Freelance conductors don't just have to lead an orchestra. They have to be an active part of management, like a project team member or consultant. This is managing horizontally, and I call it metamanagement. This is not mentioned in contracts, but if I don't have a stake in what's going behind the scenes, I know there'll be some fuck up from the back office that will mean I have to spend my precious little time with the orchestra crisis managing rather than making music, a totally different set of leadership skills in each case. Classic examples of this are the use of multimedia in concert, alternative seating requirements e.g. for baroque performance, or the preparation of a new composition.

Respondent 13

No

Respondent 14

I think the love for the Music as an artistic way of expression, and the respect to the composer, the musicians and the audience, is the most important for a conductor. Is a great responsibility. We need to try understand the music as a unity, working by the globally.

Respondent 15

One area of leadership (what is leadership?!) that comes up occasionally is conflict between an individual as part of a group and the conductor. Consciousness about how we all change in groups is something that requires great leadership to sort out in a positive way.

Respondent 16

No

Respondent 17

No

Respondent 18

None

Respondent 19

I'd be curious to know what musicians and an organization look for in a conductor in terms of leadership. Some look for different things, of course. For example, there are some that want the conductor to autocratically tell the players what to do, thereby taking away any personal responsibility of the players. There are some that want the conductor to stay out of the way. There are some that want the conductor to inspire them. Then, there are board members that want the conductor to speak eloquently from the stage, or raise money for this or that project. As a young American conductor, the trend lately has been on teaching future music directors as well as conductors, and this is where the leadership skills are truly demonstrated.

Respondent 20

Is leadership born with the person? Or is it a learn skill of our society? // What did the studies say? That is sure a very big and difficult topic of a lot of disciplines like psychology, anthropology, music sociology, philosophy, and why not: Biology and medicine in the sense is leadership a part of our genetic heritage?, could we identify the leader Gen?

Respondent 21

N/A

Respondent 22

Yes. Who is leading, the conductor or the leader? // I'm always fascinated by the huge role of the leader in orchestras. Especially British orchestras that perform only after one rehearsal.

Respondent 23

Not that I remember.

Respondent 24

I do think that gender history of conductors is an issue which impacts significantly upon my leadership choices. Similarly, the nature of podium opportunity being few and far between for young conductors is an issue - I have a sense that everything I do is based on first impression and this can have mind-boggling implications. Recently, numerous established colleagues in the UK have suggested I play my instrument in the groups I also conduct in an effort to "see what works". Realistically I just can't see how this couldn't affect the leadership identity I've carefully built for myself but then I see my friends playing professionally in the LSO and the Berlin Phil, for example, who really are great conductors when they do leap up from the section to do it and the orchestra has a sense that they're one of their own. But I've also seen the flip side of this. I'm prepared to take some enormous musical risks but psycho-socially I think I tread much more carefully.

Respondent 25

It may well be a shortcoming of mine as a conductor, but I've never given issues of leadership any thought. I have my musical ideas, and I've trusted my commitment to them to convince the orchestra.

Respondent 26

Should some kind of management training be built into conducting studies? i.e. financial and budget studies, publicity and marketing, programming? The training seems too narrow.

Respondent 27

Some issues I am finding in my own research of leadership discourses involve gender, race and age. Historically, leadership has been conceptualized as the “man on the white horse”, that is, the study of leadership has been seen as the study of “great men” (Klenke 1996: 1). This is the basis of many of my arguments.

Respondent 28

I think that is enough, otherwise I’ll never do my late tax return and other admin, let alone learn scores...

Respondent 29

N/A

Respondent 30

N/A

Respondent 31

How important is charisma in leadership? What role does personality play? Isn’t it interesting how each conductor I’ve listed above differs so hugely in their approach to conducting? What does this say about the role of leadership? Is there a core set of fundamental values/principles that create a basis for such varied approaches to leadership?

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Appendix B

Analysis of Respondents

Age (on 1st December 2009)

Average age: 33
Age range: 23 – 50

Gender

Male: 27
Female: 4

Country of birth

Australia	5
Germany	2
Israel	2
Italy	1
Japan	1
Peru	1
Romania	1
Spain	2
UK	14
USA	1
Venezuela	1

Other musical skills (please note: many respondents have multiple skills)

Vocal	3
Violin	5
Viola	4
Cello	3
Flute	2
Trombone	1
Percussion	2
Keyboard	12
Guitar	1
Composition	11

Full-time conductor training courses

Australia:	Sydney Conservatorium of Music. The University of Western Australia, Perth.
Austria:	Universität für Musik und darstellende Kunst, Vienna.
Canada:	University of Manitoba.
Finland:	Sibelius Academy, Helsinki.
France:	Le Conservatoire de Paris.
Germany:	Hochschule für Musik “Hanns Eisler”, Berlin. Richard-Strauss Konservatorium, Munich. Universität der Künste, Berlin.
Israel:	Academy of Music, Tel Aviv.
Netherlands:	Koninklijk Conservatorium, Den Haag.
Romania:	Universitatea Națională de Muzică, Bucharest.

Russia:	Conservatory Rimsky Korsakov, St Petersburg.
Spain:	Conservatorio Superior de Musica del Liceo, Barcelona.
Switzerland:	Zürcher Hochschule der Künste, Zurich.
UK:	Birmingham Conservatoire. Guildhall School of Music & Drama, London. Royal Academy of Music, London. Royal College of Music, London. Royal Conservatoire of Scotland, Glasgow. Royal Northern College of Music, Manchester. Trinity College of Music, London.
USA:	College-Conservatory of Music, Cincinnati. Curtis Institute of Music, Philadelphia. Eastman School of Music, Rochester. School of Music at University of Indiana. School of Music at the University of Michigan.

Summer schools and masterclasses

Austria:	International Summer Academy at Mozarteum, Salzburg. International Summer Academy 'Prague – Vienna – Budapest'.
Bulgaria:	International Conductors' Workshop.
Czech Republic:	Symphonic Repertoire Workshop.
Estonia:	Summer Academy – Estonia.
France:	Conservatoire Superior de Paris.
Germany:	Interaktion, Berlin. Philharmonisches Kammerorchester, Berlin (International Masterclasses for Orchestral Conducting).
Italy:	Accademia Musicale Chigiana, Sienna.
Netherlands:	International Conductors' Masterclass, Amsterdam.
Russia:	St. Petersburg Conducting Masterclasses and Workshops.
Switzerland:	Lucerne Festival Academy.
UK:	Canford Summer School. Dartington International Summer School. London Conducting Workshop. Orkney Conducting Course.
USA:	Aspen Summer School. League of American Orchestras. Medomac. Tanglewood Music Center.

Appendix C

copy of

Conductor Survey – June 2009

Introduction

My name is Nicholas Logie and I am a PhD music-research student at The Open University (UK). This survey forms part of my research, in which I am looking at the role of leadership in conducting orchestras. However, rather than targeting long-established conductors, I am seeking to understand how aspiring conductors, as well as musicians embarking on a career of conducting, address issues of leadership and authority.

Background

Having played for many years in orchestras as well as working closely with conductors as an orchestral manager, I have become fascinated in observing how conductors, especially young conductors, motivate other musicians and establish their authority over orchestras. Interestingly, outside the music profession, conducting is perceived as an archetypal form of leadership – for example, management literature and leadership research frequently refer to the conductor/orchestra relationship. Taking this as a basis, I intend to carry out in-depth interviews and observations with a small number of aspiring conductors in order to discover how they address issues of leadership and authority. However, before doing so, I wish to carry out this survey in order to access information from as many conductors as possible.

Confidentiality

Your answers to the following questions will be used to assess the extent of leadership training typically provided in conducting courses as well as to gather information on your personal exposure to leadership ideas and/or experience you may have. Please be assured that the information you provide will remain confidential and any reference to your personal opinions and experiences, if quoted in the final thesis or related publications/presentations, will be anonymized. The information you provide will be used for research purposes only and will not be passed on to a third party. The information remains your property and you are free to withdraw any part of your responses until June 2010, at which time I shall be collating the results of this survey.

For further information, please access my webpage at The Open University:

<http://www.open.ac.uk/researchprojects/music/logie.htm>

Please note: The size of the answer box will expand to accommodate your answer – please don't feel restricted to any word limit.

1) Training: How has the issue of leadership been dealt with in your formal training as conductor or in any other courses you have taken part in?

2) Books: Have you read any books on leadership which you have found helpful? If so, please list and explain briefly how they have helped:

3) Role models: which conductors (past and present) do you admire, and can you identify the leadership qualities that you wish to emulate in these conductors?

4) Metaphors: Do you consider leadership metaphors from other walks of life (i.e. other professions or vocations) relevant to activity of conducting orchestras? If so, which metaphors and why?

5) Leadership skills: How relevant do you think leadership skills are to conducting orchestras?

6) Research: Are you aware of any other research into a) conductor training or b) issues of leadership in conducting? If so, please list:

7) Other: Are there any other issues concerning leadership which are not covered by the above questions?

If convenient, could you attach a CV or biography when you return this survey?

All material will be stored securely and comply with the Data Protection Act and The Open University guidelines regarding the storage of personal data.

If you have any queries or issues you would like to discuss, please contact me at:
research.logie@gmail.com

Many thanks for completing this survey.

Appendix D

Covering email sent with report to respondent conductors

November 2010

Dear

Hope you are keeping well. It has been a long time since you sent me your conductor survey form in July last year. I have been working on the material for the past year and here is the first result – I hope it is of interest. In the attached documents, you are ‘Respondent X’.

As a follow up to the research so far, I would be particularly interested if you have any experience of conductor mentoring or similar schemes.

The purpose of the attached document is to tease out ideas which you and the other 30 respondents share or, in a few cases, disagree about. The material you have all provided is very rich and diverse – I very much hope you have time to read the document. However, if not, here follows a summary of my findings and the themes I wish to pursue in more detail.

The document, as a whole, follows the provisional scheme for my thesis. Therefore, the first sections and, to some extent, the final section provide necessary background for the research. However, the most interesting material lies in the middle. Reading and rereading your responses over the past year, I detect four major areas of concern:

Defining leadership specific to conducting (section 6 in the attached document),
Understanding context (section 8),
Different forms of interaction between conductor and orchestra (section 9), and
Self-understanding and personal authenticity (section 10).

Two of the sections (6 & 9) point to leadership issues which are, I believe unique to conducting orchestras. Firstly, in most leadership scenarios, the potential to influence arises from two factors: the location or role of the leader (in this research, clearly defined by the conductor’s position in front of the orchestra) and the personal qualities of a leader to motivate and persuade the followers. However, many of you point to a third force – that of the music itself. Concepts such as ‘leading at a musical level’ or the conductor as ‘conduit’ for the music, are touched on in section 6 and this is a theme I would like to follow up in more detail.

The other section that highlights a situation unique to conductors, especially aspiring conductors, is section 9. Once again, when one considers the interaction in rehearsal and concert, the concept of motivating the orchestra beyond its own expectations (transformational leadership) or, of equal relevance, that of simply doing a professional job (transactional leadership) are both concepts found in leadership in general. However, the initial interaction between conductor and orchestra (the testing phase) throws up a form of leadership which must be unique to conducting: in essence, the conductor is ‘parachuted’ into a working environment, has to take immediate control and, at the same time, be subjected to scrutiny and examination as if in an audition. This is a situation many of you write about with deeply felt sentiment.

The other two sections mentioned above (8 & 10) complement each other: in section 8 your responses point to the need for understanding the context of each particular orchestral environment; and in section 10, your views on issues of self-awareness and finding personal authenticity. Understanding context and how each individual conductor reacts to each unique situation is complex. Added to this complexity is the fact that conductors tend to work in isolation. And this leads to the final section on training and experience.

The issue of leadership appears to be addressed in only a minority of the conductor training schemes you mention. However, it is probably fair to say that the need for leadership skills *per se* only become apparent after training at conservatoire level. And it is at this crucial point in the aspiring conductor's development where there appears to be a void, at least as far as meaningful feedback is concerned. Respondent 17 highlights this point and suggests that conductors could learn from other organizational sectors by introducing some form of mentoring. This is something I would like to look into and would welcome your views, or experience, on mentoring or similar processes.

This is only a very short summary of the responses to the survey. The document is packed with your fascinating material and the above summary only earmarks the points which, for me, are salient. I do hope you have time to read it in full.

With very best wishes,

Nick

[Report attached]

Appendix E

Chronological list of publications, films and radio interviews with conductors

- 1971 Robert Cummings: *They Talk about Music. (Includes interviews with Eugene Ormandy, Antal Dorati and Karl Böhm)*. Volume 1. (Cumming, 1971a)
- 1971 Robert Cummings: *They Talk about Music. (Includes interviews with Leopold Stokowski, Serge Koussevitzky, Stanislaw Skrowaczski)*. Volume 2 (Cumming, 1971b)
- 1976 Robert Chesterman: *Conversations with Conductors. (Interviews with Bruno Walter, Adrian Boult, Leonard Bernstein, Ernest Ansermet, Otto Klemperer, and Leopold Stokowski)*. (Chesterman, 1976)
- 1977 Hannah Hanani: *The Maestro is polite (and sincere): Interview with Sergiu Comissiona*. (Hanani, 1977)
- 1979 Bernard Jacobson: *Conductors on Conducting. (Interviews with James Levine, Nikolaus Harnoncourt, Charles Mackerras, Colin Davis, Berhard Haitink, José Serebrier, Adrian Boult, and Carlo Maria Giulini)*. (Jacobson, 1979)
- 1980 Seiji Ozawa: *Interview with Herbert von Karajan*. (Ozawa, 1980)
- 1982 Bernard Holland: *How von Karajan sees his conducting success*. (Holland, 1982)
- 1982 Helena Matheopoulos: *Maestro: Encounters with Conductors of Today. (Interviews with Leonard Bernstein, Pierre Boulez, André Previn, Claudio Abbado, Karl Böhm, Adrian Boult, Colin Davis, Carlo Maria Giulini, Bernard Haitink, Herbert von Karajan, James Levine, Lorin Maazel, Charles Mackerras, Zubin Mehta, Riccardo Muti, Seiji Ozawa, Georg Solti, Klaus Tennstedt, Carlos Kleiber, Vladimir Ashkenazy, Mstislav Rostropovich, Riccardo Chailly, and Simon Rattle)*. (Matheopoulos, 1982)
- 1988 Robert Ponsonby: *Interview with Bernard Haitink*. (Ponsonby, 1988)
- 1990 Robert Chesterman: *Conductors in Conversation. (Interviews with Herbert von Karajan, Georg Solti, Carlo Maria Giulini, Claudio Abbado, Eugene Ormandy, Riccardo Muti, and James Levine)*. (Chesterman, 1990)
- 1991 Jeannine Wager: *Conductors in conversation. (Interviews with Herbert Blomstedt, Catherine Comet, Dennis Russell Davies, Christoph von Dohnányi, Charles Dutoit, Gunther Herbig, Margaret Hillis, Kenneth Kiesler, Kurt Masur, Eduardo Mata, Roger Norrington, André Previn, Stanislaw Skrowaczewski, Leonard Slatkin, and Edo de Waart)*. (Wagar, 1991)
- 1993 Sue Knussen: *Interview with John Eliot Gardner*. (Knussen, 1993)
- 1996 Jean Vermeil: *Conversations with Boulez: Thoughts on Conducting*. (Vermeil, 1996)
- 1999 Jan R. Jonassen: *Sharing the Passion. (Includes extracts of interviews with: Colin Davis, Iona Brown, Neville Marriner, Richard Hickox, William Christie, Neeme Järvi, Paavo Järvi, Andrew Litton, Christoph Eschenbach, Christoph von Dohnányi, Jane Glover, David Atherton, Georg Solti, Daniele Gatti, and Philippe Herreweghe)*. (Jonassen, 1999)
- 2000 Eckhard Roelcke: *Der Taktstock: Dirigenten Erzählen von Ihrem Instrument. (Interviews with Bernard Haitink, Semyon Bychkov, Vladimir Ashkenazy, Herbert Blomstedt, Simone Young, Jeffrey Tate, Ingo Metzmacher, Michael Gielen, James Levine, Leonard Slatkin, Pierre Boulez, Leif Segerstam, Esa-Pekka Salonen, Christoph Eschenbach, Kent Nagano, Marie-Jeanne Dufour, Marc Albrecht, Hans Zender, René Jacobs, Sian Edwards, Arturo Tamayo, Colin Davis, Ton Koopman, Hartmut Haenchen, Konstantia Gourzi, Eliahu Inbal, Neeme Järvi, Peter Eötvös, Lothar Zagrosek, Kwamé Ryan, Daniel Harding, Alicja Mounk, Mariss Jansons, Kurt Masur, Philippe Herreweghe, Michael Tilson*

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- 2005 Tim Ashley: *Radical conduct: Interview with Iván Fischer*. (Ashley, 2005)
- 2006 Tom Service: *Interview with Benjamin Zander*. (Service, 2006)
- 2007 Neil Fisher: *Surging with passion: Interview with Iván Fischer*. (Fisher, 2007)
- 2007 Tom Service: *Interview with John Eliot Gardiner*. (Service, 2007)
- 2008 Daniel Barenboim: *Conversation with Pierre Boulez*. (Boulez, 2008)
- 2008 Alan Yentob: *Interview with Simon Rattle*. (Yentob, 2008)
- 2008 Tom Service: *Interview with Iván Fischer*. (Service, 2008)
- 2009 Tom Service: *Interview with Yannick Nézet-Séguin*. (Service, 2009a)
- 2009 Tom Service: *Interview with Colin Davis*. (Service, 2009b)
- 2009 Tom Service: *Interview with Simon Rattle*. (Service, 2009c)
- 2010 Andrew Clark: *Someone needs to be in charge: Interview with John Eliot Gardner*. (Clark, 2010)
- 2010 Tom Service: *Interview with Jonathan Nott*. (Service, 2010b)
- 2010 Tom Service: *Interview with Robin Ticciati*. (Service, 2010a)
- 2011 Tom Service: *Interview with Daniel Harding*. (Service, 2011)

Appendix F

Chronological list of conductor manuals

- 1739 Johann Mattheson: *Der vollkommene Kapellmeister*. (Mattheson, 1739)
- 1844 Ferdinand Gassner: *Dirigent und Ripienist für angehende Musikdirigenten, Musiker und Musikfreunde*. (Gassner, 1844)
- 1855 Hector Berlioz: *Le chef d'orchestre: Théorie de son art*. (first translated in 1856) (Berlioz, 1856)
- 1869 Richard Wagner: *Ueber das Dirigiren*. (Wagner, 1869)
- 1870 Richard Wagner: *Ueber das Dirigiren*. (Wagner, 1870)
- 1878 Edme-Marie-Ernest Deldevez: *L'Art du chef d'orchestre*. (Deldevez, 1878)
- 1881 Hermann Zopff: *Der Angehende Dirigent*. (Zopff, 1881)
- 1887 Edouard Blitz: *Quelques considerations sur l'art du chef d'orchestre*. (Blitz, 1887)
- 1890 Henri Kling: *Der vollkommene Musikdirigent*. (Kling, 1890)
- 1890 Maurice Kufferath: *L'Art de diriger l'orchestre*. (Kufferath, 1890)
- 1894 Franz Ludwig Schubert: *Der praktische Musikdirektor, oder Wegweiser für Musikdirigenten*. (Schubert, 1894)
- 1895 Felix Weingartner: *On Conducting*. (Weingartner, 1925)
- 1899 Thomas Croger: *Notes on Conductors and Conducting*. (Croger, 1899)
- 1902 Thomas Croger: *Notes on Conductors and Conducting*. (Croger, 1902)
- 1904 Arthur Laser: *Der moderne Dirigent*. (Laser, 1904)
- 1907 Joseph Pembaur: *Ueber das Dirigieren: Die Aufgaben des Dirigenten beleuchtet vom Standpunkte der verschiedenen Disziplinen der Kompositionslehre*. (Pembaur, 1907)
- 1917 Franz Mikorey: *Grundzüge einer Dirigierlehre. Betrachtungen der Technik und Poesie des modernen Orchester-Dirigierens*. (Mikorey, 1917)
- 1919 Rudolf Cahn-Speyer: *Handbuch des Dirigierens*. (Cahn-Speyer, 1919)
- 1919 Karl Wilson Gehrken: *Essentials in Conducting*. (Gehrken, 1919)
- 1919 Carl Schroeder: *Handbuch des Dirigierens und Taktierens*. (Schroeder, 1919)
- 1920 Albert Stoessel: *The Technic of the Baton*. (Stoessel, 1920)
- 1922 Adrian Boult: *Handbook on the Technique of Conducting*. First edition. (Boult, 1922)
- 1929 Adam Carse: *Orchestral Conducting: A Textbook for Students and Amateurs*. (Carse, 1929)
- 1929 Fritz Recktenwald: *Über das Dirigieren. Praktische Ratschläge für Kapellmeister, Chormeister und solche, die es werden wollen*. (Recktenwald, 1929)
- 1929 Herman von Waltershausen: *Dirigenten-Erziehung*. (Waltershausen, 1929)
- 1931 Will Ehrhardt: *The Eloquent Baton*. (Ehrhardt, 1931)
- 1932 Alfred Szendrei: *Dirigierkunde*. (Szendrei, 1932)
- 1933 W.F. Cooper: *The Art of Conducting: A Treatise*. (Cooper, 1933)
- 1935 Karl Wilson Gehrken: *The Psychological Basis of Conducting*. (Gehrken, 1935)
- 1937 Adrian Boult: *Handbook on the Technique of Conducting*. Second edition. (Boult, 1937)
- 1938 Thomas Croger: *Notes on Conductors and Conducting*. (Croger, 1938)
- 1940 Adriano Lualdi: *L'Atre di Dirigere l'orchestra*. (Lualdi, 1940)
- 1940 Adolph Otterstein: *The Baton in Motion: A Photographic Presentation of the Technique of Conducting together with Material for Practice*. (Otterstein, 1940)
- 1942 Rudolf Dolmetsch: *The Art of Orchestral Conducting*. (Dolmetsch, 1942)
- 1943 Herman von Waltershausen: *Die Kunst des Dirigierens*. (Waltershausen, 1943)
- 1944 William Finn: *The Conductor Raises His Baton*. (Finn, 1944)

- 1944 Leopold Stokowski: *Foreword to 'The Conductor Raises his Baton'*. (Stokowski, 1944)
- 1944 Karl van Hoesen: *The Handbook of Conducting*. (Van Hoesen, 1944)
- 1945 Henry Wood: *About Conducting*. (Wood, 1945)
- 1949 Adrian Boult: *Handbook on the Technique of Conducting*. Seventh edition. (Boult, 1949)
- 1950 Nikolai Malko: *The Conductor and his Baton: Fundamentals of the Technique of Conducting*. (Malko, 1950)
- 1950 Max Rudolf: *The Grammar of Conducting: A Practical Study of Modern Baton Technique*. First edition. (Rudolf, 1950)
- 1950 George Szell: *Foreword to 'The Grammar of Conducting'*. (Szell, 1950)
- 1952 Warwick Braithwaite: *The Conductor's Art*. (Braithwaite, 1952)
- 1953 Fritz Busch: *Pages from a Musician's Life*. (Busch, 1953)
- 1953 Wilhelm Furtwängler: *Concerning Music*. (Furtwängler, 1953)
- 1953 Désire-Emile Inghelbrecht: *The Conductor's World: The Psychology and Technique of Conducting*. (Inghelbrecht, 1953)
- 1955 Charles Munch: *I am a Conductor*. (Munch, 1955)
- 1956 Benjamin Grosbayne: *Techniques of Modern Orchestral Conducting*. First edition. (Grosbayne, 1956)
- 1957 Bruno Walter: *Of Music and Music Making*. (Walter, 1957)
- 1958 Karl Krueger: *The Way of the Conductor. His Origins, Purpose, and Procedures*. (Krueger, 1958)
- 1958 Lazare Saminsky: *The Essentials of Conducting*. (Saminsky, 1958)
- 1959 Michael Bowles: *The Art of Conducting*. (Bowles, 1959)
- 1960 Clifford A. Cook: *Orchestral Playing and Conducting*. (Cook, 1960)
- 1960 Frederick Goldbeck: *The Perfect Conductor: An introduction to his skill and art for musicians and music lovers*. (Goldbeck, 1960)
- 1961 Elizabeth Green: *The Modern Conductor*. First edition. (Green, 1961)
- 1963 Adrian Boult: *Thoughts on Conducting*. (Boult, 1963)
- 1964 Charles Blackman: *Behind the Baton*. (Blackman, 1964)
- 1964 Willam Cox-Ife: *The Elements of Conducting*. (Cox-Ife, 1964)
- 1965 Carl Bamberger: *The Conductor's Art*. (Bamberger, 1965)
- 1965 Emil Kahn: *Conducting*. (Kahn, 1965)
- 1966 Brock McElheran: *Conducting Technique for Beginners and Professionals*. First edition. (McElheran, 1966)
- 1968 Adrian Boult: *Handbook on the Technique of Conducting*. Revised edition. (Boult, 1968)
- 1968 Gennady Rozhdestvensky: *What is a conductor?* (Rozhdestvensky, 1968)
- 1968 William Steinberg: *The Function of a Conductor*. (Steinberg, 1968)
- 1969 Elizabeth Green: *The Modern Conductor*. Second edition. (Green, 1969)
- 1969 Eugene Ormandy: *The Art of Conducting: Foreword to 'The Modern Conductor'*. (Ormandy, 1969)
- 1969 Peter Fuchs: *The Psychology of Conducting*. (Fuchs, 1969)
- 1971 R. Gerry Long: *The Conductor's Workshop: A Workbook on Instrumental Conducting*. (Long, 1971)
- 1973 Benjamin Grosbayne: *Techniques of Modern Orchestral Conducting*. Second edition. (Grosbayne, 1973)
- 1974 Gennady Rozhdestvensky: *Dirizerskaja aplikatura*. (Rozhdestvensky, 1974)
- 1975 Michael Bowles: *The Art of Conducting*. (Bowles, 1975)
- 1975 Nicolai Malko & Elizabeth Green: *The Conductor and His Score*. (Green & Malko, 1975)
- 1975 Emil Kahn: *Elements of Conducting*. (Kahn, 1975)
- 1977 Maurice Miles: *Are you beating two or four?* (Miles, 1977)

- 1980 Max Rudolf: *The Grammar of Conducting: A Practical Guide to Baton Technique and Orchestral Interpretation*. Second edition. (Rudolf, 1980)
- 1981 Elizabeth Green: *The Modern Conductor*. Third edition. (Green, 1981)
- 1981 Erich Leinsdorf: *The Composer's Advocate. A Radical Orthodoxy for Musicians*. (Leinsdorf, 1981)
- 1981 Alois Melichar: *Der vollkommene Dirigent: Entwicklung und Verfall einer Kunst*. (Melichar, 1981)
- 1981 Pierre Boulez: *Demythologizing the Conductor*. (Boulez, 1981)
- 1983 Donald Hunsberger & Roy Ernst: *The Art of Conducting*. First edition. (Hunsberger & Ernst, 1983)
- 1983 Kyrill Kondraschin: *Die Kunst des Dirigierens*. (Kondraschin, 1989)
- 1983 Frederik Prausnitz: *Score and podium: A Complete Guide to Conducting*. (Prausnitz, 1983)
- 1985 Hermann Dechant: *Dirigieren: zur Theorie und Praxis der Musikinterpretation*. (Dechant, 1985)
- 1986 Hans-Klaus Jungheinrich: *Der Musikdarsteller: Zur Kunst des Dirigenten*. (Jungheinrich, 1986)
- 1987 Elizabeth Green: *The Modern Conductor*. Fourth edition. (Green, 1987)
- 1987 Ilya Musin: *O vospitanii dirizera: Ocerki (The training of a conductor)*. (Musin, 1987)
- 1987 Jorma Panula: *Memorandum to Panula's Conducting Class*. (Panula, 1987)
- 1989 Elizabeth Bernard: *Le Chef d'Orchestre*. (Bernard, 1989)
- 1989 Peter Hölzl: *Der Technik des Dirigierens*. (Hölzl, 1989)
- 1989 John Lumley & Nigel Springthorpe: *The Art of Conducting: A Guide to Essential Skills*. (Lumley & Springthorpe, 1989)
- 1989 Brock McElheran: *Conducting Technique for Beginners and Professionals*. Second edition. (McElheran, 1989)
- 1989 Hermann Scherchen: *Handbook of Conducting*. (Scherchen, 1989)
- 1990 Daniel Kohut & Joe Grant: *Learning to Conduct and Rehearse*. (Kohut & Grant, 1990)
- 1992 Donald Hunsberger & Roy Ernst: *The Art of Conducting*. Second edition. (Hunsberger & Ernst, 1992)
- 1994 Ilja Musin: *Tehnika dirizirovanija (The technique of conducting)*. (Musin, 1994)
- 1994 Ilja Musin: *Velikoe iskusstvo upravljat' orkestrom (The fine art of orchestral conducting)*. (Musin & Pazovskij, 1994)
- 1995 Max Rudolf: *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*. Third edition. (Rudolf, 1995)
- 1996 Elizabeth Green: *The Modern Conductor*. Sixth edition. (Green, 1996)
- 1997 Leon Botstein: *On Conducting*. (Botstein, 1997)
- 1997 Harold Farberman: *The Art of Conducting Technique: A New Perspective*. (Farberman, 1997)
- 1997 Gunther Schuller: *The Compleat Conductor*. (Schuller, 1997)
- 1998 Christopher Adey: *Orchestral Performance: A Guide for Conductors and Players*. (Adey, 1998)
- 1999 Myer Fredman: *The Conductor's Domain: A Guide for Aspiring Maestri*. (Fredman, 1999)
- 2001 Harold Farberman: *Beating time: How not to make music*. (Farberman, 2001)
- 2002 Peter Boonshaft: *Teaching Music with Passion: Conducting, Rehearsing and Inspiring*. (Boonshaft, 2002)
- 2003 Elizabeth Green: *The Modern Conductor*. Seventh edition. (Green, 2003)
- 2003 Pierre Boulez: *Boulez on Conducting: Conversations with Cécile Gilly*. (Boulez, 2003)
- 2003 Harold Farberman: *Training Conductors*. (Farberman, 2003)

- 2004 Alan Hazeldine: *Is the art of conducting a question of nature or nurture?* (Hazeldine, 2004)
- 2004 Brock McElheran: *Conducting Technique for Beginners and Professionals*. Third edition. (McElheran, 2004)
- 2006 Myer Fredman: *Maestro or Metro-Gnome? Reflections from the Rostrum*. (Fredman, 2006)
- 2007 Frank L. Battisti: *On Becoming a Conductor. Lessons and Meditations on the Art of Conducting*. (Battisti, 2007)
- 2007 Harold Faberman: *Conducting Cannot Be Taught*. (Farberman, 2007)
- 2007 Diane Wittry: *Beyond the Baton: What Every Conductor Needs to Know*. (Wittry, 2007)
- 2007 Sasha Mäkilä: *Book review of Diane Wittry's book*. (Mäkilä, 2007)
- 2009 Gustav Meier: *The Score, the Orchestra, and the Conductor*. (Meier, 2009)

Appendix G

Conductor aide-mémoires (lists)

Ten golden rules – Richard Strauss (1949) (in Galkin, 1988)

1. Bear in mind that you are not making music for your own pleasure, but for the pleasure of your audience.
2. You must not perspire while conducting; only the public must get warm.
3. Direct *Salome* and *Electra* as if they had been written by Mendelssohn: Elfin music.
4. Never encourage the brass, except with a curt glance, in order to give an important cue.
5. On the contrary, never let the horns and woodwind out of your sight; if you can hear them at all, they are too loud.
6. If you think that the brass is not blowing loud enough, mute it by a couple of degrees.
7. It is not enough that you yourself understand the singer's every word, which you know from memory; the public must be able to follow without effort. If the audience does not understand the text, it falls asleep.
8. Always accompany the singer so that he can sing without strain.
9. When you think that you have reached the most extreme *prestissimo*, take the tempo again as fast.
10. If you bear all this cheerfully, you, with your beautiful talent and great knowledge, will ever be the untroubled delight of your listeners.

Rules for young conductors – Pierre Monteux (1965) (in Galkin, 1988)

Eight “musts”

1. Stand straight, even if you are tall.
2. Never bend, even for a *pianissimo*. The effect is too obvious behind.
3. Be always dignified from the time you come on stage.
4. Always conduct with a baton, so the players far from you can see your beat.
5. Know your score perfectly.
6. Never conduct for the audience.
7. Always mark the first beat of each measure very neatly, so the players who are counting and not playing know where you are.
8. Always in a two-beat measure, beat the second beat higher than the first. For the four-beat bar, beat the fourth higher.

Twelve “don'ts”

1. Don't overconduct; don't make unnecessary movements or gestures.
2. Don't fail to make music; don't allow music to stagnate. Don't neglect any phrase or overlook its integral part in the complete work.
3. Don't adhere pedantically to metronomic time – vary the tempo according to the subject or phrase and give each its own character.
4. Don't permit the orchestra to play always a boring *mezzoforte*.
5. Don't conduct without a baton; don't bend over while conducting.
6. Don't conduct solo instruments in solo passages; don't worry or annoy sections or players by looking intently at them in “ticklish” passages.

7. Don't forget to cue players or sections that have had long rests, even though the part is seemingly an unimportant inner voice.
8. Don't come before the orchestra if you have not mastered the score; don't practice or learn the score "on the orchestra."
9. Don't stop the orchestra if you have nothing to say; don't speak too softly to the orchestra, or only to the first stands.
10. Don't stop for obviously accidental wrong notes.
11. Don't sacrifice ensemble in an effort for meticulous beating – don't hold sections back in technical passages where the urge comes to go forward.
12. Don't be disrespectful to your players (no swearing); don't forget individuals' rights as persons; don't undervalue the members of the orchestra simply because they are "cogs" in the "wheels."

Ten admonitions – Erich Leinsdorf (Leinsdorf, 1981, 175-8)

1. *Be prepared.* [...] means knowing exactly what should be heard and diagnosing the problem if it is not heard. [...] The conductor should be able, through prior knowledge of the right sounds, to point to the error as precisely as possible. If he is unsure what it is, he will do better to say nothing, but check the score later or consult with the composer.
2. *Work with the librarian.* Working on orchestra parts with the librarian in advance of rehearsals may be the single most time-saving and productive activity a conductor can engage in. [...] A conductor who cooperates closely with the librarian will be able to rehearse more efficiently and also learn a good deal about his orchestra.
3. *Plan rehearsal time.* As might be expected, there is a definite relation between rehearsal time and quality of performance. And some works require more rehearsal time than others. [...] When a good orchestra is rehearsing standard works, it should not be necessary to take time to go through the entire piece. [...] This method will show the musicians that the conductor knows the music and that the rehearsal is intended for their benefit, not his. Even the most jaded orchestra members will be grateful for the chance to do well, especially if the conductor establishes a positive mood.
4. *Speak little.* Speeches are heard but seldom listened to, so they contribute nothing to better performances. Players resent lengthy talk as a waste of their time. [...] The conductor should let the orchestra play for at least five or ten minutes without interrupting.
5. *Stop seldom.* It is a normal function in a rehearsal to stop the music when necessary for correction or other comments. This should be done, however, only with great discretion. Stopping interrupts the flow of a work and prevents the players from feeling its long line. The best way to minimize the resulting frustrations is to make mental notes of points needing correction and stop the orchestra only when you have collected several or them.
6. *Do not keep musicians idle.* Plan rehearsals so that musicians who have nothing to do in all or parts of certain works may arrive late or leave early. [...] This will avoid debilitating waits for those players and distractions for the others, both of which lower concentration and morale.
7. *Stand to conduct.* Unless a conductor has a health problem that precludes standing, he should not sit during rehearsals. Rehearsals should match the conditions of performances as far as it is practicable. [...] The visual message conveyed by his seated body may be reflected among the ranks of the orchestra in crossed legs,

surreptitious smoking, and other manifestations of boredom or indifference instead of an eagerness to perfect the ensemble and make spirited music.

8. *Understand players and their parts.* Understanding players demands an acquaintance not only with psychology but also with the materials with which the players have to work. The conductor, who has the full score in front of him, should keep in mind that the players can be expected to grasp only a limited sense of the whole work from their individual parts, which are just that – parts.
9. *Do not fake.* By “faking” I mean calling for repetitions of a passage that has been well played simply because the conductor is himself uncertain about how to bring out some extra nuance of which is he fond. This sense of passing the buck to the musicians is sensed with uncanny accuracy and is resented.
10. *Do not delude yourself.* When a young (or old) conductor steps before an orchestra, he is sometimes thinking, “Now they will play this work for the first time as should be played.” This may be an accurate self-assessment or it may be megalomania. In either case, it is a grave mistake to betray the thought by word or implication. [...] Boasting should be eschewed, especially boasting by denigrating the work of other conductors.

Jorma Panula – memorandum to orchestral conducting students (Panula, 1987)

1) Choice of repertory and contact with the orchestra

- in choosing repertory one must take into account the level and working efficiency of the orchestra, which depends upon, among others, the following things:
- Circumstances of rehearsals and concerts such as space, acoustic, and whether or not it is a concert hall or all-purpose space, etc.
- regular conductor
- Intendant (General Manager)
- tours
- take notice of orchestra ‘divas’, concertmasters, principals, librarian, organizers, Intendant and stage manager.
- *make sure that the parts are in good shape in every possible way!*
- arriving to the location = orientation

2) Arriving to the rehearsal

- prepare to get those who try to get out of rehearsals, complainers, flatters, latecomers
- “morning worship” = speech to the orchestra
- clothing, walk, expression, voice and content of your speech have an influence on the image the orchestra forms of you.
- tuning

3) In front of the orchestra

- opening words
- work order
- “product description” of the work at hand

4) Beginning

- commentary in words and gesture – posture – wait – hands – wait – speech when needed, ready into motion!
- decide whether you will run the whole section or in parts
- will you conduct like in performance or rehearsal (exaggerated gestures)
- use your ears – eyes, remember what happens both in the playing and reaction. React with your expression, gesture, words.

5) Stopping

- WHY DO YOU STOP? THERE BEGINS THE REHEARSAL!!
- possible praise and criticism
- to what extent do you listen to concert master, principals, and players' comments?

6) Rehearsal method

- broad or precise approach?
- by section, stand or individual? Do you demand alertness from others?
- missing instruments = your ability to arrange

7) Coffee break

- time it in a suitable moment
- decide whether you use the break for rest, work, contacts (see #1) or talk rubbish
- the orchestra's fatigue/concentration depends upon your efficiency!

8) After the rehearsal

- decide how you will use the next rehearsal
- agree on rehearsal times and other details with possible soloist or choir
- be ready for surprises: change of program, change of soloist, change of rehearsal times, etc.
- how do you use your spare time?

9) Dress rehearsal and before concert

- do you want audience at the dress or how to prepare if it is already sold?
- review the dress in your mind afterwards, figure out possible confusion in advance (unclear transitions, rhythm, intonation problems, other technical problems) but concentrate only on the message of the composer
- REST: NO EXTRA WORK NOISE ALCOHOL ETC !!

Are you considerably nervous before concert?

WHY?? There's the whole problem!

Are you unsure – Why?

Don't try to be more than you are, it shows

Breathing – yoga – relaxation

So...

- Tell them what you want; don't criticize what they did.
- Keep the music at the core of the focus, so that the personalities get out of the picture.
- Invite the orchestra to play, don't demand.
- Know the quality of the sound you want; take the time to hear it in your head; show it; listen to the placement; and never let it go.
- Do not substitute tension for intensity. Tension will squeeze the sound – Intensity will release it.
- The less interesting the part, the more energy and initiation is needed. Encourage players to sustain the energy of the slow moving notes.
- If you are having trouble balancing the soloist and the orchestra, ask the orchestra to “play into the color of the soloist” as opposed to asking them to “play softer.”
- Low instruments need more clarification of sound – encourage them to play with slight sound attacks or “consonants.” Emphasize the beginnings of notes.
- When playing legato, listen to the ends of the notes; make sure that the musicians continue the energy to the end.
- Help the orchestra members establish aural focal points to develop better ensemble. A single player on a part will provide a clearer focal point than a section; and a higher part will be easier for others to focus on than a low part.
- When tuning chords, begin with the musicians playing the tonic and the fifth, and then add the third of the chord. This helps the players understand the placement of their note. Keep the third high in a major chord and low in a minor chord.
- If there are intonation problems in the winds and brass when they are playing doublings or octaves, always ask the second player (lower part) to play softer.
- Always give wind players a very precise breath and entrance attack. Give more *breath* for horns, trumpets, trombones, and tuba; and more *attack* for bassoons and oboes.
- When the orchestra rushes, beat smaller to catch them, then beat larger to get them back in your tempo.

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Feedback and comment

I would welcome feedback and comment – both positive and critical – to this research. If you have the time please email me: research.logie@gmail.com

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