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Distributed Leadership Functions: Navigating Conducting Strategies in Choral-Orchestral Music-Making

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Submitted in fulfilment of the requirements for the
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Abstract

In this thesis, I propose to conceptualise the modern choral-orchestral conductor's role by understanding how a conductor's leadership functions in an ensemble consisting of a chorus and orchestra. Firstly, I explore the meaning of leadership for a conductor and compare past and present choral-orchestral leadership, especially how the conductor's leadership functions in a musical institution in the present day. I secondly observe rehearsals and concerts and identify the conductors' leadership presence by applying distributed leadership theory. Finally, I discover how and why social factors, such as interpersonal relationships and gender stereotypes, can be influential factors in the conductor's leadership.

Primary data for this study is gathered from participant-observational fieldwork, including projects from BBC National Orchestra and Chorus of Wales, Dunedin Consort, Royal Scottish National Orchestra and Chorus, Edinburgh International Festival, and National Youth Choir of Scotland. Observing the work distribution in the rehearsal process across ensembles involving chorus and orchestra provides a lens to understand the leadership of choral-orchestral conductors on the podium and within the organisation as a whole. In addition to observation and documentation, the semi-structured interview is another principal way of sourcing insights from conductors who are widely acknowledged as successful models. Interviews were conducted with seven participants, who are professional conductors working with leading British orchestras and choruses, most of whom specialise in choral-orchestral music. The interview participants are Adrian Partington, Aidan Oliver, Christopher Bell, John Butt, Mark Heron, Sarah Tenant-Flowers, and Simon Halsey.

The main aim of this thesis is to address the lack of research evidence on the concept of the conductor's leadership. By participant-observation, I examine how a conductor can employ strategies developed from the rehearsal process in resolving the leading and managerial issues posed by choral-orchestral repertoire. Meanwhile, leadership theory is applied to create a foundational outline and serve as a point of reference within the intricate and dynamic environment of music-making. This is achieved by formally and informally examining the working relationships among choral directors, conductors, performers, and

managers. Additionally, the research investigates the symbolic and narrative processes that facilitate shared sense-making within musical organisations.

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Author's Declaration

I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Yajie Ye

March 2023

Glossary

Abbreviations

BBC	British Broadcasting Corporation (British Broadcasting Company 1922-1926)
BBC NCW	BBC National Chorus of Wales
BBC NOW	BBC National Orchestra of Wales
BBC Prom(s)	BBC Promenade Concerts, formerly known as the Henry Wood Promenade Concerts, given (after the Queen's Hall, London, had been destroyed during the Second World War) at the Royal Albert Hall, London
CBSO	City of Birmingham Symphony Orchestra
DC	Dunedin Consort
EIF	Edinburgh International Festival
HIP	Historically Informed Performance
LSC	London Symphony Chorus
LSO	London Symphony Orchestra
NYCoS	National Youth Choir of Scotland
PPL	Phonographic Performance Limited
RCS	Royal Conservatoire of Scotland
RNCM	Royal Northern College of Music
RSNO	Royal Scottish National Orchestra (from 1991; formerly Scottish National Orchestra)

Key Terms

Choral Director (Choral Conductor)	An individual is responsible for conducting a choir and, sometimes, directing both choir and orchestra in choral-orchestral performances.
Chorus Director (Chorus Master)	The individual in an orchestra or opera organisation who instructs and trains the chorus for performances, often working closely with the conductor.
Choral-Orchestral Conductor	A conductor specialises in choral-orchestral works, directing performances involving both choir and orchestra.

Chapter 1 Introduction

The conductor can be defined as a leader in an ensemble, directing the simultaneous performance of singers and instrumentalists through gestures. To achieve successful communication, the key is the technical competency shared between the conductor and performers. Although experienced instrumentalists can play together with a good ensemble without direction, they often need someone to indicate entries precisely, set tempos, and control dynamics and balance, especially in complex compositional situations. To run an efficient rehearsal, the conductor's role should potentially require versatility and broad specialist knowledge beyond technical skills, such as sociology, pedagogy, and psychology. To prepare a performance, Brian Busch considered that preparing the music as a choral conductor is only one component of concert preparation; the 'complete' conductor is responsible for verifying all the tasks of a concert, from publicity to setting up the stage.¹

Awareness of such definitions, however, does little to illuminate the intricacies of a conductor's leadership role in an ensemble that encompasses both choral and orchestral sections. While it may appear that a conductor must be a jack-of-all-trades, it is essential to avoid oversimplifying their responsibilities. These definitions may not fully address the complexities of a conductor's role, particularly when dealing with ensembles that comprise both choral and orchestral elements. Furthermore, they may not account for the nuances of prioritising tasks in various contexts and levels of musical performance. For instance, the conductor of a professional group can take the playing or singing of the right notes by musicians for granted, focusing more on precise phrasing and articulation in a relatively short process. In contrast, the conductor of a non-professional group serves as a 'note-janitor' to provide more coaching on intonation and articulation over an extended period.² This distinction highlights how different levels of ensembles demand varying rehearsal approaches from the conductor. These dynamics will be further explored through the case

¹ Brian R. Busch, *The Complete Choral Conductor* (New York: Schirmer Books, 1984), 243–4. It is important to note that this perspective primarily applies to conductors of choral ensembles and may not be directly applicable to conductors of professional orchestras.

² John Lumley and Nigel Springthorpe, 'The Conductor', *The Art of Conducting* (London: Rhinegold, 1989), 1–3.

study of John Butt's performances of Handel's *Messiah* (see Chapter 4), shedding light on the nuanced leadership strategies employed in mixed choral and orchestral settings.

Furthermore, it is imperative to note that conducting strategies can vary when leading different categories of groups. For instance, a common tendency is categorising groups into professional and amateur, each with its own technical considerations, such as range and agility limitations. Consequently, when preparing a work that involves a combined chorus and orchestra, conducting strategies may face ambiguity due to the need to address both professional and amateur elements within the ensemble.

In this research, I focus on one specific type of ensemble that consists of a chorus and orchestra. This choral-orchestral ensemble presents an interesting scenario in its mixing of a large group of amateur singers with professional instrumentalists; this requires a different training manner to that of using professional vocal forces while balancing a professional orchestral force with the chorus. For example, self-governing orchestra such as the London Symphony Orchestra (one of the top UK orchestras according to PPL),⁴ partners with the London Symphony Chorus, comprising around 160 amateur choral singers, and they normally have precise work distribution between the principal conductor and chorus director. Contrastingly, in a smaller size choral-orchestral ensemble consisting entirely of professionals, the conductor has a two-in-one role in balancing a professional choral and orchestral force.

Further, to narrow down the scope of my research, I intend to investigate how choral-orchestral conductors' leadership and their role as leaders has been conceptualised in the UK today. With this in mind, this study has the following research questions:

- What is choral-orchestral leadership (historically and today), and how does it function in a musical institution in the present day?
- What evidence is there, in chamber and symphonic ensemble, of a link between leadership theory and performance practice?

⁴ 'London Symphony Orchestra Tops PPL Chart Ranking UK Classical Ensembles', PPL website, 10 January 2019 <<https://www.ppluk.com/london-symphony-orchestra-tops-ppl-chart-ranking-uk-classical-ensembles/>> [Accessed 1 February 2023].

- Would social factors, such as interpersonal relationships and gender stereotypes, be hidden influences on the conductor's leadership?

In this way, I hope to present a study that can inform future conducting research regarding other types of ensembles to provide a fuller and more detailed description of what leadership means to conductors of different levels or categories of groups. In this research, I focus on conductors in the choral-orchestral fields, and the rationale for this choice is rooted in the belief that the organisation of a choral-orchestral ensemble reveals the most about issues related to power, prestige, and collaboration among individuals with varying ranks in a music organisation. Nevertheless, the issues raised here are not isolated from the choral-orchestral context but indicative of broader themes extending beyond and may resonate across the other spectrum of conducting specialisations.

In order to investigate leadership presence in choral-orchestral conducting in the UK, my research first reviews relevant literature to explore the potential issues of the choral-orchestral conductor's role in the present day. Choral leadership is, relatively speaking, a much older and broader notion than that which has existed in Western orchestral culture, given that singing has been integral to most expressions of humanity. It has been considered that the choral conductor's work may traditionally provide a social bond in bridging the gap between singers' thoughts and emotions through songs.⁵ In contrast, the modern character of the orchestral conducting profession was established in the early 20th century, when Arthur Nikisch proposed a 'creative' act in conducting techniques and highlighted spontaneity and distinctiveness in performance.⁶

His contribution is not uncontested, since many argue that Spohr was the first person in London (1820) to introduce conducting with a baton as a means towards interpretation.⁷ Yet, Nikisch's significance may be more potent due to the fact that he was the first

⁵ Colin Durrant and Evangelos Himonides, 'What makes people sing together? Socio-Psychological and Cross-Cultural Perspectives on the Choral Phenomenon', *International Journal of Music Education*, 32.1 (1998), 61–71.

⁶ He was perhaps inspired by Wagner's 'subjective' concept, which is a giant step in conducting culture, see p.18; Also see, José Antonio Bowen and Raymond Holden, 'The Central European Tradition', in *The Cambridge Companion to Conducting*, ed. José Antonio Bowen (Cambridge; New York, NY: Cambridge University Press, 2003), 114–33.

⁷ Arthur Jacobs, 'Spohr and the Baton', *Music & Letters*, 31.4 (1950), 307–17
<<http://www.jstor.org/stable/730492>> [Accessed 1 January 2022].

conductor who undertook a complete recording of a symphony (Beethoven's Fifth Symphony, 1913), and he arrived at the right time – the arrival of audio technology – promoting the notion of conducting as an individual profession with his baton.⁸ His aesthetic inspiration in the profession of conducting has become a model for numerous conductors, including Sir Adrian Boult (an English conductor, whose work spanned from World War I until the 1970s, and who made massive contributions to conducting education in Britain, see p. 20).

The British-born conductors before World War II rarely received formal lessons in conducting, and a majority of the most outstanding musicians who direct ensembles considered conducting to be unteachable. An example can be found in Wood's letter to Boult, in which Wood refused Boult's request for a conducting lesson, saying, 'If I can be any assistance to you, over any knotty points, in the direction of Choral or Orchestral works, just send me a line, & we can always arrange a meeting – but a course of lessons – No! No! No! certainly not – ridiculous.'⁹ When it comes to the period of the Cold War, the demand for career conductors was gradually rising in the British marketplace, which affected the growing body of conducting pedagogy designed to match the musicians' training needs.¹⁰ As a relatively new subject to young generations, are there updated leadership models that can be referred to toward their path of career if the conductors can be made or taught instead of born?

In the present day, the leadership model of the conductor as a dictator is outdated and has largely become unacceptable. This model with a 'quasi-dictatorial' role refers to the idea that as symphony orchestras grew in size during the nineteenth century, conductors began to assume a more authoritative and central role in guiding the ensemble,¹¹ while other ways of describing the conductor's role as a leader need to be reconceptualised. Indeed, the

⁸ Aleks Kolkowski, Duncan Miller, and Amy Blier-Carruthers, 'The Art and Science of Acoustic Recording: Re-enacting Arthur Nikisch and the Berlin Philharmonic Orchestra's landmark 1913 recording of Beethoven's Fifth Symphony', *Science Museum Group Journal* (Spring, 2015), 3 <<http://dx.doi.org/10.15180/150302>>.

⁹ Arthur Jacobs, *Maker of the Proms* (London: Methuen, 1994), 162–163.

¹⁰ Colin Durrant, Towards a Model of Effective Communication: A Case for Structured Teaching of Conducting, *British Journal of Music Education*, 11.1 (1994), 57–76 <<https://doi.org/10.1017/s0265051700002011>>.

¹¹ Ian Pace, Militarisation, Industrialisation and the Growth of the Symphony Orchestra in the Nineteenth Century. Paper presented at the *The Symphony Orchestra as Cultural Phenomenon*, (London: Institute of Musical Research, 2010). According to Marxist theory, the orchestra's development was influenced by the militarization of European society during the Napoleonic Wars, which provided a template for

remarkable progress in the professionalism of orchestral playing could be seen as a catalyst for the emergence of ‘new standards’ in conducting, which differ from the image of the conductor as an absolute authoritarian presence. This implies that creating a sense of common purpose, responsibility, and a collaborative atmosphere in encouraging questions about details in rehearsal is the key to achieving a great performance, which is antithetical to dictatorship. Conversely, Botstein ventures further that the limitation of time in most orchestras makes the musicians hesitant to question details unless the conductor publicly points them out.¹² In this case, the requirement of psychological awareness of others and the environment might be the mild way to lead the performers to invest in communication, which is more important than the display of superior knowledge in rehearsals – this cognition can be learned by observing fine conductors.¹³

Classical music’s cultural and political significance has atrophied, which has disappointed many concert followers among the older generations; concerts are no longer attracting young people to such a great degree.¹⁴ It has become necessary for a conductor to understand the music marketplace, for whom the ensemble will play, and the expectations of supporters. The conductor is a component of the broader music production culture. An understanding of the working environment, such as its systems, culture, and processes, could be a fundamental resource in responding appropriately to the varying needs of the performers. This understanding also provides a context for addressing the dynamics of how choral-orchestral leadership functions within an institution with its own orchestra and chorus.

Nevertheless, a competent conductor should surely be outstanding in the ability to deal with music, including the ongoing traditions of new music and older repertoire in a modern manner that may or may not be historically informed. The increased diversity of compositional and musical styles in contemporary choral-orchestral repertoires challenges both the ensemble and its conductor to develop new rehearsal techniques.¹⁶ For example,

¹² Leon Botstein, ‘The Future of Conducting’, in *The Cambridge Companion to Conducting*, ed. José Antonio Bowen (Cambridge; New York, NY: Cambridge University Press, 2003), 286–304. <<https://doi.org/10.1017/cco19780521821087.022>>.

¹³ Simon Halsey, Interview by Yajie Ye, 7th April 2022, online.

¹⁴ Botstein, in Bowen, 286–304.

¹⁶ Istvan Anhalt, *Alternative Voices: Essays on Contemporary Vocal and Choral Composition* (Toronto, Ontario; Buffalo, NY; London, England: University of Toronto Press, 1984), 1–40 <<https://doi.org/https://doi-org.abc.cardiff.ac.uk/10.3138/9781442656314>>.

Peter Maxwell Davies' *Te Lucis Ante Terminum* provides a certain degree of improvisatory space for both voices and instruments, as the note values are not required to be absolute. For the conductor, there are composer's notes asking the conductor where to take out gradually and where to place a firm downbeat.¹⁷ Another example is Cornelius Cardew's *Treatise*, which represented by a 193-page graphic score written in the author's original visual language, which is very different from conventional music notation. The composer never specified the instrumentation, how this piece should be played, and whether there is a conductor, so musicians are free to interpret its symbols, abstract forms, numbers, and shapes as they see fit.¹⁸ If a conductor is used, they may take on the role of an improvisational conductor, who reacts to the musicians' interpretative decisions in the moment and adjusts their gestures or cues accordingly, or the role of a silent conductor, who provides guidance and coordination without giving explicit orders. Thus, it can be observed that there are more demanding levels of understanding required of a modern conductor's preparation in Western music with chorus and orchestra.

A considerable number of existing studies on conducting leadership tend to differentiate between the concepts of orchestral and choral conductors. Also, most conducting treatises focus on a single aspect of kinaesthetic techniques and rehearsal strategies. In the book *Before the Baton*, Peter Holman points out the dualisation drawbacks of existing literature: first, there is a lack of historical context presented in most practical treatises; second, those that focus on the history of conducting treat the technical details as only peripheral issues.¹⁹ Additionally, the rise of conducting has usually been regarded as a part of the change in continental European music-making, resulting in Britain being under-presented in the discussion of the historical context of conducting.²⁰

Besides the discussion of historical context, several researchers have suggested a possible network of the different agents involved in a performance situation in order to understand the effectiveness of the choral-orchestral conductor's role, examining the triangular

¹⁷ Peter Maxwell Davies, *Te Lucis Ante Terminum*, (London: Schott Music Ltd., 1967).

¹⁸ Cornelius Cardew, *Treatise* (New York: The Gallery Upstairs Press, Buffalo, 1967).

¹⁹ Peter Holman, 'To Beat or Not to Beat: The Continental Context', in *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, Suffolk, UK: The Boydell Press, 2020), 1–3.

²⁰ Holman, 1–2.

network between composer, listener and conductor.²¹ It is partly true that the conductor's duty is to transform the composer's notation and symbols into the sound of musicians, resonating with the audience's perceptions. Yet, I argue that there is a research gap in the symbiotic relationship between the ensemble and the conductor. In my research, an attempt is made not only to use this three-cornered relationship to describe the leadership framework in a group but also to introduce a further agent to the network – the institution. In my observations, the institutions involved were the Dunedin Consort, BBC NOW, RSNO, EIF, and NYCoS.

In the case of the UK, since the 1970s, an increasing number of musicians working in small groups or ensembles have become reliant on both the recording industry and the international marketplace to build their careers. The situation is different for orchestras that traditionally receive patronage from the government or the BBC. Thus, Williamson and Cloonan argue that, as a leader, the conductor of a UK orchestra should be greatly concerned about the relationship between their orchestra and the British music marketplace.²² Indeed, a conductor's job consists of more than just musicianship – working with the performers and music – but also engaging with various institutions that use conductors as the 'public face' of a much larger operation.

Nonetheless, what is most lacking in the existing literature is a comprehensive discussion of the performance situation where an orchestra and chorus work together under a single authority. While it is relatively common to find conductors who are successful in leading one specific kind of musical ensemble – orchestra, concert band, string orchestra, choir and so forth – conductors adept at working with two types of ensembles are undoubtedly rare, especially if the combination is vocal and instrumental. This phenomenon will be examined to see how excellence in both fields can enhance the work of a professional conductor.

On a more practical level, this research builds up from a theoretical framework of the conductor's leadership presence to two themes in musical preparation and rehearsal strategy in order to evaluate the generation of leadership effectiveness. Two essential

²¹ Morten Schuldt-Jensen, 'What is Conducting? Signs, Principles, and Problems', *Signata*, 6 (2015), 383–421.

²² John Williamson and Martin Cloonan, *Players' Work Time: A History of the British Musicians' Union, 1893–2013* (Manchester: Manchester University Press, 2016), 144–70.

qualities for a conductor are, firstly, detailed knowledge of the music and, secondly, having the technique to communicate this knowledge. This study also attempts to discover how distributed leadership has been used to improve the existing conducting pedagogy to nurture better choral-orchestral conductors in both professional and non-professional sectors. The main outcomes of this discussion could contribute to performance studies and the development of conducting pedagogy.

Chapter 2 The British Context

2.1 The Origins of Choral-Orchestral Conductor

Turning back to the period around the mid-nineteenth century when this role began to take shape in Britain is the question of the development of the choral-orchestral conductor's function, craft, value, and status.²³ In some ways, the choral conductor and orchestral conductor generally served as two separate norms, with their responsibilities to the ensemble as two distinct roles. It is true that a choir and orchestra are indeed two types of 'instruments', which require different approaches during the course of rehearsals.

Nevertheless, this separated concept might lead a range of specialist choral conductors to encounter a 'chasm' when working with an orchestra, as well as orchestral conductors finding themselves frustrated in dealing with choral interpretation, especially the virtuoso conductor who specialises in a single vocal or instrumental field. As the great American choral conductor, Robert Shaw summarised in one of his interviews, one person does not usually have room to become a specialist in both fields or be equally knowledgeable in both areas of literature.²⁴ In the case of Britain, however, professional conductors are working in a musical culture in which choral music has a significant place. The conductors are thus often required to know both choral and instrumental practices comprehensively in order to fit the needs of the UK marketplace.

Since the art of conducting became defined in its modern sense in the nineteenth century, many conductors leading established orchestras in the United Kingdom have historically been active in both the choral and orchestral domains. The first reason can be the marketability of genres such as choral symphony and oratorio, particularly in nineteenth-century England,²⁵ which could imply that it was very necessary for a conductor to be able

²³ Fiona M. Palmer, 'The Context: Conductors in the British Marketplace (1870-1914)', in *Conductors in Britain, 1870-1914* (Woodbridge, UK: The Boydell Press, 2017), 11.

²⁴ Antonio M. Molina, 'Choral and Orchestra Conducting', *The Choral Journal*, 18:7 (1978), 26–30.

²⁵ Chester L. Alwes, 'The Oratorio from Haydn to Elgar', *A History of Western Choral Music, Volume 2* (Oxford Scholarship Online, 2016), 1–37.

to lead choral-orchestral works efficiently. Second, the rapid growth of amateur choral societies and festivals, including the Three Choirs Festival and the Birmingham Festival, steered the marketplace towards requiring conductors who could cope well with both orchestra and chorus.

Modern baton conducting became more desirable with the increasing size of choirs, orchestras and concert venues from the 1830s onwards. A good illustration of the large-scale group is the earliest surviving choral performance recording from the 1888 Crystal Palace Handel Festival in London. The performance of Handel's *Israel in Egypt* was undertaken by up to 500 instrumentalists in the orchestra and a chorus of over 4,000 voices. According to an account of the performance published in 1897, it is not surprising that it generated an audience of 86,337.²⁶ It is worth mentioning that the earliest evidence of vertical time-beating with a large choral-orchestral group in Britain was at the coronation of James II and Mary of Modena in 1685.²⁷ This might imply that competence in dealing with chorus and orchestra together has become a tradition in English conductors' common practice well before the nineteenth century. The combination of choruses and orchestras as large musical forces was a common practice throughout Europe. However, in the British context, certain traditional events like the Three Choirs Festival, Handel Festival (oratorio practice), and coronations played pivotal roles in shaping the 'modern' identity of choral societies. These events were important in the gradual growth of choral societies, and they can be seen as the epitome of large group music production nowadays, as many of these groups primarily consisted of amateur singers who would occasionally work with professional orchestral players for one-off performances, with minimal rehearsal time in between.

Concerning the social ideology of that period, choral singing was a good way of bringing the different classes together back when there was a great rift between other parts of society, caused by industrialisation. Choral performance became mass singing, which became a way of joining many people together to compensate for the alienation of early industrialisation. From Alwes's point of view, the industrial revolution of the eighteenth

²⁶ Joseph Bennett, 'Handel Festival', *Musical Times and Singing Class Circular, 1844-1903*, 38:647 (1897), 460–1.

²⁷ Peter Holman, 'With a Scroll of Parchment or Paper, in Hand: Large-Scale Choral Music,' in *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, Suffolk, UK: The Boydell Press, 2020), 69–71.

and nineteenth centuries altered the natural identity of choral music forever, resonating with the volatility in economic, political, religious, and cultural values.²⁸ To be more specific, the nature of choral music moved essentially towards the performance of oratorio, which adapted itself particularly well to a large group of singers of miscellaneous abilities. This shift in practice brings forth the notion of a 'chorus,' which is distinct from the earlier conception associated with smaller-scale cathedral, collegiate, and church choirs.

Capitalism transformed the economy from largely agrarian practice to mechanisation, which increased the gap between the *nouveaux riches* and those whose labour created their wealth. In this regard, music helped to alleviate the discomfiture of the new bourgeoisie, since choral singing was a good way of bringing the different classes back together.²⁹ The new class of amateur performers enlarged the size of ensembles and the audience, maximising the need for new pieces, venues, and institutions. Notably, the pace of specialisation of choral-orchestral directors was boosted in this increasingly heated marketplace. In order to conduct massive groups, the conductor's job started to require energising the participants, giving leads, refining the balance or conveying rhymlical and melodic nuances in performance, rather than being concerned solely with the maintenance of a good ensemble with traditional time beating.

2.2 Conducting From the Keyboard

The norm of Keyboard-Conductor from the time of Handel is an appropriate starting point for a consideration of the history of conducting in Britain. Directing music from the keyboard is arguably a unique characteristic of British musical tradition. It is common that the maestros directed oratorios and operas from two types of keyboards before the nineteenth century: organ and harpsichord. However, Holman shows that harpsichords were generally replaced by pianos in the first decade of the nineteenth century in London.³⁰

²⁸ Chester L. Alwes, 'Choral music in the culture of the nineteenth century,' in *The Cambridge Companion to Choral Music*, ed. Andre De Quadros (Cambridge University Press, 2012), 27.

²⁹ Alwes, 28–9.

³⁰ Holman, 344–5. Much earlier, the Italian opera orchestra was effectively directed from the violin, but it came to an end in the 1790s with the arrival of the authority and prestige of the maestro.

Continuo playing was still necessary when the compositional style required figured bass in chords and florid passages, which could be realised by cello, double bass and the piano.

The newer developments emerged gradually during the nineteenth century.³¹ The origins of choral music direction lay with the organists, who set up the tempo, and the semi-leader, a senior choir member, using visual signals of rising or falling hands. Before the nineteenth century, especially in the context of cathedral and collegiate churches, the role of the organist was relatively unassuming, primarily involving playing for the service and training the choirboys. Prior to the introduction of assistant organists, some choirs relied on specific individuals, often one on each side, to maintain eye contact and facilitate the coordination of different sections within the choir. An example can be found in George Thalben-Ball's rehearsal at Temple Church in 1958; a boy was sitting in the front row on his own, coordinating Decani and Cantoris by eye contact while Thalben-Ball played the organ in performance.³² In the late twentieth century, cathedral organists started to leave the organ playing to assistants, descending from their lofts to conduct music in a modern manner as a sort of 'kapellmeister.'³³

While Handel made significant contributions to European opera, his influence extended well beyond this tradition and played an important role in shaping the landscape of English oratorio. The success of his method meant that the modern baton conducting came much later in Britain than in other European countries, like France and Germany. The Handelian tradition was a constant reminder that 'large groups' could be led from the keyboard (originally with 'long movement' organ action) effectively without a time-beater.³⁴ Handel's followers continued his method of direction, sitting at a harpsichord connected by a long movement to an organ at the back of the stage, with continuo players grouped around him and the rest of the orchestra in tiers behind, and a small-scale choir (22-24 singers) at the front (Fig. 2.1).

³¹ Holman, 1–3.

³² Archive of Recorded Church Music, *Rare BBC TV broadcast: rehearsal at Temple Church 1958 (George Thalben-Ball)*, YouTube, 10 April, 2016, <https://www.youtube.com/watch?v=tcF5O1M1jfU>.

³³ Terms *kapellmeister*, *maestro di cappella*, and *maître de musique* were all used; *kapellmeister* being generally associated with the role of composer, which was the essential qualification for holding such a position in the eighteenth century in Germany.

³⁴ Holman, 344.

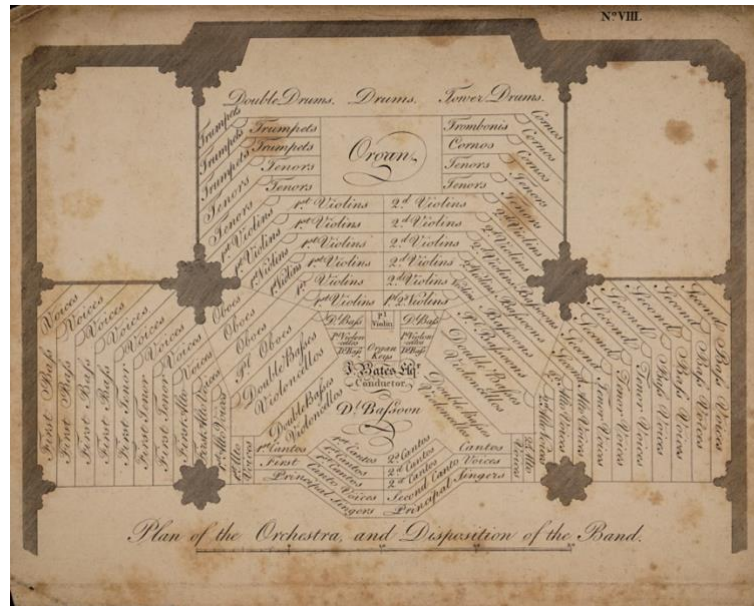


Figure 2.1: Plan of the Orchestra, and Disposition of the Band (c.1785)³⁵

He also significantly contributed to the development of the conductor's authority, a legacy that resonates with many contemporary specialists in historical performance practice who similarly lead from the keyboard (Chapter 4.1.2). Prior observations have noted Handel's authority in rehearsals but within strong hierarchies. He was leading oratorios with a sense of humour, and by playing instead of conducting, making the highest standard musicians he hired stand out in performance as trustworthy colleagues. As Burney described his experience with Handel's band in 1745:

He was a blunt and peremptory disciplinarian on these occasions, but had a humour and wit in delivering his instructions, and even in chiding and finding fault, that was peculiar to himself, and extremely diverting to all but those on whom his lash was laid.³⁶

The transition to modern conducting came in fits and starts. The rise of modern baton conducting in the 1830s has altered conductors' authority mode to a sort of monarchy that

³⁵ Charles Burney, *Plan of The Orchestra, And Disposition of The Band* (London: RCM Museum collections, 1785).

³⁶ Charles Burney, *A General History of Music: From the Earliest Ages to the Present Period: To which is Prefixed, A Dissertation on the Music of the Ancients*, iv (1776), 667.

was closer to the more modern sense of absolute ruler, still embodied in the authoritarianism of many nations (e.g., China) today. An image could be that of a powerful sovereign standing at a rostrum directing in front of the orchestra and firmly working through his (normally a man at that period) intensive examination of the score and strict orchestral procedures, using baton techniques to convey performance nuances.³⁷ Britain was not in the vanguard for this, as Fuhrmann has noted that modern baton conducting had its origins in court opera in France and spread to German opera houses in the late eighteenth century.³⁸ By contrast, around the early nineteenth century, it was still a norm in Britain, particularly for the composers, to conduct with a roll of paper, or a thick stick, for large-scale music, and all the singers were placed in the front of the orchestra, ranged along with the galleries of churches. A classic example in 1826 is that Carl Maria von Weber was using a *baton de mesure* (a roll of paper) in an English theatre pit, directing *Der Freischütz* in the first of five ‘Oratorio Concerts’, which were titled ‘Grand Performance of Ancient and Modern Music’ (Fig. 2.2).



Figure 2.2: Carl Maria von Weber conducting ‘Der Freischütz’ at Covent Garden ³⁹

³⁷ George Hogarth, *The Philharmonic Society of London: From its Foundation, 1813, to its Fiftieth Year, 1862*, (New York, NY: Cambridge University Press, 1862).

³⁸ Christina Fuhrmann, *Foreign Operas at the London Playhouse: From Mozart to Bellini*, (Cambridge: Cambridge University Press, 2015), 93–100.

³⁹ John Hayter, *Carl Maria von Weber at Covent Garden Theatre Leading his Celebrated Opera Der Freischütz*, 1826, lithograph, Royal College of Music Museum.

It has been claimed that the modern era of baton conducting began in London in the 1830s, with the Italian-born conductor, Sir Michael Costa.⁴⁰ It appears that Costa effectively directed the ensemble with a baton, rather than relying solely on his pianoforte playing during rehearsals. This is also evident in his autocratic behaviour towards the ensemble and his meticulous approach to executing the scores, which includes marking precise performance notes and rewriting parts for every performer. More importantly, he refused the ‘long movement’ of the organ and changed stage arrangements away from the Handelian tradition and towards modern practice, with soloists and the orchestra at the front and the choir at the back.⁴¹

Indeed, many other keyboard-conductors also played a fundamental role in promoting the conducting norm of wielding a baton for all genres of large-scale music during Victorian Britain but not as successfully as Costa.⁴² For example, it was Smart, the first conductor of the Sacred Harmonic Society,⁴³ and the other early group of Philharmonic conductors – Bishop, Potter, Mendelssohn, Lucas, and Bennett – who were trying hard to develop an effective technique, but that it was thought by certain critics that they had taken up the baton too late, and they lacked firmness in their control of the orchestra.⁴⁴

Costa seems to have been the one who established baton conducting as the norm for choral concerts in an autocratic way; indeed, he was a conductor of remarkable professional tact and moral authority with the orchestra and chorus, precisely the figure that reviewers were looking for at the time.⁴⁵ There might be no such thing as admiration without reason, as *Musical World* points out that his authority, especially at the opera house, extended beyond the orchestra and chorus:

⁴⁰ G. A. Macfarren. The Accompaniment of Recitative. *The Musical Times and Singing Class Circular*, 15:358, (1872), 687–9.

⁴¹ Holman, 343.

⁴² Violin leaders usually maintained a significant role of direction especially in instrumental groups. It was said that effective directing the Italian opera orchestra by violin came to an end in the 1790s. See Holman, 295 and 344.

⁴³ Musical Intelligence, *The Musical World: A Weekly Record of Musical Science, Literature, And Intelligence*, 13 (1840), 241–3
<https://books.google.co.uk/books?id=aecqAAAAYAAJ&printsec=frontcover&hl=zh-CN&source=gbs_ge_summary_r&cad=0#v=onepage&q=241&f=false> [Accessed 7 March 2022].

⁴⁴ John Goulden, *Michael Costa: Englands First Conductor, The Revolution in Musical Performance in England, 1830-1880* (Aldershot: Ashgate, 2015), 165–8.

⁴⁵ *Ibid.*, 176–8.

Costa ‘ruled not only the orchestra, but also the stage: actors, machinists, scene-shifters and all subordinates came under his surveillance.’⁴⁶

2.3 The Dawn of Modern Bodily Leadership

2.3.1 New Aesthetics

Regarding the path paved by the first group of pioneering conductors from the eighteenth to the nineteenth century (Chapter 2.1), it seems that the conductors from the late nineteenth to the early twentieth century were starting to explore the diversity of repertoire styles and establish a standard conducting system.

As explained earlier, a select flock of composer-conductors, such as Cowen, Stanford, and Bishop, most likely stood at the top of the British musical tree rather than virtuoso conductors during the nineteenth century. Such composer-conductors might have generally been seen as amateurish as conductors in comparison with virtuoso conductors. This dual role remains significant today but not as dominant as before. In contemporary contexts, composer-conductors like James MacMillan and George Benjamin continue to play a vital role, especially when their expertise aligns closely with the specific repertoire or the music they composed. Another example of a dual role is the musicologist-conductor, such as John Butt, who bring the strength of his expertise in HIP as a specialist to the performance. Additionally, it was common that every knowledgeable organist could be conducting a range of provincial concerts, whereas, for the major orchestra series and choral festivals, the credentials of foreign birth counted more strongly, particularly in the case of figures like Manns, Jullien and Richter, who often occupied the dominant conductorships in the Victorian era.

⁴⁶ ‘Royal Italian Opera’, *The Musical World*, 23:7 (12 February 1848), 99.

The public focus of admiration, criticism, applause and loyalty shifted from the composer to the virtuoso conductor in the early modernist era (the late nineteenth and early twentieth centuries). Although some virtuosos were still composer-conductors like Wagner, Liszt, Mahler, and Strauss, they gradually evolved into independent figures, solely responsible for the performance and generally executing the composer's scores. British-born conductors formed the tradition of conducting a broad range of repertoire and of championing new compositions.

For example, Sir Henry Joseph Wood (the first English-born conductor of the 'virtuoso' era), introduced challenging large-scale works to the public, with music ranging from Beethoven and Elgar to Skryabin (Appendix 1) – such influential programming still remains at the heart of the present BBC Proms.⁴⁷ The appearance of new and unfamiliar music under Wood's baton in the early twentieth century could be generally seen as a factor strongly related to the rising of the conductor's status.

It has been speculated by Jacobs that Wood had a cordial relationship with Russian composers due to a wide range of new Russian Music appearing in Wood's programme. The works such as Rachmaninov's *Piano Concerto No. 1* (1891) and Rimsky-Korsakov's *Antar* (1868 rev. 1875–1897) received their world premieres in Britain in 1900.⁴⁸ It does not mean that the musicians' aesthetics changed to an extreme that only promoted new music from other cultures rather than the traditional English pieces, but it could be seen as a growing acceptance of new sonorities. For example, British musicians – such as conductors Beecham and Wood, composers Elgar and Vaughan Williams – acted as advocates of new music activities but remained at heart stalwarts in their 'Englishness' and as antidotes to the Germanic saturation of the Britain musical life in their period.

Another influence on the conductors' preferences in promoting new music lies in the cultural movements driven by political and social revolutions. These brought changes in the musicians' aesthetics and the growing audience's acceptance of new music. Indeed, the conductors as a medium for transferring music were affected by the revolutionary concept

⁴⁷ Henry Wood was the founder and chief conductor of the Proms for nearly 50 years since 1895, and the concerts were renamed as 'Henry Wood Promenade Concerts' after his death in 1944. See <https://www.royalalberthall.com/about-the-hall/news/2014/august/the-enduring-legacy-of-proms-co-founder-sir-henry-wood/>.

⁴⁸ Arthur Jacobs, *Maker of the Proms* (London: Methuen, 1994), 67–74.

that sought to bring about a new society in the interwar and postwar periods.⁴⁹ We can see the threads in the relationship between music and musicians (including conductors) by understanding the cultural-historical forces.

As a particular cultural or aesthetic movement, modernism is a cultural ideology dating from the last decades of the nineteenth century, which thereafter dominated much of the twentieth century (and perhaps continued in another guise with the instigation of post-modernism). The general feature of modernist art is often referred to as the negative aesthetic or simply negation since the prime motive is a ‘break’ with the principles of the previous tradition. It gives rise to those extremes (e.g., anti-historicism) that usually rely on the exploration of ‘new’ and the negation of previous interest in history, something that is related to Nietzsche’s negative views of history – particularly that which has interest solely in the past and concern only with origins, which inhibits life in the present.⁵⁰

The oscillation between rationalism (constructivism) and irrationalism (expressionism and futurism), objectivism and subjectivism, constituted two significant streams of modernist art; positivistic naturalism and late romanticism reflect both the differentiation and the complexity of the discourse.⁵¹ Postmodernism, however, has its origins in the attempts of artists and intellectuals to supersede the impasses of modernism and has been used to refer to new cultural forms from the 1960s and 70s onwards.

Born has promoted, paradoxically, a view of the vital kinship relationship between modernism and postmodernism instead of stressing discontinuities. Although she concluded the differentiation between the two movements involving an unfolding and antagonistic dialogue (Table 2.1), the continuities can be tracked by postmodernists’ reappropriation of earlier forms, such as neoclassicism and neoromanticism.⁵²

⁴⁹ Georgina Born, ‘Prehistory,’ *Modernist art was objectively transpolitical, capable of affiliation with both Left and Right*, 1995, 3 <<http://dx.doi.org/10.1525/california/9780520202160.001.0001>>. As Anderson notes, ‘Modernist art was objectively transpolitical, capable of affiliation with both Left and Right.’ Although political factors strongly influence artists, I only talk about the art movements generated by those factors, which impact the conducting profession in this thesis.

⁵⁰ Friedrich Wilhelm Nietzsche, *The Use and Abuse of History*, trans. by Adrian Collins (United States: LSC Communications, 2019), 20.

⁵¹ John Butt, *Historical Performance at the Crossroads of Modernism and Postmodernism, Playing with History* (Cambridge: Cambridge University Press, 2002), 125–127.

⁵² Georgina Born, ‘Prehistory: Modernism, Postmodernism, and Music’, in *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*, 1995, 40–65 <<https://doi.org/10.1525/california/9780520202160.003.0003>>.

In conducting, the continuity with the nineteenth-century conducting approaches led to their application in the twentieth century. But the new compositional techniques and performance aesthetics of the historic repertoire were influenced by mainstream thoughts over the modernist period, leading to the dualisation of conducting style (the definition of stylistic validity is determined by the variable elements of tempo and dynamics) which has been summarised by Bowen and Holden:

[...] Mendelssohn’s more mechanical model of a “transparent” conductor, as preserved at the Leipzig Conservatory, and the more “subjective” approach of Liszt and Wagner, where the execution of the “external” musical details was dependent upon finding the actual “internal” meaning of the work.⁵³

Modernism/ Serialism, Postserialism	Postmodernism/ Experimental Music
Determinism	Indeterminism, nondeterminism
Rationalism	Irrationalism, mysticism
Scientism, universalism	Socio-politicization
Cerebral, complex	Physical, performative, simple
Text-centred	Practice-centred
Linear, cumulative, teleological	Cyclical, repetitive, static
Within a unity on technology	
Scientistic, theoreticist	Empiricist, artisanal
High-tech, institutional	Low-tech bricolage, entrepreneurial

Table 2.1: The antagonistic counterpoint of musical modernism and postmodernism ⁵⁴

For Wagnerian practice, conducting demanded a romantic perspective dominated by the imperative of subjective recreation of musical ideas and meanings, thus dispensing with classicist rigidities. Indeed, Wagner espoused the overthrow of self-effacing time beating in favour of more improvisatory methods – and he interpolated tempo changes as the positive principle of music. ⁵⁵ From this point of view, the conductors increasingly

⁵³ José Antonio Bowen and Raymond Holden, ‘The Central European Tradition’, in *The Cambridge Companion to Conducting*, ed. José Antonio Bowen (Cambridge University Press, 2003), 114.

⁵⁴ Adapted from Born, 16.

⁵⁵ Joseph Horowitz, ‘Setting the Stage’, *Understanding Toscanini* (London: Faber and Faber, 1987), 41.

functioned as a cypher for audiences – the more the former appeared to be able to re-enact the sensation of listening visually, the more popular they became.

Importantly, the modern school of Central European conductors (dominating the profession), such as Hans von Bülow, Wilhelm Furtwängler, Gustav Mahler, Bruno Walter, Otto Klemperer, and Arthur Nikisch, was inspired by the thoughts and practices of Wagner.⁵⁶ In Wagner's book *On Conducting*, he indeed laid the foundation for a 'new' understanding of conducting and he critiqued the temperate conducting manner of Mendelssohn:

[...] the Mendelssohnian rule of 'getting over the ground' (*des flotten Darüberhinweggehens*) suggested a happy expedient; conductors gladly adopted the maxim, and turned it into a veritable dogma; so that, nowadays, attempts to perform classical music correctly are openly denounced as heretical!⁵⁷

In contrast, another stream of conducting that appeared in the same period was objectivist, which went against the cult of the conductor as a virtuoso embodiment of personality and extreme subjectivity in interpretation, and instead saw conducting as an act that required analytical sobriety and adherence to the text. Additionally, the phenomenon of diverting attention from the music to the conductor led to the growing popularity of conducting from memory, which the objectivist conductors deemed as a disrespect to the text.

For example, Weingartner comments that conducting from memory served merely to create an inartistic show of virtuosity.⁵⁸ Charles Hallé shares a similar point to Weingartner in his *Autobiography*, affirming that 'there can be no possible advantage in dispensing with

⁵⁶ Raymond Holden, 'Introduction: Richard Wagner, Zukunftsdirigent', *The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan* (New Haven, CT: Yale University Press, 2005), 2.

⁵⁷ Richard Wagner, *On Conducting: A Treatise on Style in The Execution of Classical Music*, 3rd edn, trans. by Edward Dannreuther (London: William Reeves, Publisher of Musical Works, 1869), 34.

⁵⁸ John Spitzer et al., 'Conducting', *Grove Music Online* (2001), 9 <<https://doi.org/10.1093/gmo/9781561592630.article.06266>>.

the score.’⁵⁹ This point of view imperceptibly maligned Beecham’s great moment of success in 1899, as a self-taught English conductor when he conducted Beethoven’s *Fifth Symphony*, Tchaikovsky’s *Sixth*, and the preludes to Wagner’s *Tannhäuser* and *Meistersinger* without rehearsal and from memory.

Thus far, it can be seen that variations in both subjective and objective fidelity to scores have given rise to diverse choices in tempo and dynamics among different conductors. These variations have led to the emergence of two distinct streams in conducting style. Arguably, neither absolute subjectivism nor objectivism can be deemed the representative conducting style, even in the present day. As with the conductor’s arguments about memorizing the score, the more effective option might be to combine both in a way.

Undoubtedly, these two perspectives of fidelity towards the score in transmitting music opened up various directions for the later conductors. Significantly, it seems that Wagner’s concept gave an inkling of the era of star conductors that would rise in the twentieth century. As Bowen says, Wagner, like Mendelssohn and Berlioz, would not have wanted a performer to change the score, but he nevertheless stepped further and effectively turned Mendelssohn’s and Berlioz’s recreative executant into the modern creative interpreter.⁶⁰

2.3.2 Standardised conducting

Britain’s conducting profession has been influenced by continental European conductors to a large extent, particularly after 1918, when conductors of a certain level of fame began to travel regularly, and some of the European conductors made their careers mainly in Britain. What can be seen in the diagram (Fig. 2.3) is the proportion of leading British-born conductors to foreign-born conductors in the twentieth century and how the network between them and their predecessors shows the rapid growth of British conducting within

⁵⁹ C. E Hallé and Marie Hallé, ‘Conducting Without Score’, *Life and Letters of Sir Charles Hallé, Being an Autobiography (1819-1860) With Correspondence and Diaries* (New York, NY: Cambridge University Press, 2009), 73.

⁶⁰ Jose Antonio Bowen, ‘Mendelssohn, Berlioz, And Wagner as Conductors: The Origins of The Ideal of “Fidelity to The Composer”’, *Performance Practice Review*, 6.1 (1993), 77–88 <<https://doi.org/10.5642/perfpr.199306.01.04>>.

the broader European culture. The most important innovation was standardising the conducting technique (especially stick instruction) and podium manner.

In the mid-twentieth century, two leading figures, Henry Wood and Adrian Boult, continued to be the main proponents of British conducting and contributed to the development of conducting pedagogy. Besides their busy performance schedule, they taught and trained conducting students at the Royal Academy of Music and the Royal College of Music, respectively. Wood noted himself that he was the first Englishman to qualify for writing a conducting handbook (*About Conducting*, published in 1945) for the young, stating that the art of conducting and its nature act of gesture with emotion could not be taught.⁶¹ Wood's standpoint, therefore, appears to be inconsistent, acknowledging that achieving mastery in the conducting art remains a nontransitive journey, while his action was an attempt to pass on the essence of conducting by teaching at conservatoires and writing a handbook. In this regard, I might question this view from the standpoint of today's ideology, since as my argument is that conducting is teachable and refinable to the same degree as leadership; but it might still be true that not everyone can be a maestro.

However, it cannot be overlooked that Wood's milestone advice in podium manners and rehearsal strategies was clearly groundbreaking. It is not hard to spot in his book that Wood authorised a precise structure for how to rehearse an orchestra and choir, even including a training method for children. To be more specific, he was sensitive to every instrument's strength and weakness, marking down the definite trouble spots before the rehearsal. The benefits of this preparation were to prevent wasting time investigating trouble spots during the actual rehearsal and protecting against any greater strain on the voices of amateur singers, of which they were probably entirely unaware.⁶²

⁶¹ Henry J. Wood, *About Conducting* (London: Sylvan Press, 1945), 71.

⁶² *Ibid.*, 91.

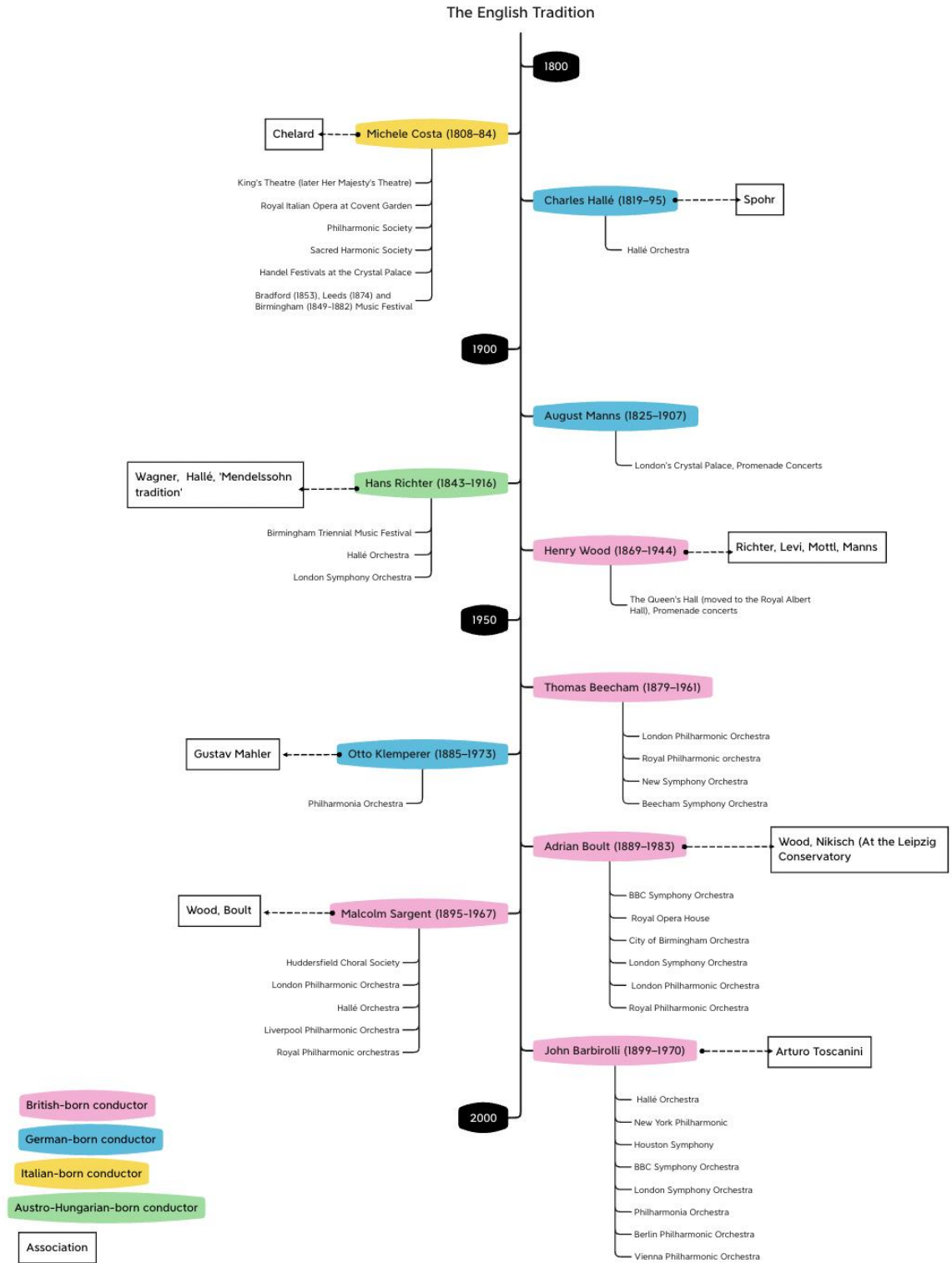


Figure 2.3 Pioneers of conducting profession in the twentieth century ⁶³

⁶³ Information taken from Stephen Johnson, 'The English tradition,' in *The Cambridge Companion to Conducting*, ed. José Antonio Bowen (Cambridge; New York, NY: Cambridge University Press, 2003), 178–190.

Not surprisingly, Wood's devotion to choral delivery earned him a massive reputation. In the Sheffield Festival (1908), it was reported that he pursued accuracy in coaching the choir by encouraging a sharper-edged diction, which was considered miraculous compared with any other English festival choir.⁶⁴ Unlike his contemporary, Toscanini, who was considered a tyrant in abusing the players, shouting, and exploding in rage, Wood advocated a good temper as a key manner to encouraging and coping with the performers:

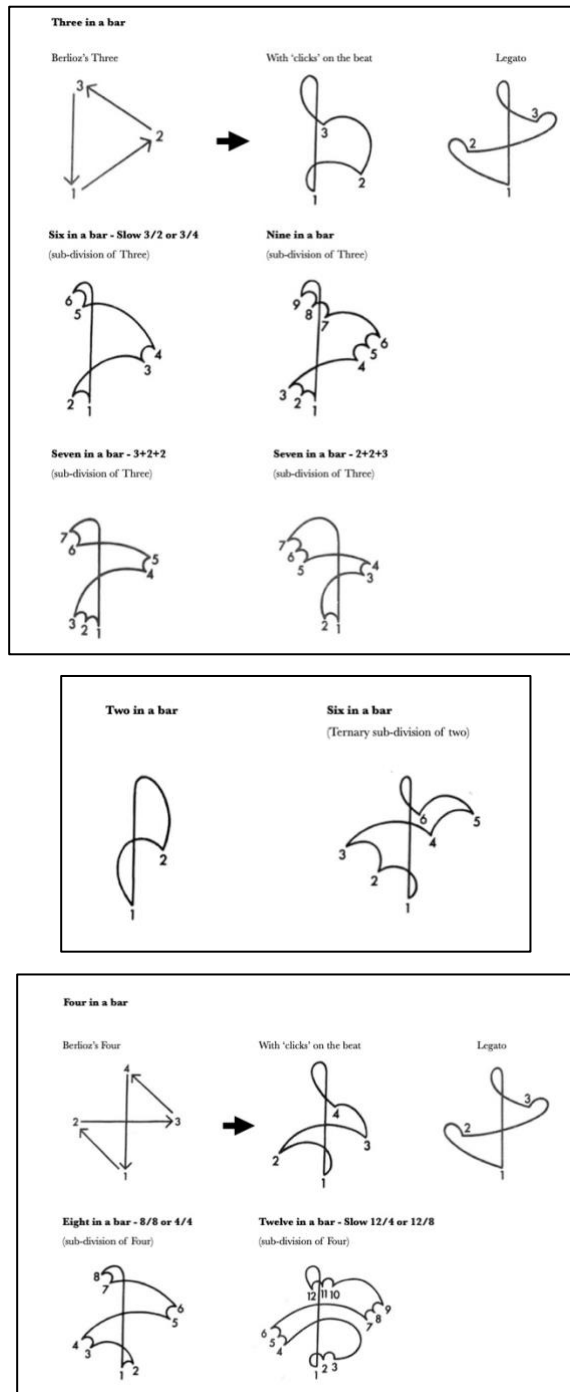
[...] I should advise no one to take it up as a career if he suffers from 'nerves' and irritability, for I know nothing worse and no one more capable of sensing these 'nerves' than a body of orchestral musicians. [...] The experienced conductor can persuade and coax his musicians to play very much better than they really can, and this is the line to take up if you have the gift of doing it – and you should and must have the gift.⁶⁵

In fact, Wood and Boult shared a range of similar ideals in their handbooks – for instance, the separate strategies for modern orchestra and chorus used by Wood are comparable to those used by Boult, who saw the two as very different kinds of instruments. However, Boult's book *A Handbook on The Technique of Conducting* (written in 1920 and published in 1968) gives many more details about stick techniques. He promoted the necessity for the younger generation to learn to show their ideas of the interpretation of a work by utilising the stick and hand clearly. Such an effective way needed to be invented because the modern conductor had to deal with increasingly tricky programmes at the same time as a reducing number of rehearsals.

Regarding the conducting patterns, Boult invented the technical movements based on Berlioz's simple diagrams, but without particular order. In this case, I propose a way of arranging Boult's diagrams in order and categorise them into groups of Two, Three and Four (Fig. 2.4):

⁶⁴ Jacobs, 125.

⁶⁵ Wood, 100.

Figure 2.4 Boult's beating patterns ⁶⁶

Despite it being inspired by a French composer, Boult's diagram remains Germanic to some extent, something which might be related to Boult's educational path as traced by many of his predecessors, who studied both at home and in Germany (especially by

⁶⁶ Adapted from Adrian Boult, *The Point of The Stick* (London: Paterson's Publications Ltd, 1968), 12–18. The 'click' is to avoid the ictus becoming too smooth and lacking sufficient definition of the beat-point in the legato gestures.

observing Nikisch's conducting at Leipzig).⁶⁷ For instance, his pattern of six is very similar to the one frequently used (Fig. 2.5) by German conductors.

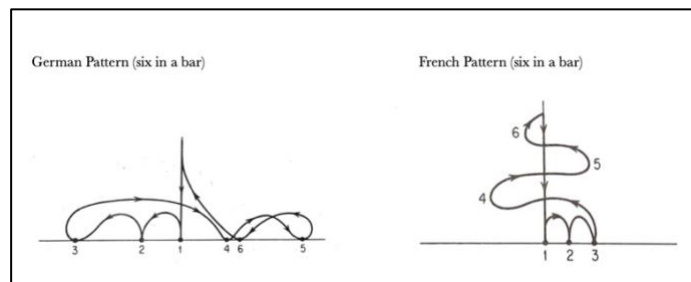


Figure 2.5 German six and French six⁶⁸

Interestingly, another set of conducting techniques, from Toscanini, was applied widely in Britain in the late twentieth century. Similar to Boult's, the basic concept of Toscanini was to create sound with precision and to rehearse as much as possible through his stick rather than speech. However, he was more of a technician, pursuing an 'absolute control' from the tip of his toe to the very end of the stick, so that no motion of any part of his body was not connected with the musical content of the score.

In terms of his legacies in Britain, George Hurst (Boult's successor) was one of the promoters of Toscanini's technical system (analysed by Léon Barzin), and a conducting teacher with local apprenticeship programmes (e.g. the Sherborne Summer School of Music). A comparative example between Hurst's and Boult's patterns can be found in Figure 2.6:

⁶⁷ Palmer, 11.

⁶⁸ Brock McElheran, *Conducting Technique: For Beginners and Professionals*, 3rd edn, eds., Lukas Foss (New York, USA: Oxford University Press, 2004), 26.

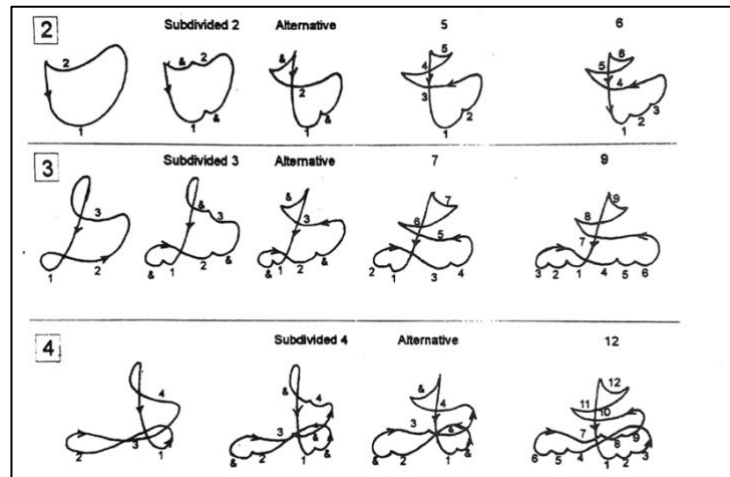


Figure 2.6 Beating patterns from Girton Conductor's Course 2021 (formerly the Sherborne Summer School of Music)

It can be seen that the universality of using the baton (especially for the instrumental ensembles) and patterned rhythmic designs have contributed to the conducting growing into a highly refined sign language. What do the above-mentioned beat patterns tell us about the historical change in conducting in Britain?

These technical skills have potentially absorbed more than one tradition of knowledge to serve a conductor in interpretation, as we can observe that a UK-based conductor may present a time signature using several different beat patterns. More importantly, the commonly used stick or hand techniques provide a thread for conducting pedagogy formation in the UK. The original implication of refining the techniques of predecessors was to react to the demand of the growing complication of music in the present day and to 'serve the music' and stimulate the performers' potential, particularly when dealing with increasingly difficult tasks for modern conductors – the interpreting of new music and new notations, and the teaching of new methods to less experienced performers.

On the other hand, in order to protect the heritage of conducting, the conductors were eager to preserve techniques for younger generations. In terms of heritage, the emergence of an increasingly strict geometric approach to tempo and rhythm, and a prioritising of musical text over performance is aiming to be a particular type of 'authentic' performance. This revival of 'original' practices could be a way of compensation for the weakening of historical progress. As Butt notes, the various standardisations of global capitalism and the

accompanying expansions of the media and technology towards the end of the twentieth century have weakened historicity.⁶⁹

It cannot be denied that conducting techniques (including score preparation, rehearsal strategies, and beat patterns) have become more standardised than at any point in the history of conducting since around the 1970s. Today's degree of consistency in orchestral conducting technique is also considered necessary because most renowned conductors work with a range of orchestras on the international stage, making 'guest' appearances, even if they are the principal conductors of a particular orchestra. Orchestral players have certain expectations about direction in terms of beat patterns. However, this contrasts with the environment of most choral directors who consistently work with one choir (cathedral or collegiate), allowing singers to become accustomed to an idiosyncratic way of doing things.

Although this research emphasises the concept of musical leadership rather than a discussion of how choral conductors approach orchestral players and how orchestral conductors work with singers through beat patterns and gestures, it is worth pointing out that the 'chasm' (see Chapter 2.1) still exists as the divergence in training backgrounds is notable. While most orchestral conductors undergo formal training, traditionally, choral directors are often organists and may have received little formal training – this has changed in recent years, as with the UK following the USA in having specialist choral conducting courses at conservatoires and universities, choral conductors have accommodated orchestral conducting techniques in their conducting default. This divergence in training and expectations poses challenges, potentially requiring singers to adapt to orchestral conducting techniques and orchestral players to adjust to the techniques a choral conductor employs, which perspective is not covered in this study.

There has been a convergence of factors that have led to a codification of the modern maestro's responsibilities and abilities, including the growth of formal education at college and conservatory levels, international competitions, local apprenticeship programmes, the rise of the international conductor as a source of revenue for organisations, together with the recording industry, and the consequent reduction in ever more expensive rehearsal

⁶⁹ John Butt, 'Authenticity', *Grove Music Online* (2001)
<<https://doi.org/10.1093/gmo/9781561592630.article.46587>>.

time. More crucially, since the introduction of trade unions and the changing attendant economics of orchestra concert life, a conductor should take into consideration of different forms of divided leadership within the organisation, not merely the non-verbal leadership on the podium.

Chapter 3 Conceptualising Choral and Orchestral Leadership

Conducting is a modern development, but it is surely time to register impressions formed from watching the greatest conductors of the present day, in order to draw up certain rules of technique which, like all other rules, will be improved and perhaps destroyed by subsequent generations.

– Adrian Boult ⁷⁰

3.1 Developing a Methodology

The first part of this research studies and analyses exemplars from selected literature and texts.⁷¹ It examines the historical background of orchestral and choral leadership and constructs a theoretical model of their relationship, recounting the development of the choral-orchestral conducting profession from its nineteenth-century origin to the industrialised or professionalised leadership role today, particularly within institutions that involve both orchestras and choirs.

As the first part of this thesis has indicated, studying choral-orchestral leadership inevitably requires one to treat the ensemble as a system in the music industry. Yet, I have noted the importance of understanding the potential of the modern conductor's role; it is necessary to see beyond the formative foundation of this role and investigate the distribution of its leadership functions in a framework based on the approaches of institution theory and leadership theory, focusing on the three parties: task, team, and individual. Although choral and orchestral conductors often conduct separately and are sometimes even deemed antithetical to one other, it does not mean that they either need to

⁷⁰ Adrian Boult, *The Point of The Stick* (London: Paterson's Publications Ltd, 1968), 4.

⁷¹ Colleen Marie Conway, *The Oxford Handbook of Qualitative Research in American Music Education, 1st edn* (Oxford University Press, 2014), 22–36.

be or will benefit from being conceptualised this way: a middle ground exists, even if this is currently under-theorised. In the realm of conducting training and technique, there is a common perception that the demands and skills required for orchestral and choral conductors are significantly different. However, this does not preclude the possibility of bridging the gap and understanding a conductor's role that accommodates both choral and orchestral dimensions.

In order to understand when a conductor can make the most significant contributions to the team, it is crucial to closely examine interactions within an ensemble involving the relationship between the conductor(s), performers, concert managers, and composers. The primary data is from collecting factual information by observing rehearsals and evaluating the performance. The goal of this set-up is to understand a musical institution's offstage operations and the conductor-related web of connections that develop within this. This approach has been designed to assess the mechanisms of a conductor's leadership ideographically and to look for the rich subjective meanings and complexity the musical leadership function in the choral-orchestral context may imply.

I have chosen to focus on observing the choruses and orchestras affiliated with the same organisation. Observing the distribution of musical leadership across an ensemble that involves both chorus and orchestra has provided a way to focus on the leadership presence of choral-orchestral conductors both on the podium and in the organisation. In designing the study, I focused on ethnographic methods that would allow me to understand leadership's role during an event by paying attention to the conductors and their interaction with others. Additionally, due to the inherent differences between vocal and instrumental mechanisms, technical discrepancies may arise when realising a choral symphony or oratorio. In the observations, it is worth pondering how the conductor can avoid potential factors of disorganisation and uncertainty and achieve equilibrium.

In designing the study, I adopt an ethnographic approach (one of the qualitative methods) to choral-orchestral ensemble rehearsal and performance that similarly aggregates the participants' views. The ethnographic approach refers to observation as a foundation for science, which can be logically inferred from what is observable while dismissing

metaphysical speculation when the intangible appears. From the start of this research, quantitatively measured variables are analysed to identify the relationships among them.⁷²

I have carried out participant observations in rehearsals and concerts with BBC NOW (NCW), Dunedin Consort, RSNO, EIF Chorus, and NYCoS since December 2021. Initially, audio or video recordings were deemed the ideal way to capture these interactions. I was able to secure permission to video some chamber music work, but unfortunately, the orchestras were not able to arrange for this to happen in any of the more major projects. Overall, I had to rely heavily on field notes taken both during and after rehearsals. Throughout the ten-month data-collecting period, a diary of field notes was maintained in which activities and points of interest were kept. The field notes, which detail who said or did what, where, when, and under what conditions, serve as a resource to which new hypotheses regarding music and culture can be frequently referred in order to be developed. In addition, I undertook organised observations of particular concert events with the aforementioned ensembles, which revealed the formation of power relationships, communities, and behaviours to understand the distribution of internal leadership networks better.

This research used two methods of participant-observation. Firstly, to give a voice to conductors as they go about their daily lives, I used the method of participant self-documentation in the symphonic chorus I sang in (e.g., RSNO Chorus, EIF Chorus, BBC NCW and NYCoS). Engaging in participant-observation as a performer has significantly contributed to shaping the scope of this thesis. This singing involvement provided me, as a researcher, with first-hand insights into the internal structures of various ensembles and allowed observation of the formal and informal dynamics between the conductor and other involved parties. It offered instant comprehension of each conductor's rehearsal and performance style, specifically in handling aspects of rehearsing: voicing, blend, intonation, rhythm, tempo, articulation, phrasing, and structure. Therefore, conducting participant-observation as both performer and author greatly informed my approach to shaping the structure of this research and forming semi-structured questions in interviews with conductors.

⁷² Martyn Hammersley and Paul Atkinson, *Ethnography*, 3rd edn (London: Routledge, 2007), 6–14.

However, the challenge of being both a performer and researcher during fieldwork is the limitation in mental focus. Performers, driven by their performative mission and a stronger connection with the conductor, tend to divide their attention between interpreting scores. Consequently, this split focus can result in missing opportunities to observe the conductor's interactions with other parties to some extent.

Secondly, I experienced participating in the observations as an outsider and insider in my role as a researcher. To be more specific, I observed customary music-related behaviours without participating as a singer in the case studies of DC and BBC NOW (Chapter 5). As a conductor in choral and orchestral ensembles, I write with insider knowledge as an outsider. This dual role positions me as both a cultural insider and an outsider to the DC and BBC NOW, echoing Cook's concept that being an insider in certain aspects and an outsider in others – the scenarios that a Western musicologist studying contemporary performance, where musicians serve as both informants in an ethnomusicological context and participants in a shared tradition.⁷³

In terms of the method of making field notes, this research adopts Riddle and Arnold's Day Experience Method (DEM),⁷⁴ in which I draw upon their technique used to capture the lives of performers and the conductor. Records of observation (Table 3.1) were seen as expressions of values, behaviours, and priorities that had been socially formed. They serve three purposes: firstly, to clarify the orchestra's structure; secondly, to show and capture institutional practises, goals, values, and assumptions associated with the conductor's role; and thirdly, to examine and analyse emerging themes from interview and observation data. Other documents include explicit institutional strategy as well as less formal factors, such as posters, schedules, and programmes, and were acquired both consciously (i.e., sought out specifically) and ad hoc throughout the fieldwork period (i.e., collected as discovered during fieldwork).

⁷³ Nicholas Cook, 'We Are All (Ethno)musicologists Now',

The New (Ethno)musicologies, ed. Henry Stobar, (Scarecrow Press, Incorporated: Lanham, MD, United States), 2008, 63.

⁷⁴ Matthew Riddle and Michael Arnold, 'The Day Experience Method: A Resource Kit', University of Melbourne, 2007 <<http://hdl.handle.net/11343/26768>> [Accessed 11 October 2022].

Institution	Conductor	Project / Repertoire	Date (Preparation)	Researcher's role
BBC NOW	John Butt (Conductor); Adrian Partington (Chorus director)	Handel – <i>Messiah</i>	2021.12.05 – 12.07	Observer
BBC NOW	Adrian Partington (Chorus director)	J.S.Bach – St Matthew Passion	2022.04.09 – 04.10	Observer
Dunedin Consort	John Butt (Music director)	Handel – <i>Messiah</i>	2021.12.15 – 12.16	Observer
RSNO and RCS	Andrew Davis (conductor); Michael Bawtree (Chorus director)	Vaughan Williams – <i>Symphony No. 7, Sinfonia Antarctica</i>	2022.02.18 – 02.26	Observer and participant
Scottish Opera – Charity Event for British Red Cross, Disaster Emergency Committee	Derek Clark (Orchestral conductor + Chorus director)	Mozart – <i>Requiem</i>	2022.03.26	Observer and participant
RSNO	Gregory Batsleer (Chorus director)	Beethoven – <i>Symphony No. 9</i>	2021.11 – 2022.06	Observer and participant
Edinburgh International Festival Chorus	Aidan Oliver (Chorus director)	Elgar – <i>The Dream of Gerontius</i>	2022.01 – 2022.08	Observer and participant
National Youth Choir of Scotland	Christopher Bell	NYCoS Summer Concert Tour	2022.07 – 2022.09	Observer and participant
National Youth Choir of Scotland	Mark Evans; Atalya Masi	EIF Macro and the Pulse	2022.08	Observer and participant
Dunedin Consort	John Butt (Music director)	CPE Bach – <i>Heilig</i> ; Mozart – <i>C Minor Mass</i>	2022.09	Observer

Table 3.1 Observation records⁷⁵

⁷⁵ This is a full record of my observations, but not all of these projects are referenced in this thesis.

3.1.1 Participants and Interviews

In addition to the observation and documentation as supporting evidence, the semi-structured interview is another main way of sourcing insights from conductors who are widely acknowledged as successful models. Interviews were conducted with 7 participants, who are professional conductors working with leading British orchestras and choruses, most of whom specialise in choral-orchestral music. I chose conductors in these fields because the organisation of a choral-orchestral ensemble reveals most about issues relating to power, prestige, and collaboration between people with different ranks in a music organisation. That is not to say that people working in other types of conducting specialisation, such as those in opera, do not also have their own unique challenges; in fact, I have a sneaking suspicion that many of the issues brought up in this article will indeed resonate in other types of conducting. Having said that, it is beyond the scope of my research to investigate conductors' experiences in every subfield of conducting, each of which has its own ethos and unique concerns.

Participants were invited to take part by email and specifically targeted to ensure a varied sample. Details of 7 conductor participants are represented in Table 3.2, all of whom received a participant information sheet and gave informed written consent before participation. The intention of the interview is to find out (1) evidence of a link between leadership elements and performance outcomes, (2) to what extent a conductor should be equally well-informed in orchestral and choral conducting in the context of interpreting choral-orchestral music, and (3) to explore the participants' formal and informal relationships with other key stakeholders in working on choral-orchestral projects, including conductors, composers, performers, musicologists, and managers. In the unstructured question session, I covered the topics of gender balance in the conducting profession and related extended education issues with four participants, not all of whom were asked these questions due to time constraints.

During the interviews, I aimed to record retrospective views from these conductors on specific events in which they were involved, as well as comments and reflections on the situation existing at the time. With respect to the interview transcriptions, I agreed with all interviewees that the full transcriptions would not be available for incorporation into this thesis. Upon completing the transcriptions, I returned them to the participants and ensured

they were satisfied with the information they provided during the interviews. Given that I am collaborating with a group of reputable and publicly visible conductors, the decision not to publish the full transcriptions is part of the agreement.

According to Nowak and Haynes, the semi-structured interview offers a balanced approach; in terms of my research, the interview questions combine fieldwork observations with the critical examination of the conductor's musical preparation before the podium time and actual interpretation, all of which go beyond whatever can be gathered from the literature.⁷⁶ To engage more with the theme of musical preparation and interpretation, I designed open questions relying on my familiarity with their conducting; for example, I asked detailed questions about the specific phenomena that happened in the rehearsals that I observed. The fact that I knew most of the participants in person before conducting interviews allowed me to design a more effective questionnaire for each conductor during the open-interview session. Furthermore, this thesis includes a case study (Chapter 5) based on the performance projects directed by my supervisor, John Butt. The potential impact of this academic relationship on the objectivity of the research has been duly considered. In response, strict adherence to established scholarly protocols has been maintained to ensure unbiased and independent inquiry, thereby upholding the highest standards of academic integrity and transparency throughout this collaboration.

3.1.2 Analysis

This section analyses the interview transcripts. Transcribing the interviews yielded approximately 8,000 words of material per interviewee, which I separated into three themes – leadership and management, musical preparation, and rehearsal strategies, according to the predetermined semi-structured questions. In addition, coding was applied according to the number of transcript lines accounted for with the aim of tackling specific research questions. They represent subjects that recur sufficiently frequently in the material, which stand out as particular points of interest or concerns of the respondents.

⁷⁶ Raphaël Nowak and Jo Haynes, 'Friendships With Benefits ? Examining The Role of Friendship in Semi-Structured Interviews Within Music Research', *International Journal of Social Research Methodology*, 21.4 (2018), 425–438 <<https://doi.org/10.1080/13645579.2018.1431192>>.

I used the codes of the transcribed material to identify the respondents' tendencies, allowing me to navigate through qualitative material rather than treating them as quantitative data. The risk of the qualitative-quantitative bias was minimised by carefully considering the material and each interviewee's intended meaning. The first goal is to find a suitable leadership theory for conductors, applying the distributed leadership framework as a model and investigating how it is present in the context of music through coded conversations. The second goal is to look into other parameters that could affect the different branches of conductors' leadership presence, which may include the conductor's educational background and gender. Relevant evidence was extracted from the open-ended questions during the interview.

Name of Interviewee	Date of Interview	Roles
Adrian Partington	2021.12.07	Artistic Director of BBC NCW; Music Director of Gloucester Cathedral
Simon Halsey	2022.04.07	Chorus Director of LSC; Chorus Director of CBSO Chorus; Artistic Director of the Berlin Philharmonic Youth Choral Programme; Director of the BBC Proms Youth Choir; Conductor Laureate of the Berlin Radio Choir
Adrian Partington	2022.04.08	As above
Aidan Oliver	2022.05.08	Chorus Director of EIF Chorus; Chorus Director of Glyndebourne Opera
Sarah Tenant-Flowers	2022.05.09	Director of the Association of British Choral Directors; Choral Educator at Sing for Pleasure; Co-director of Encoro; Artistic Director of Singscape
Christopher Bell	2022.07.29	Artistic Director of NYCOS; Chorus Director of the Grant Park Music Festival, Chicago
Mark Heron	2022.09.19	Music Director of Nottingham Philharmonic Orchestra; Professor and Head of Conducting of RNCM
John Butt	2023.02.06	Music Director of Dunedin Consort; Principal Artist with the Orchestra of the Age of Enlightenment

Table 3.2 Respondents in conversations and interviews⁷⁷

⁷⁷ The roles of interviewees within various music organisations are not exhaustively enumerated due to the broad and evolving nature of their professional duties.

3.2 Leadership Framework

3.2.1 The Conductor as Leader

As indicated in Chapter 1, the conductor's unique contribution to the performance is a combination of gestures and rehearsal techniques in an indirect (non-verbal) manner, which have been refined by professional conductors and scholars during the twentieth century. This standardisation catalysed the growing authority and influence of virtuoso conductors in the marketplace. Nevertheless, the acceptance of this role's necessity and its associated techniques is often questioned, at least by performers, if not scholars and audiences alike. Questions are likely to have been triggered by the fact that the modern conductor's role may have become disconnected from the various musical leadership conventions that existed before the advent of conducting as an independent profession in the mid-nineteenth century. The former is associated with more cooperative ensemble structures, like chamber music groups, where leadership is explicitly shared across ensemble members.

Indeed, shared leadership can be effective in a conductorless ensemble (usually an orchestra rather than a choir). Notable examples include the Britten Sinfonia (UK) and the Orpheus Chamber Orchestra (USA), both of which are organisations that promote plural forms of leadership and can operate without a conductor through entirely distributed networks. In other words, these ensembles function without a gestural leader but with leadership; the leader still exists and is embedded within a particular structure and culture. For instance, the driving force of Orpheus's structure is a small group of musicians, who show commitment to democratic power-sharing in the process of structuring scores; this means that the more influential roles, such as concertmaster or lead violinist, and core team members, can rotate among orchestra members for different concert programmes, avoiding severe time pressures in rehearsal.⁷⁸

⁷⁸ Donald Vredenburg and Irene Yunxia He, 'Leadership Lessons From A Conductorless Orchestra', *Business Horizons*, 46.5 (2003), 19–24 <[https://doi.org/10.1016/s0007-6813\(03\)00067-3](https://doi.org/10.1016/s0007-6813(03)00067-3)>.

However, even though self-directing ensembles do have their own marketability through their promotion of ‘democracy’ in action, the drawbacks are also significant: such as the limitation of repertoire and lack of efficiency. Firstly, the ensemble must restrict its size to a limited set of participants for effective communication, but that also means open communication (including disagreement) and musical experimentation of different interpretations need more rehearsal time than otherwise required by a conductor-led orchestra. Secondly, the size constraint limits the variety of repertoire, the complexity of instrumentation, and possibly also creativity – the absence of a conductor might mean the disappearance of the ‘second ear’ that can consistently provide creative feedback and artistic interpretation.

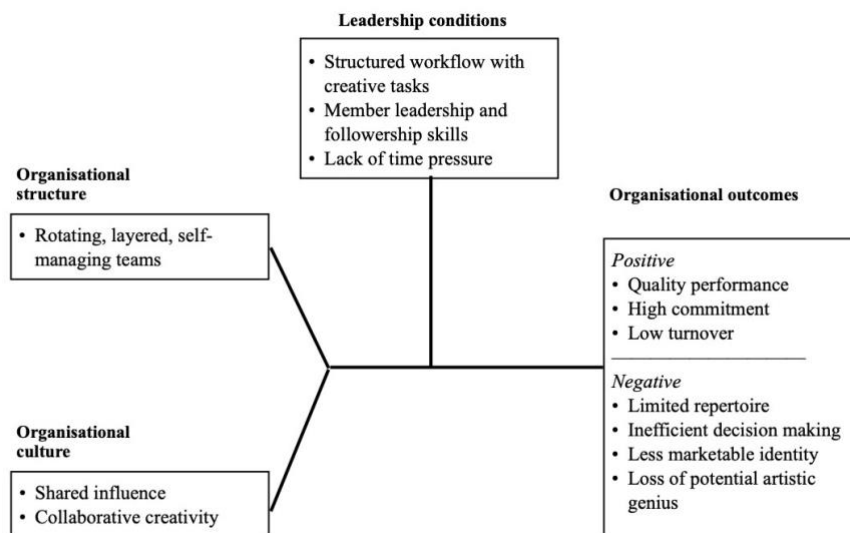


Figure 3.1 Ensemble functioning with conductorless leadership⁷⁹

Sometimes, it may be the case that leadership within a group emerges due to necessity and in relation to the work at hand. The more complex a situation or task, the more need there is for explicit leadership – both composition and conducting techniques have continued to evolve through ongoing multifaceted dialogue with the socio-culture to a large extent, so that there are situations (such as complexity of orchestration, notation, and performance technique in composition) where the conductor’s role is undeniably essential.

⁷⁹ Adapted from Vredenburg and He.

Due to various combined factors – such as the high cost of rehearsal time, the regulation and rising cost of compensation and working conditions for orchestral musicians – the notion of podium dictatorship has been gradually replaced with one of collegiality and collaboration to match the increasing pace of communication between conductor and ensemble.⁸⁰ In this research, although I only focus on the situation where the conductor takes sole leadership with an ensemble, there is a notable trend towards stronger democratisation by establishing plural forms of leadership, which has become more desirable from an ideological perspective. Indeed, pluralizing leadership does not necessarily happen at the expense of unitary leaders but signals the diversification of leadership forms. As Sergi, Denis and Langley suggest, pluralising leadership should first and foremost be understood as an extension of leadership beyond single leaders.⁸¹

3.2.2 Conductor's Leadership and Its Effectiveness

Implication

Given the increasing range of leadership roles, what is it that makes the conductor's role effective? It appears to be as difficult to identify what makes one a good conductor as to establish what it is that makes any kind of leader effective, but with the added complexity that the conductor's function is non-sounding when performing. In *The Routledge Companion to Leadership*, leadership theorists report that 'our definitions and interpretations of leadership are ECCs (Essentially Contested Concept).' Although it is always possible to come up with an approach to measure 'successful leadership,' the criteria may not be accepted owing to the fact that leadership means different things to different people.⁸²

⁸⁰ John Spitzer and others, 'Conducting', Grove Music Online (2001) <<https://doi.org/10.1093/gmo/9781561592630.article.06266>>.

⁸¹ Viviane Sergi, Jean-Louis Denis and Ann Langley, 'Beyond the Hero-Leader: Leadership by Collectives', in *The Routledge Companion to Leadership*, Storey, John, et al., (Swales & Willis Ltd, Exeter, Devon, UK: Taylor & Francis, 2017), 37.

⁸² Keith Grint, et al., 'What Is Leadership: Person, Result, Position, Purpose or Process, or All or None of These?', in *The Routledge Companion to Leadership*, Storey, John, et al., (Swales & Willis Ltd, Exeter, Devon, UK: Taylor & Francis, 2017), 3–4.

The reason why leadership evolves and becomes blurry over time is that it has not to be seen as a process phenomenon that constructs itself. Most research focuses on the intrinsic qualities of the conductor as an individual. For instance, Marotto and his colleagues point out that the conductor's leadership and credibility are about his personal authority and charisma, which pinpoint as vital influences on musicians' behaviour and performances.⁸³ In this case, presumably, the best way to start is to demystify the relationship between the conductor and leadership. Leadership represents the ability to organise efficiently and instigate a process of negotiating the meaning, importance, and potential solutions for intractable problems. In other words, 'leadership' could be defined as an insignificant 'signifier' (in linguistics) that serves as a kind of discursive relay that connects a wide range of different chains of association. In order to define its effectiveness, exploring the embodiment and distribution of leadership can be a path forward.⁸⁴

In actuality, the majority of conducting research tends to identify an excessive number of organisational processes and outcomes as effects of leadership, focusing on the conductor's specific leadership skills and styles but viewing them as a formless mass.⁸⁵ Meanwhile, an arguably more constructive perspective is that leadership is socially formed through relational actions. The issue, therefore, is not whether leadership has a huge impact on the conductor's role, but rather, how effective a conductor's leadership can be in influencing the music by infusing purpose and meaning into the musical event, exploring the possibilities of leadership in music sectors. To answer this question, one must take into account the level of musicianship in the ensemble, the expectations of the audience, and any relevant constraints.

A Suitable Agenda

Resource constraints, new demands, new institutions, and high expectations from the audience and the public all contribute to whether the musical organisations' main service – performance quality – will be delivered efficiently and effectively. To meet such an array

⁸³ Mark Marotto, Johan Roos and Bart Victor, 'Collective Virtuosity in Organizations: A Study of Peak Performance in an Orchestra', *Journal of Management Studies*, 44:3 (2007), 388–413. Also see Robert R. Faulkner, 'Orchestra Interaction: Some Features of Communication and Authority in an Artistic Organization', *Sociological Quarterly*, 14:2 (1973), 147–57.

⁸⁴ Grint et al., 14.

⁸⁵ Niina Koivunen and Grete Wennes, 'Show Us the Sound! Aesthetic Leadership of Symphony Orchestra Conductors', *Leadership*, 7:1 (2011), 51–71 <<https://doi.org/10.1177/1742715010386865>>.

of needs, appropriate leadership from the conducting profession is vital. It is noticeable that the musical leadership domain in general has seldom been investigated within the ontological frame of the humanities. This means that it would appear challenging for one to find direct evidence for any reasonably coherent leadership model that falls in line with the music sector.

Over the past decade, many leadership theories for organisations have tried to identify what good leadership behaviour should constitute. There has been a growing interest, in the fields of management theory, sociology, and cultural economics, in trying to comprehend the impact that different political, social, financial, ideological, and cognitive frameworks have on the behaviour of organisations across a variety of different industries. Meanwhile, musicologists have increasingly focused on the musical organisations that foster such frameworks.⁸⁶ Gradually, these concepts have fed into musical organisations, influencing their leadership development, selection, appraisal and reward processes. Accordingly, it is arguably reasonable in this research to apply leadership theory in inspecting the conductor's role functions in the institution. To be specific, a more sensitive assessment of the quality of an institution needs to consider the extent to which a common ethic is created within the organisation; further, the quality of leadership is likely to depend on the way in which it is operative among the members of that organisation. From the leadership theory's perspective, there is a possibility that the socialisation of members can characterise the institutions.

However, leadership has been defined in many ways, which can create confusion along with its variability. According to Storey and Holti's review of leadership theory based on chronological development (Table 3.3), a significant portion of the early research was centred on the leadership of small groups (particularly small male groups), which was further directed to the issue of 'emphasis' versus 'people orientation'. There were several reworkings of this issue throughout the history of this discipline.⁸⁷ Since the late 1970s or early 1980s, the campaign began focusing less on the leadership of small groups and more on that of entire organisations. An abrupt departure has occurred from the 'New

⁸⁶ Benjamin Wolf, 'The British Symphony Orchestra and the Arts Council of Great Britain', in *Global Perspectives on Orchestras: Collective Creativity and Social Agency*, ed. Tina K. Ramnarine (New York, NY: Oxford University Press, 2017), 282–83.

⁸⁷ John Storey and Richard Holti, 'Towards a New Model of Leadership for the NHS', *NHS Leadership Academy* (2013).

Leadership' theories that have been pushing the leadership and management agenda since their inception. These theories emphasise the importance of developing and promoting the notion of transformational, charismatic, visionary, and inspirational leadership.⁸⁸

Theory	Text
Trait theory; innate qualities; 'great man theories'	Carlyle (1841); Bernard (1926); Hong, Liao et al. (2013)
Behavioural theories: task related and relationship related; style theory (e.g. autocratic vs. democratic)	Lewin (1939); Katz and Kahn (1978) Likert (1961); Blake and Moulton, (1964);
Situational and contingency theory; repertoire of styles; expectancy theory	Fiedler (1967) Vroom and Yetton (1973) Yukl (2009); Hersey and Blanchard (1984); Thompson and Vecchio (2009)
Exchange and path-goal models (relationship between leader and led as a series of trades)	Graen and Uhl-Bien (1995); House (1996)
'New Leadership'; charismatic and visionary leadership; transformational leadership	Burns (1978); Bryman (1992) Conger and Kanungo (1988); Bass (1985); Tichy and Devanna (1986); Kouzes and Posner (1997)
Constitutive, constructivist theory	Grint (1997)
Leadership within Learning Organizations: leadership as a creative and collective process; distributed leadership	Senge (1990); Semlet (1989); Brown and Gioia (2002); Tichy and Cohen (1997)
Post charismatic and post-transformational leadership theory; spiritual leadership; authentic leadership; leadership with compassion	Khurana (2002); Maccoby (2000); Fullan (2001); Boyatzis and McKee (2005); Tamkin et al (2010); Avolio and Luthans (2005)
Leadership as performance	Mangham (1986); Peck (2009)

Table 3.3 Summary of the main theories of leadership⁸⁹

The second source of confusion pertains to the concept of 'distributed', 'dispersed', 'delegated', and 'shared leadership' as alternatives to 'heroic' and 'top-down' leadership styles. Yet, in this research, I focus on the explorations of distributed leadership and the components that were constituents of behaviours expected of individuals occupying formal leadership roles. Specifically, I focused on re-evaluating how different working modalities

⁸⁸ Alan Bryman, David Gillingwater and Iain McGuinness, 'Leadership and Organizational Transformation', *International Journal of Public Administration*, 19:6 (1996), 849–72 <<https://doi.org/10.1080/01900699608525123>>.

⁸⁹ Adapted from Storey and Holti. Also see, 'Changing Theories of Leadership and Leadership Development', in *Leadership in Organizations: Current Issues and Key Trends*, eds. John Storey (London: Routledge, 2004), 14. The full reference list can be found in Further Bibliography.

are connected within music organisations. Distributed leadership arguably provides the most suitable approach to understanding the interrelationship between conductors and their ensembles. This leadership is an attribute not just of one leader and the numerous other post-holders in an ensemble, but even of those without formal posts of responsibility.

Suppose distributed leadership is to be seen as distinctive from other formulations of leadership? In that case, leadership is the product of the concerted or conjoint activity, emphasising it as an emergent property of a group or network. In this view, the distributed theory has been widely considered a synonym for ‘shared’ leadership. Nevertheless, Bennett proposes that the concept of distributed leadership and strong senior leadership are not incompatible; power disparities may remain even when leadership is distributed.⁹⁰ Adding to this point, Harris also ponders that ‘while distributed leadership is certainly an alternative way of construing leadership practice and can be situated about “top-down” models of leadership, it is not the opposite.’⁹¹ This is because distributed leadership involves both the vertical and lateral dimensions of leadership practice, encompassing both formal and informal forms of leadership practice within its framework, analysis and interpretation.

Indeed, as Glatter states, distributed leadership is essential for survival, following increased work intensification and complexity in an institution.⁹² These concepts align with larger musical organisations, such as the leading local orchestras, that each has its own chorus. Leadership tends to be distributed more hierarchically in the large music group context compared to smaller groups. However, although the scale might be tipped one way or the other, the democratic and hierarchical are likely to be in constant flux in response to the musical and practical demands of performance. There are specific forms of distributed leadership which involve differing features and contexts: different structures, ways of working, aims and values, and ethical and other considerations concerning matters such as rights to participation. In these specific manifestations, there are numerous overlaps with notions of shared leadership, including collegiality and democracy.

⁹⁰ Nigel Bennett et al., ‘Distributed Leadership: A Review of Literature’, *National College for School Leadership* (2003), 6–7.

⁹¹ Alma Harris, ‘Distributed Leadership: What We Know’, in *Distributed Leadership: Different Perspectives* (Dordrecht: Springer, 2010), 5.

⁹² Ron Glatter, ‘Leadership and Leadership Development in Education’, in *Leadership in Organizations: Current Issues and Key Trends*, ed. John Storey (London: Routledge, 2004), 212.

3.2.2 Distributed Leadership

Distributed leadership is concerned with the nature and form of leadership practices and the particular configuration of interactions between leaders, followers and circumstances. Its primary focus is on the reciprocal interdependencies that shape leadership through co-performance. According to Gronn's definition, he proposes that concertive forms of distributed leadership may take three forms:⁹³

- **Spontaneous collaboration:** leadership is evident in the interaction of many leaders; from time to time groupings of individuals with differing skills and knowledge capacities, and from across different organisational levels, coalesce to pool their expertise and regularise their conduct for duration of the task, and then disband.
- **Intuitive working relations:** intuitive understandings emerge over time as two or more organisation members come to rely on one another and develop close working relations; leadership is manifest in the shared role space encompassed by their relationship. Again, the distributed leadership which emerges as the members negotiate their relationship is not necessarily confined to the incumbents of formal roles.
- **Institutionalised practice:** the third concertive form of distributed leadership can be seen in the institutionalisation of formal structures. Structural relations in organisations are formalised either by design or adaptation. New structures may be mandated; new elements may be grafted onto existing arrangements as a result of learning from experience, or managers may attempt to regularise informal relations.

Gronn refers to how leadership is seen as a distributed practice in these three forms.

Further, in order to understand how this distributed practice applies in the music context, it is essential to map out work distribution and the symbiotic relationship between conductor and ensemble. Adair promotes action-centred leadership, namely the Group or Functional Approach, within which the three areas of need – task, team, and individual – are

⁹³ Peter Gronn, 'Distributed Leadership', in *Second International Handbook of Educational Leadership and Administration*, ed. Kenneth Leithwood, 1st edn (Dordrecht: Springer Science+Business Media, 2002), viii, 653–59.

interactive and dynamic.⁹⁴ In seeing an ensemble as an institution, I propose details of interaction based on Adair's framework of three overlapping circles, which indicate the conductor's role as a projector to engage with group needs – (1) the need to achieve the common task, (2) the need to be held together or maintained as a working unity, and (3) the need of an individual (see Fig. 3.2).

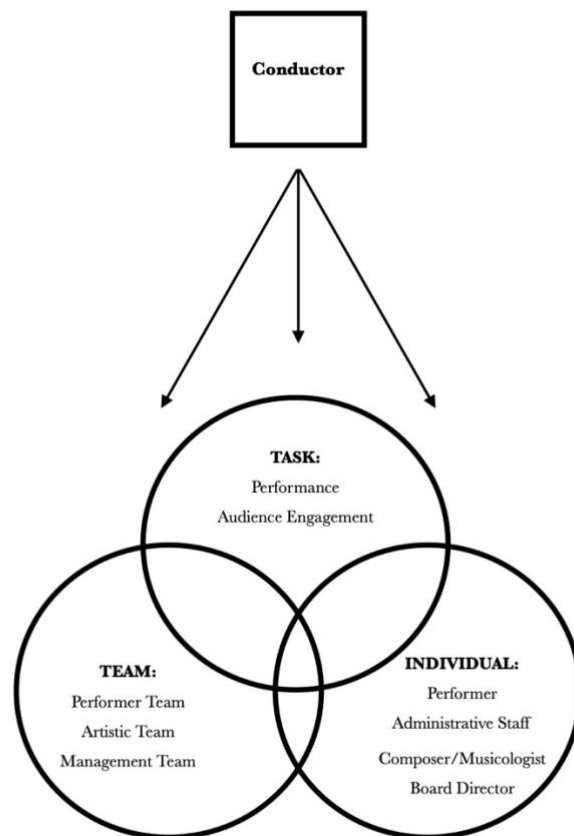


Figure 3.2 The conductor's role in the three areas of need

In other words, when we turn the focus onto the orchestra or chorus as a whole instead of the projector perspective from a conductor, the framework introduces a mechanism consisting of team and individual forces working towards a set of common tasks (Fig. 3.3).

⁹⁴ John Adair, 'The Group or Functional Approach', *How to Grow Leaders: The Seven Key Principles of Effective Leadership Development* (Great Britain and the United States: Kogan Page Limited, 2005), 18.

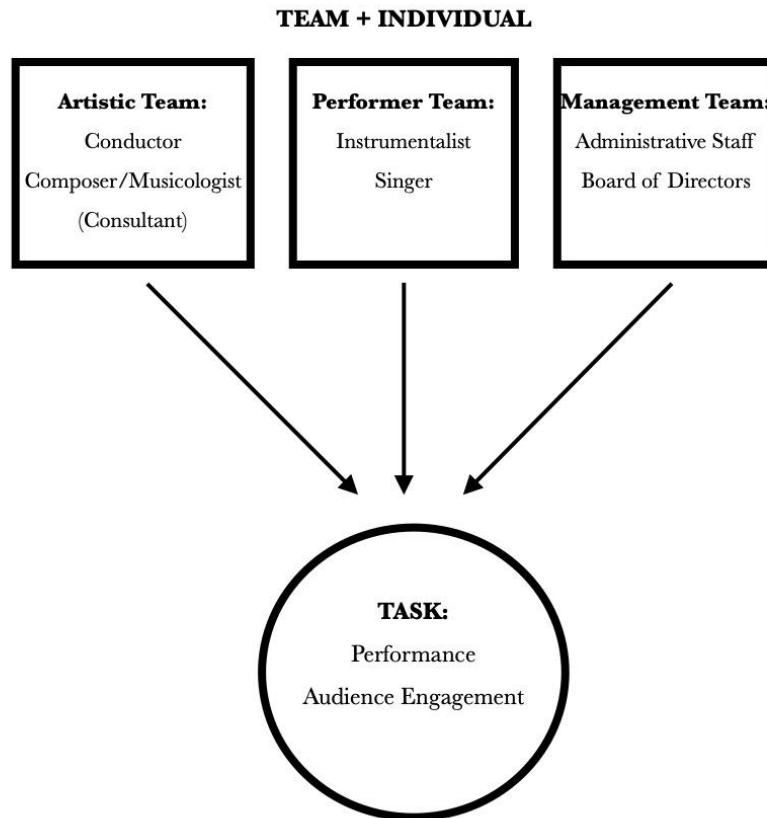


Figure 3.3 Institution work distribution

Adair's theory is only partly applicable to music institutions because the conductor, typically the chief conductor of an orchestra, functions as a linchpin connecting the management team, the artistic team, and the performer team. Also, this multifaceted role is part of these three teams. Given that the definition of the conductor's role combines leadership and management, the three functions of this role are:

- (1) the conductor beats time with his or her hands or with a baton in performance
- (2) the conductor makes interpretative decisions about musical works and implements these decisions in rehearsal and performance
- (3) the conductor participates in the administration of the musical ensemble ⁹⁵

⁹⁵ John Spitzer et al., 'Conducting', *Grove Music Online* (2001), <<https://doi.org/10.1093/gmo/9781561592630.article.06266>>.

However, apart from the conductor, the members of the performer team rarely have a direct way to work with the management team (which is particularly the case for chorus members).⁹⁶ In this case, the leadership role of a conductor would be more reasonable described as a medium (see Fig. 2.4): that is a link between musical ensemble and administration to achieve their mutual goals. More specifically, the relationship between management, artistic and performer teams are intertwined with individuals' direct and indirect leadership. This model, as presented in Fig. 3.4, helps us understand an institution's standard work distribution, which is essential to conceptualising choral-orchestral leadership.

It should be noted that the 'standard work distribution' outlined above has inevitably varied patterns of distribution between and across ensembles with different organisational structures. For example, the BBC is notably different from other orchestras with large choruses because BBC conductors primarily serve as conductors and do not take on the role of musical director. This distinction is particularly relevant in the decision-making process: at the BBC, decisions about repertoire and related matters are typically made by the management, while in other orchestras, conductors often play a more active role in determining such questions.⁹⁷ This means that the conductor's role is separate from the management since the BBC management team makes most of the decisions about repertoire, style, number of performers, number of rehearsals, etc.

In this case, there is an overall director who makes the final decisions about what even the conductor can and cannot do. In comparison, in most other institutions, the music director has almost total control of repertoire and artistic interpretations, and is even fully in charge of what happens on stage during rehearsals and concerts.⁹⁸ Thus, it is necessary to note that there is no fixed standard work distribution for all institutions, although the work distribution I have discussed refers to most big British institutions. The following discussion is built on this work distribution.

⁹⁶ It is normal to have player representatives of the orchestra on boards of directors.

⁹⁷ Adrian Partington, Interview by Yajie Ye, 8th April 2022, Gloucester; Mark Heron, Interview by Yajie Ye, 19 September 2022, online; also see Simon Webb, *Interview with Simon Webb*, Director of BBC Philharmonic, interview by Mark Heron <<https://www.youtube.com/watch?v=0Yxc2vTKBZo>>.

⁹⁸ J. Richard Hackman, 'Rethinking Team Leadership or Team Leaders Are Not Music Directors', in *The Psychology of Leadership*, eds. David M. Messick, Roderick M. Kramer (New York, NY: Psychology Press, 2004), 126 <<https://doi.org/10.4324/9781410611406>>.

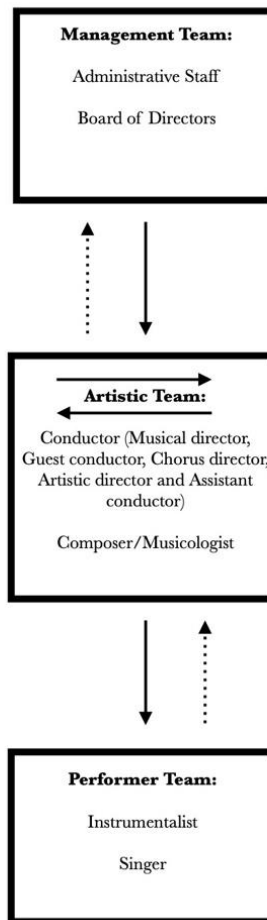


Figure 3.4 Internal network of contacts between individual and team

Chapter 4 Leader and Team

4.1 Conductor's Leadership in the Professional Symphonic and Chamber Group

Part of the problem with redefining the function of contemporary conductors' leadership is that they are perceived different roles across ensembles of varying sizes. Perhaps the best way to address this complexity is to look at the relationship between symphonic and chamber groups. Now comes the question: do different sizes of the ensemble (orchestra and chorus) have a different story to tell about the relationship between the conductor and ensemble?

Most professional musicians have a binary perspective of chamber and symphonic playing, with chamber music emphasising collaborative decision-making and individual contributions and orchestral music emphasising collective submission.⁹⁹ In this view, Hackman deems autocracies to be one of the important features of professional symphonic orchestras in their artistic work, which stems from the sole authority of the conductor.¹⁰⁰ The exclusive authority – in which the conductor (normally principal conductors or musical directors) takes full responsibility for what happens on stage during rehearsals and concerts – can explain why the conductor takes the first bow, accepts the audience's acclaim, and is criticised by reviewers for subpar orchestral or choral performances. That is what they are trained to be responsible for and have to agree to when signing their contract.¹⁰¹ Hackman calls this phenomenon 'leader attribution error'. To be more specific, if the conductor takes all responsibility for their music group, the success or failure of the

⁹⁹ Leslie Anna Lewis, 'The Incomplete Conductor: Theorizing the Conductor's Role in Orchestral Interpretation in the Light of Shared Leadership Practices' (PhD Dissertation, Royal Holloway, University of London, 2012), 23.

¹⁰⁰ Hackman, 126.

¹⁰¹ Sally Maitlis, and Thomas B. Lawrence. 'Triggers and Enablers of Sensegiving in Organizations', *Academy of Management Journal*, 50:1 (2007), 71–73 <<https://doi.org/10.5465/amj.2007.24160971>>.

team performance could be easily considered to be the effectiveness or ineffectiveness of the conductor's leadership.

On the one hand, the conductor-centric model of ensemble leadership is highly efficient because precious rehearsal time need not be spent on debates about what is to be played or how best to play it. Interestingly, in Hackman's other related research, he believes that a chamber orchestra without a conductor is inefficient. Lehman and Hackman discovered that Orpheus Chamber Orchestra (26-player), as a case without a conductor, requires three times as many rehearsal hours per concert hour as the same size orchestra with a conductor would require.¹⁰² Further, Wöllner and Keller suggest that synchronisation in small ensembles of up to nine musicians is better done without a conductor, while larger ensembles' synchronisation benefits from a conductor, owing to their hypothesis of 18 milliseconds of the distance between two musicians and more for more significant numbers of musicians.¹⁰³ This implies that the use of a conductor is about efficiency, and their main job is to maintain synchronisation in performing. This means there is no ideal number or limit to the number of orchestra members when a conductor is appointed as long as the conductor can ensure the smooth operation of any group of musicians, no matter how big or small.

On the other hand, the use of a conductor to direct a symphonic-size group has its own disadvantages. While this leadership can be more efficient for larger-sized ensembles, Allmendinger points out that it may also be perceived as wasteful and costly, potentially diluting musicians' talent.¹⁰⁴ The reason is, as Allmendinger argues, that there is limited or no creative output from players, and the orchestra is like a factory job with a little bit of art thrown in, even if seemingly glamorous on the surface. An example can be found in one of the conversations from *The Psychology of Leadership*:

¹⁰² E. V. Lehman, and J. R. Hackman, 'Nobody on the podium: Lessons for leaders from the Orpheus Chamber Orchestra', Case No. 1644.9, in *Case Services, Kennedy School of Government, Harvard University* (Cambridge, MA: Harvard University, 2002). Also see their research video <https://www.youtube.com/watch?v=gioi_JV2yf4>.

¹⁰³ Clemens Wöllner and Peter E. Keller, 'Music with Others: Ensembles, Conductors, and Interpersonal Coordination', in *The Routledge Companion to Music Cognition*, eds. Richard Ashley et al. (New York, NY: Routledge, Taylor & Francis Group, 2019), 313–324.

¹⁰⁴ Jutta Allmendinger et al., 'Life and Work in Symphony Orchestras', *The Musical Quarterly*, 80:2 (1996), 196–202 <<https://doi.org/10.1093/mq/80.2.196-202>>.

No musician would speak aloud during rehearsals except to ask for clarification of a conductor's instructions and offering an interpretive idea of her own about a piece being prepared was completely out of the question. This was not the kind of musical life she had imagined for herself, not even after she had accepted the fact that a career as a concertizing soloist was not within her reach.¹⁰⁵

In addition, most conductors have managerial and administrative powers to decide who stays or goes.¹⁰⁶ It is common that guest conductors have less right to make decisions related to hiring musicians, while music directors and choral directors have more managerial and administrative powers that allow them to play a role in recruitment decisions.¹⁰⁷ For example, one of the key areas of the conductor's accountability in LSC's chorus director recruitment requirement outlines that this role should improve performance standards by shaping, agreeing, and implementing effective recruiting, auditioning, retaining, re-auditioning, and developing the LSC's membership.¹⁰⁸ In such cases, musicians may be more careful about the words they use or choose to say nothing at all during the rehearsals. This point of view is debatable. As we can see later, conductors interviewed in this research have all agreed that the days of conducting with dictator-like manners are dying. In this context, do bullying behaviours still exist in rehearsals? If so, does it mean a small ensemble has a more democratic and creative environment and the larger one does not?

The discussion starts with the relationship between the conductor and performers, which can be analysed according to the conductor's manner and leadership style. Fig. 4.1 is a list of themes extracted from my six interviewees' answers on how they consider their leadership to be presented both on the podium and off the stage.

¹⁰⁵ Hackman, 127.

¹⁰⁶ Ibid., Maitlis and Lawrence, 71. In their interview with PSO players' chairman, the interviewee explained that the principal conductor had 'hire and fire powers,' observing, '[the principal conductor] has already got rid of one person and has others he wants to.'

¹⁰⁷ Dmitry Khodyakov, 'Getting in Tune: A Qualitative Analysis of Guest Conductor–Musicians Relationships in Symphony Orchestras', *Poetics*, 44 (2014), 65, <<http://dx.doi.org/10.1016/j.poetic.2014.04.004>>.

¹⁰⁸ London Symphony Chorus, 'Chorus Director Recruitment', 19 June 2022, <https://lsc.org.uk/news/recruitment/>.

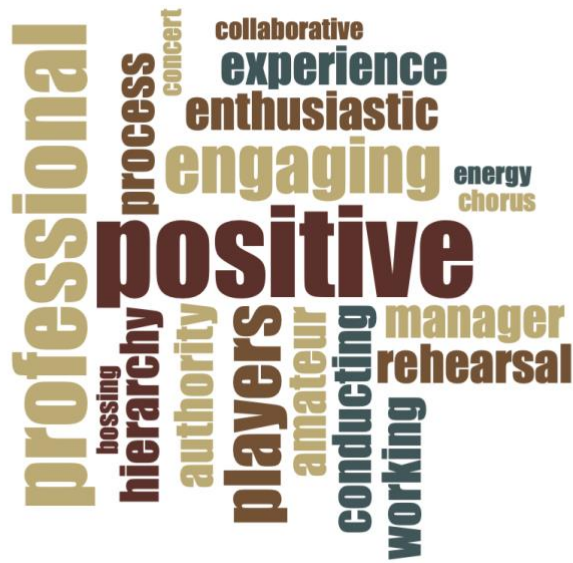


Figure 4.1 Related words in transcripts

4.1.2 Conductor and Performers

I looked for the most frequently occurring words in a set of interviews – where similar words are grouped into concepts. It implies a tendency for conductors nowadays to focus more and more on creating a positive and collaborative environment for their musicians and colleagues, rather than a highly stressful atmosphere that constrains players’ and singers’ individual contribution. There should be more conversation emerging in the rehearsal:

In the old days, conductors used to be very bossy and used to say, ‘you do this, you do that, this is how it goes, this is what I want.’ But on the whole, they’re not like that anymore. Conductors have to be much more consensual with the orchestral players. Gone are the days when they come in and say, ‘I want this.’ Much more now a discussion between the conductor and the players. [...] In our society as a whole, there is more of a feeling of equality rather than hierarchy. The dictator way – some conductors do, but not many. I’ve enjoyed

this change in the last 20 years. Because I didn't like bossing people about, I certainly don't like bossing orchestral players about. You cannot make music when there's disagreement or fear.¹⁰⁹

Indeed, a harmonious community without a dictatorial authority figure can promote good music production and group creativity. Durrant shares a similar view in his book *Choral Conducting: Philosophy and Practice* that conductors who show an attitude of superiority and power towards a group can cause emotional, physical and psychological damage, thus failing to create the expected musical expression.¹¹⁰ Additionally, in many symphonic choruses, most singers are amateurs, who come for enjoyment. Therefore, from an empathy perspective, it seems crucial for conductors to create an enthusiastic learning atmosphere for these singers.

I do see it's very important that I think when working with an amateur chorus, they're not getting paid, but having to come to lots of rehearsals and work hard. I think it's important to approach the relationship in a very positive, encouraging, and engaging way on the podium. Whenever I'm working with them, I try to put a lot of energy and effort into being positive for them, so they feel enthusiastic about the rehearsal process. So, it's not just we must get ready for the concert, as that every rehearsal is an enjoyable experience and a learning time that they feel really good about.¹¹¹

At the same time, some conductors indicate that authoritative and collaborative working modes with musicians can co-exist. Sometimes, the conductor has a suitable discussion or comes to a compromise with musicians in the rehearsal because there may be some circumstances where the conductor cannot make his or her own decision. In this situation, it is essential that the two sides reach an agreement with each other. For example:

¹⁰⁹ Adrian Partington, Interview by Yajie Ye, 8th April 2022, Gloucester.

¹¹⁰ Colin Durrant, 'Swimming with the Tide', *Choral Conducting Philosophy and Practice*, 2nd edn (New York, NY: Routledge, 2018), 7.

¹¹¹ Aidan Oliver, Interview by Yajie Ye, 8 May 2022, The Hub, Edinburgh.

We have to have authority, of course, when we're rehearsing and conducting, but we have to do that in a collaborative, humane, positive way. And that goes the same when we are dealing with administration and management.

Sometimes we'll get our way, and sometimes we won't, and that's one of the things that a lot of people don't realise – in a great professional orchestra, very often the conductor isn't really in control of what's happening. [E.g.,] They are going to play a standard repertoire. Every professional orchestra will have a tradition of how they play certain pieces and certain composers. And if we think that we're going to be able to go in and change that in four days, then we're deluded. In the same way, if it's sitting around the table and having a meeting with four or five people, there are going to be compromises and discussions, and there's going to be an agreement, hopefully. That's the same process as how we work in rehearsals. We need to try to find a way of producing a coherent vision. Ultimately, that is our responsibility. But we need to do that in a collaborative, positive way.¹¹²

The present-day conductor often attempts to show that musicians are valued and attends to their well-being as a way to motivate teams and individuals to work effectively. In terms of Pugh's leadership theory, a good leadership model sets the appropriate emotional climate, which can lead to positive 'emotional contagion' that will influence musician attitudes.¹¹³ Conductor behaviours underpinned by a service climate will create a pleasant experience for the performers and induce a higher perceived performance quality and musician trustworthiness retention. Simon Halsey is such an example, who shows care and acknowledgement to everyone who sings for him:

I think I have a lot of authority with the singers (compared to the management team) because of my age and experience, and I choose and rehearse them all. But I try to work in a very friendly way with them – I'm always there before the rehearsal, in the interval to talk to them; I know them all by name; I've taken all their auditions; I know who is sick; I know who is particularly

¹¹² Mark Heron, Interview by Yajie Ye, 19 September 2022, online.

¹¹³ Douglas S. Pugh, 'Service with a Smile: Emotional Contagion in the Service Encounter', *Academy of Management Journal*, 44 (2001), 1018–27 <<http://dx.doi.org/10.5465/3069445>>.

enthusiastic; I know who may be making a bad noise, high up in their voice and so on. This is all to do with simple people management.¹¹⁴

In turn, it is a two-way thing. Musicians in some institutions are gaining more rights to choose their conductors. For example, when London Symphonic Orchestra wants to hire a guest conductor, the management and board consult the orchestra, not just the principal conductor.¹¹⁵ Similarly, in the RSNO Chorus Director auditions, there is usually a discussion time for all singers (with the chief executive, vocal coach, and choral manager) and polling time after each audition of the conductor.¹¹⁶ Furthermore, it has been observed that most orchestras have an elected committee that channels the orchestra's views to management and passes on any practical requests or grievances.

When there is a guest conductor, musicians are sometimes provided with 'conductor evaluation' questionnaires by the management team. The questionnaires include examining the conductor's clarity of communication, musical interpretation, manner with the orchestra, and the prospects of being a potential principal conductor, which can give an overall picture of the orchestra's views to the management team (including the principal conductor).¹¹⁷ Interestingly, this institutional change may result in the elimination of some types of conductors whom musicians may be scathing about, such as those who are overly dictatorial.

Thus far, it can be seen that the relationship between performers and conductors has changed toward a more collaborative and less hierarchical one. Conductors nowadays tend to present a service-oriented leadership, contributing to a positive service climate with empathy. While this trend is observable, it is important to acknowledge that the dynamics may vary in different types of ensembles. In professional orchestras, for instance, a more authoritative approach may be tolerated under certain circumstances, particularly when the conductor enjoys a stellar reputation among the musicians and is held in high regard.

¹¹⁴ Simon Halsey, Interview by Yajie Ye, 7th April 2022, online.

¹¹⁵ Maitlis and Lawrence, 71. Also see Jutta Allmendinger et al., 'Life and Work in Symphony Orchestras,' *The Musical Quarterly*, 80:2 (1996), 200 <<http://dx.doi.org/10.1093/mq/80.2.194>>.

¹¹⁶ Observations of RSNO Chorus Director auditions from 11 January to 23 March, 2022.

¹¹⁷ Christopher Seaman, 'Orchestra Playing', *Inside Conducting*, (Rochester, NY: University of Rochester Press, Rochester, 2013).

Given the primary concentration of this research on choral-orchestral settings, the nuances of conductor-performer relationships in different ensemble sizes remain an area for further exploration.

4.1.2 Comparison

The data analysis shows that conductors tend to have more verbal communication with a small ensemble than with a larger one. According to Heron, in a chamber-like orchestra situation (about 32 musicians), the conductor might have room to ask for opinions or discussion. At the same time, if the number of players exceeds 35 or 40, the musicians would prefer the conductor to take charge.

Similarly, Bell states that a bigger chorus needs to be more disciplined while a smaller choir could be more relaxed in rehearsal. The reason for not suggesting question-asking in a symphonic-size ensemble rehearsal is to value everyone's time:

I would say that if you have got a chorus of 100, then we tend not to allow singers to ask questions because that's 100 people with 100 opinions. Sometimes when people are asking questions, they're not really listening. So, if you listen, you probably get the answer. In a smaller group, you can accommodate some questions. In the same way, when working with an orchestra, not everybody can talk to each other if you have got 100 in the orchestra. But if you have got a string quartet, the string quartet can engage with itself and communicate in a way we don't know, as there's no conductor there necessarily.¹¹⁸

Tenant-Flowers found that from a psychological perspective, the big chorus (generally with singers of varied experience in the group) may not like the conductor to stop them frequently. In turn, the conductor also may not want to hear too many opinions, which leads to inefficient use of time.

¹¹⁸ Christopher Bell, Interview by Yajie Ye, 29 July 2022, online.

In a smaller group, a very small group, I find in my rehearsals that I can talk a little more about interpretation because I can relate to the individuals more easily. In a big group, you can't talk too much – they want to get on and sing. It's slightly different psychology in a big group. For example, in a small group, a very small group, I can always ask a singer's opinion – 'how should we do this; should we try this ending, or should we try colouring this word in a different way?' – and I can glean their response. In a big choir, there's no way you can do that – you don't want 120 opinions on how to do something.¹¹⁹

Indeed, when it comes to the conductor's leadership functioning in different size ensembles, there should be an evaluation in relation to the context in which it occurs – what repertoire the ensemble is rehearsing and performing, and the category of ensemble the conductor is working with. For example, if the players already know the music very well, then they can assimilate quickly, so the explanation from the conductor can be reduced. In contrast, the players may need detailed coaching and musical insight if they are playing unfamiliar or new music. Heron provides an example:

You'll rehearse Brahms, Dvorak or Tchaikovsky in a very different way from Stravinsky, Adès, Macmillan, or Turnage. With professional players with that very core repertoire, you play it through twice. If it's going to sound right, you don't need to stop and start and explain, whereas, with unfamiliar or complex or new music, there will be a chance for stopping and starting. We'll probably be explaining a little bit more, even with great players.¹²⁰

On the other hand, with different functions of groups, the conductor may need to provide different help and strategies. The big chorus is a slightly different case. In British culture, although a symphony chorus in a professional orchestra is considered a professional choir, it is almost always composed of amateur singers who are generally unpaid.

¹¹⁹ Sarah Tenant-Flowers, Interview by Yajie Ye, 9 May 2022, online.

¹²⁰ Heron, interview.

In a choir with a wide range of amateurs, the singers may be more willingly obedient because the conductor may be the most professional person in the room or the one who has the best systematic understanding of the music. In contrast, other professional choirs are usually of a smaller size, such as some specialist choirs and church choirs, and ‘professional’ is a term used for those who are getting paid for their service.¹²¹ It is important to consider that even in relatively small professional choirs, experienced singers can bring a wealth of expertise and knowledge to the table in both singing and interpretation. When working with a group of professional singers, the relationship between the conductor and the group can develop into a mutually beneficial dynamic exchange of expertise.

Professional	Community	School	Church
Specialist choir	Choral societies	Primary/elementary	Cathedral/church
Symphony choruses	Barbershop	High & junior high/secondary/specialist	College & community chapel
Cathedral/church	Small informal groups	University/college	Small local church setting

Table 4.1 Choir categories¹²²

The above cases, as depicted in Table 4.1, suggest that the abilities of singers vary in professional choruses of different sizes. For example, in a smaller professional choir, the initial focus may not necessarily be on note familiarisation but rather on refining articulations, dynamics and engaging in open discussions about enhancing the musical interpretation for a more compelling performance. By contrast, some conductors found they have more to say or demonstrate in a symphony chorus because the main issue to address in a bigger group is to let singers get the notes and rhythms right, which often requires a lot of repetition. Partington and Oliver share a similar point of view, respectively:

¹²¹ Colin Durrant, ‘The Role of the Conductor.’ *Choral Conducting: Philosophy and Practice*, (New York, NY:Routledge, 2018), 73.

¹²² *Ibid.*, 72.

The lay clerks, I can rely on them to have learned their music in advance, like an orchestral player would have done. And when they first sing something, it will be 90% correct. And then you can just alter things, or they may have questions and that sort of thing. You adapt how you use your time very differently from the big amateur choir, where there's going to have to be a lot more repetition because not all amateurs can read music fluently. Many have an understanding or an instinct about the shapes on the page. But a lot of them, to be honest, learn by listening, not by looking. So, therefore, you have to be prepared to do things over and over and over again. Whereas professionals that all just read, they didn't even need to remember anything because there's the page, they know what it says, so they sing it, or they play it. You do have to adapt how you take rehearsals, and I draw this distinction between amateurs and professionals and similarly between big choirs and small choirs. Repetition is one of the more important things.¹²³

For many years, I directed a professional church choir in Westminster, St. Margaret's Westminster church. And that was a choir, usually on Sunday mornings with ten singers. Because they were very expert singers, I didn't need to teach them the notes. With that group, it was just a question of sorting out breaths and any divisi or solo kind of allocations and so on. A lot of the things I was saying with any group of singers – ‘you always have to make the texts clear, and everything has to be equally blended and in tune.’ But with a big amateur chorus, you mainly need to do a bit more repetition of things to really get the clarity of unanimous ensemble and rhythm, typically getting people to sing in very clear rhythmic points. Because the more people you have in a group, the more kind of unwieldy, and they need more help to get things light and intellectual. So, much of the work is on rhythm, text and decent articulation, which may not be so difficult to achieve with a smaller group.¹²⁴

¹²³ Partington, interview.

¹²⁴ Oliver, interview.

Hence, conductors might assume distinct roles across various scales, and their leadership styles may vary significantly as they lead different groups. On the contrary, conductors can be seen more simply as having different tasks in different ensembles. Groups of different sizes have different functions and abilities of group members, resulting in different direction strategies. Admittedly, in a large ensemble, the conductor is often credited with fostering a creative environment due to the urgency of achieving musical unity within a limited timeframe. This time constraint necessitates a focus on repetitive, hands-on actions during rehearsals to enhance performance memory. Also, it is important to note that the nature of rehearsals may vary, particularly when working with the singers of a symphony chorus over an extended period, compared to rehearsals closer to a concert with an orchestra – the prior is more about training up the performers' physical memory of music textures horizontally, and the later is related to familiarise the structure of repertoires vertically. In contrast, in small professional groups, performers can be creative contributors to a greater extent, and there is more verbal communication between the two sides.

The conductor's leadership, whether in a small or big ensemble, is becoming increasingly democratic compared to that in the 'star conductor period' of the twentieth century (see Chapter 1). In other words, the hegemonic charm observed in the 'star period' may not be suitable in the present day as there is growing knowledge of concretisation among musicians of the division of ability in a well-functioning institution. Also, the standardisation of institutional distribution of responsibility further fosters mutual respect between the conductor and ensemble.

Returning briefly to the relationship between the performer and the conductor, it can be seen that the focus of individual practices – the leader-centric model – is probably a flawed way to think about leadership function in a group. Referring back to Hackman's concept of 'leader attribution error', the reason for this perception error can be attributed to the traditional model of input-process-output leadership, which suggests that conductor behaviours affect group processes, which in turn shape performance outcomes. Instead, this research argues that the conductor's perception may differ based on actual differences in the outcomes achieved by the performers.¹²⁵ This means that causality runs in both

¹²⁵ George F. Farris, and Francis G. Lim, 'Effects of Performance on Leadership, Cohesiveness, Influence, Satisfaction, and Subsequent Performance', *Journal of Applied Psychology*, 53:6 (1969), 496 <<https://doi.org/10.1037/h0028666>>.

directions: from leader to group and from group to leader (Fig. 4.2). To be more specific, if performers behave cooperatively and competently, conductors tend to operate more attentively and democratically; in reverse, if performers are uncooperative or appear to be incompetent, conductors tend to use a more one-sided, indicative leadership style.

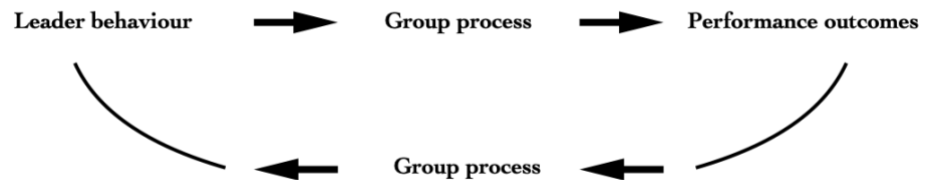


Figure 4.2 Team leadership function¹²⁶

In summary, it has been shown that the conductor's leadership changes as the relationship between the conductor and the ensemble varies, which triggers a new leadership that should be described in detail to suit the context of today's musical institutions. Specifically, it is arguably necessary to focus on the institutional change related to the conductor's leadership functioning apart from just working with musicians.

¹²⁶ Adapted from Hackman's leadership concept.

Chapter 5 Case study: BBC NOW versus Dunedin Consort

5.1 Institutionalised Practice: Handel's *Messiah*

In the two *Messiah* projects by BBC NOW and Dunedin Consort, I observed the interactions with the different groups of musicians with whom the same conductor, John Butt, was working. He performed the same choral-orchestral piece – Handel's *Messiah* – with a symphonic (BBC NOW) and chamber group (Dunedin Consort). The observation reveals that John Butt's rehearsal strategies and oral communications changed when working with different sizes of ensembles and also with different types of musicians. The central emphasis of this case study pertains to the conductor-ensemble relationships, in addition to the conductor's engagements with the choral director and singers. It is crucial to acknowledge that although the collaboration between the conductor and soloists is a substantial element of choral and orchestral performances, the focus of this chapter is on the distinct dynamics that exist within the orchestral and choral components. Detailed discussions regarding the conductor's relationship with soloists are excluded to maintain a focused exploration of the conductor's interactions with the orchestra and chorus. Also, I discovered that the formal role of a conductor or their rehearsal structures is adaptable, and these variations are closely related to the conductor's behaviour and the performers' reaction.

In the observation analysis, I applied one of Gronn's concertive forms of distributed leadership, in order to explore the tendency to institutionalise formal structures in the rehearsal scenario. Structural relations in organisations are formalised either by design or by adaptation, and new structures may be mandated.¹²⁷ In other words, it can be seen that there is a leadership group headed by *primus inter pares* (who is formally equal to other members of their group but is accorded unofficial respect) instead of the hierarchical

¹²⁷ Peter Gronn, 'Distributed Leadership as a Unit of Analysis'. *The Leadership Quarterly*, 13:4 (2002), 423–451 <[https://doi.org/10.1016/s1048-9843\(02\)00120-0](https://doi.org/10.1016/s1048-9843(02)00120-0)>.

system of ‘the lone chief atop a pyramidal structure’ typical of many organisations. In this case study, I mainly explored how this form of leadership – institutionalised practice – arises and the variables that come into play when the same conductor directs the same piece with different groups of musicians.

5.1.1 BBC NOW

Even in the same institution, BBC NOW, there is considerable variation in the conductor's rehearsal strategies and interactions with the chorus and orchestra. The general rehearsal schedule for the symphony chorus BBC NCW is similar to most other similar organisations. Typically, the conductor takes at least one chorus rehearsal with piano, usually with the chorus director present, and two or three rehearsals with chorus and orchestra follow, depending on the length and difficulty of the piece.

In the rehearsal schedule (see Table 5.1), the chorus was divided into two groups (about 40 singers per group) because of Covid restrictions, and the conductor rehearsed the same content in two SATB sectionals. In the orchestra, rehearsals with solo singers, trumpets, oboes, and timpani were absent, and all available instruments played with the choruses. During the rehearsals, Butt showed varying degrees of control over the chorus, symphony orchestra, and tutti (chorus and symphony orchestra), leading to the emergence of new rehearsal structures. The observed fluctuations in control and the subsequent formations might not have been deliberate or premeditated; rather, they might have originated from the dynamic rehearsal procedure. While the institutionalisation of formal structures includes the design of distributed leadership, it is noteworthy that these structures also exhibit adaptability.

Chorus

At the time of observation, due to the pandemic restriction of a maximum of 50 people in a room, BBC NCW divided into two groups in the first rehearsal with Butt, and each singer was required to keep 2 meters of social distancing from each other. What was meant to be a tutti chorus rehearsal became a division of two sectionals, so the conductor had to ensure that the same information was conveyed to each singer in each group. On the chairs, each singer had a sheet with notes from the conductor and chorus director. The conductors’

notes involved detailed instructions, such as word articulations, rhythms in actual singing, and choreography, for each excerpt in *Messiah* (see Fig. 5.1). Many singers marked up their scores according to the rehearsal notes from the run-through. As such, Butt saved time by not repeating those points orally. He could achieve the artistic effect that he wanted, to the greatest extent possible, by having the singers repeat a certain passage to develop both musical and physical memory.

Date	Event	Time	Location	Details	Artists
2021.12.05	Rehearsal	1330 – 1500	Hoddinott Hall	Chorus Sectional 1	John Butt
		1530 – 1700		Chorus Sectional 2	
2021.12.06	Rehearsal	1430 – 1730	St David's Hall	Messiah: orchestra + soprano (no trumpets, no oboes, no timpani)	John Butt Soloists: NCW, Rhian Lois (Soprano)
	Rehearsal	1900 – 2200		Messiah: orchestra + chorus (+ trumpets, oboes & timpani)	
2021.12.07	Rehearsal	1400 – 1700	St David's Hall, Cardiff	Messiah: orchestra + soli (no trumpets, no oboes, no timpani)	John Butt Soloists: NCW, Rhian Lois (Soprano), Helen Charlston (Mezzo Soprano), Hiroshi Amako (Tenor), Matthew Brook (Bass) Destination: Radio 3 in Concert Presenter: Nicola Heywood Thomas
	Concert	1900 – 2230		N.B. 1800 Chorus Warm up on stage Handel Messiah, HWV 56 (159') 0.2.0.2 0.2.0.0 T [Hpchd] Org Str [8.6.4.3.2] Chorus + Soprano, Alto, Tenor & Bass N.B Interval after Part 1 (20')	

Table 5.1 BBC NOW rehearsal schedule for *Messiah*

At this stage, the singers probably had no questions, as I noticed no singer raised any. The reason may be that the discussion or Q&A session had been provided in the online rehearsal with the chorus director, Partington, beforehand. Secondly, the singers may well have believed in the professionalism of the chorus director and the conductor and their

musical understanding of *Messiah*. In other words, the chorus trusted the process that had been set by the management team and their conductors (both chorus director and guest conductor). In the process, there needed to be a few negotiations between Butt (conductor) and Partington (chorus master) to progress the music into shape. Partington reckons the whole success of any concert involving a chorus and orchestra depends on the relationship between the chorus master and the conductor, with 60% of the success coming from the conductor and 40% from the chorus master. Specifically, Partington started the rehearsal progress with his own views about the work and made sure that everybody knew the notes and had an idea of the style.¹²⁸ Towards the end of the learning process, he contacted Butt to ask for Butt's requirements for the chorus and reached an agreement on how things should go according to his familiarity with the chorus's capability.

Thus, from the above observation, there appears to be a three-tier hierarchy between conductor, chorus master, and singers. The institutionalised division of the workforce was clear between the conductors and singers, especially in the last few rehearsals towards the final concert. Also, formal leadership and institutional hierarchies in the large-scale symphonic chorus were necessary, which helped the chorus to function effectively.

Indeed, the symphony chorus has its own institutionalised distribution of duty among the conductor, choral master, and singers, in which the conductor has full authority to decide how the rehearsal process should be, because the inner hierarchy has been set. However, sometimes the conductor may not be able to make everything go according to his plan, leading to the emergence of a new leadership structure. In this rehearsal plan, Butt indicates that he has a particular way of doing the piece within any one year and is consistent within a particular season, owing to the fact that he does not tend to change things directly from one performance or one group of performers to another when they are so close.¹²⁹

This had been the case in two sectionals, in which Butt provided different priorities in a consistent way to each group according to his instant solutions for improving performance and giving spontaneous feedback. In the first sectional, Butt ran through the whole chorus part of *Messiah* in order. The graph shows (Fig. 5.2) that the distributed rehearsal time

¹²⁸ Adrian Partington, Interview by Yajie Ye, 8th April 2022, Gloucester.

¹²⁹ John Butt, Interview by Yajie Ye, 6 February 2023, online.

peaked on two movements – ‘And the Glory of the Lord’ and ‘Behold the Lamb of God’ – at about 9% (of the 2-hour rehearsal). These two movements are the opening pieces of part 1 and part 2, respectively, for the chorus. The opening piece does require more rehearsal time in general, but I think, in this case, Butt’s habit of preparation is also a determining factor of this specific rehearsal time allocation.

Messiah Choruses (Bärenreiter Edition)	
4	'And the glory' – STAND on downbeat, which segues from aria 'glory' when given only a crotchet can be sung as dotted, or at least swung 'flesh shall' – good to aim for two 'sh' sounds rather than eliding into one JB SITS at end
7	'And he shall purify' – STAND on downbeat of final ritornello of previous aria (b.151) 'And HHe' not 'Andy' Tobin's choral dynamics are not really original, but certainly a lighter sound in opening areas is good JB SITS at end
8	'O thou that tellest' – STAND on 'risen' two bars before chorus begins 'that tellest' – both ts – no elision of t SIT on downbeat of 9
11	'For unto us' – STAND on downbeat Dynamic again is editorial – needs to be clear and forward in sound, though not necessarily huge in the opening entries; dynamic can step up at b. 26 JB SITS at end
15	'Glory to God' – STAND on downbeat of previous accompagnato, 14 JB SITS at end
18	'His yoke is easy' – STAND on downbeat of b. 53 of previous aria Dynamics are again largely spurious but are generally ok – forte bursts follow original orchestral dynamics Obviously not 'really' piano...
19	'Behold the lamb' – GENERAL RULE: all upbeats as semiquavers when followed by dotted quaver-semiquaver figures; also semiquaver upbeats when the dotted quaver-semiquaver figure is in another voice (e.g. sop b. 7 – 'that' or upbeats at end of b. 12 and 13) b. 14 beat two – first instance of even quavers; b. 18 sop even beat 2, everything else semiquavers; b. 20, rhythms exactly as printed (i.e. quaver at end of bar); b. 23-24, upbeat back to semiquavers; b 25 to end, rhythms exactly as printed JB SITS at end
21	'Surely he hath borne' – STAND on downbeat
22	'And with his stripes' – nice to have a contrast between jagged 'And with his stripes' and a more emollient 'we are healed'
23	'All we like sheep' – perhaps a little swifter than 'moderato' if possible Very slight pairing of quaver melismas, but not so that it sounds mannered b. 76 – not really much of a change of tempo on 'Adagio' – more or less in 2 to the end STAY standing during 24 – SIT on downbeat of 26
30	'Lift up your heads' – JB STANDS chorus at beginning All upbeats as quavers (as notated) b. 34 (and similar passages) – good to start these a little quieter so that they can grow with the repetitions
31	'Let all the angels' – slight glottal on 'all' (so no 'tall' angels!)
33	JB SITS chorus at end 'The lord gave the word' – STAND at b. 106 of previous aria Double dot 'The lord' and 'the word' Remain STANDING during 34a (b. 1-24 only), straight into 35a
35a	'Their sound is gone out' – plenty of sonorous sound for 'sound' SIT on downbeat of 36
37	'Let us break their bonds' – STAND on b. 95 of previous aria SIT on down beat of b. 60
39	'Hallelujah' – STAND on downbeat
41	'Since by man came death' – STAND at b. 154 of previous aria SIT b. 35 downbeat
45	'But thanks' – STAND at b. 37 (middle) of previous duet JB SITS chorus at end
47	JB STANDS chorus before. NB Amen not too slow!

Figure 5.1 A scan of the conductors' note for chorus

In Sectional 2, although ‘And the Glory of the Lord’ and ‘Behold the Lamb of God’ still occupied considerable time, the peak time was spent on ‘For unto us a Child is Born’ at about 9%. Due to the fact that ‘For unto us a Child is Born’ is a relatively longer chorus in *Messiah*, it is reasonable to spend more time rehearsing it. Interestingly, what stands out in the chart below is the fact that no time was spent on the final chorus ‘Amen.’ The average time spent on each part could demonstrate why Butt did not rehearse the final excerpt, which I think may have been unintentional. He spent almost twice as much time on the first part at an average of 7.55% as on the third part at 3.43%. In Sectional 1, both the average time spent on part 1 and part 2 are lower than that in Sectional 2, with a D-value of 1.38 and 0.15, respectively. This means that Butt unconsciously assigned more time to part 1 and part 2, which limited the time available for part 3 in Sectional 2.

The difference in time allocation between Sectionals 1 and 2 could have two explanations. Firstly, Butt may have learnt what would be more beneficial for the chorus to go through from his experience in Sectional 1. Secondly, during Sectional 2, Butt may have noticed differences in the level of preparation, which led him to address a different set of technical issues according to the needs of different singers. In this case, there has been a conversation or negotiation between the singers and the conductor without speaking but via singing in the rehearsal process. In other words, the conductor could notice what help the singers required, without specifically asking. For example, regarding ‘But Thanks be to God’ in Sectional 1, Butt provided more training in vowel emphasis – e.g., in ‘thanks be to God’, attention should be given to ‘a-i-u-o’ as the singers had stronger consonants sound but to some extent lost snappy vowels sounds within words. In comparison, in the same piece in Sectional 2, the singers had a poorer rhythmic sense of words, leading to issues with synchronisation. Butt asked everyone to speak out the rhythm with words repetitively – e.g., the singers found the dotted rhythm hard in ‘who giveth us the victory’ in the last five bars.

The above observations show Butt’s leadership in bringing about innovation in the sense of ways of working that break with predetermined ways of running rehearsals in order to improve performance. Hence, it can be argued that a new structure for informal interventions in patterns of thinking and acting could improve overall performance quality.

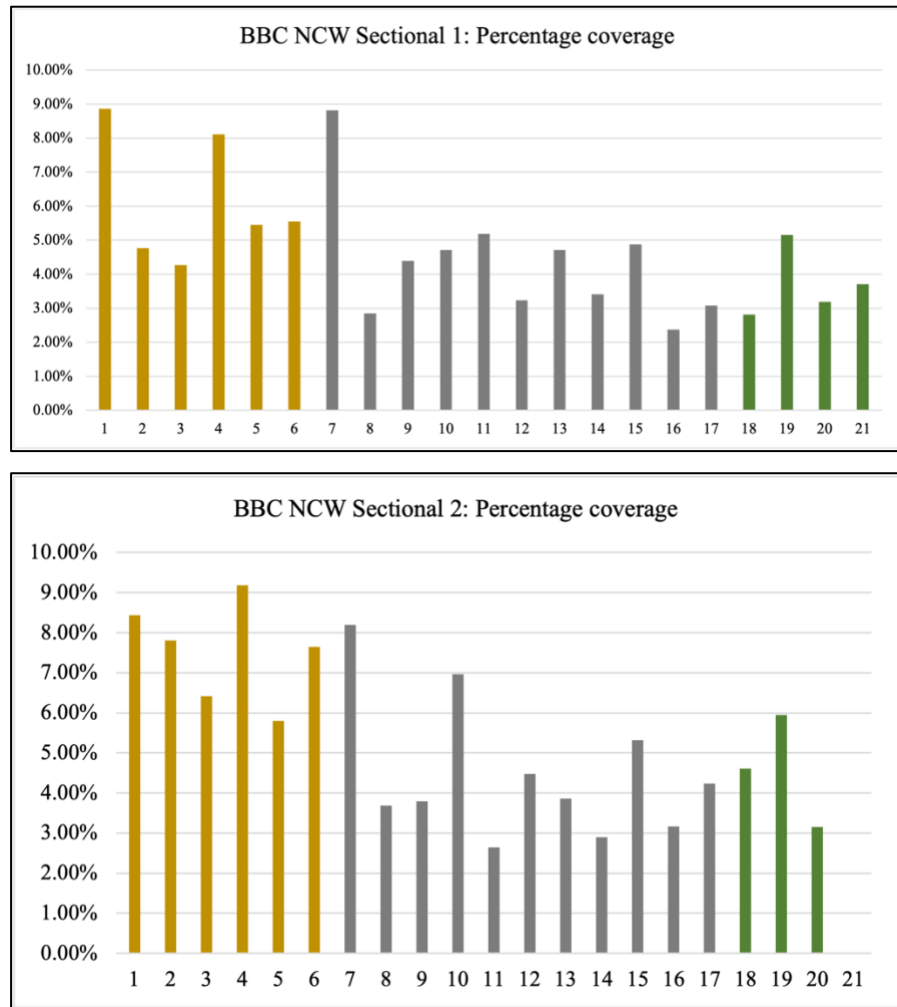


Figure 5.2 BBC NCW sectional time allocation analysis (percentage coverage per excerpt)

Part I	
1.	And the glory of the Lord
2.	And He shall purify
3.	O thou that tellest
4.	For unto us a child is born
5.	Glory to God
6.	His yoke is easy
Part II	
7.	Behold the Lamb of God
8.	Surely He hath borne our griefs
9.	And with His stripes

10. All we, like sheep
11. He trusted in God
12. Lift up your heads
13. Let all the angels
14. The Lord gave the word
15. Their sound is gone out
16. Let us break their bonds
17. Hallelujah
Part III
18. Since by man came death
19. But thanks be to God
20. Worthy is the Lamb
21. Amen

Figure 5.3 *Messiah*, chorus excerpt titles

Orchestra

Orchestras have different forms of organisational structure from choruses because the former normally have a more sophisticated work allocation within the team. Some choruses have their own section leaders, so they are less likely to speak to the conductor during rehearsals, whereas orchestra players are usually more likely to get the opportunity to speak to the conductor. In some institutions, not only do the roles of concertmaster and principal players have a closer relationship with the conductor, but there is also an artistic advisory committee that meets regularly with the conductor to discuss musical issues such as programming and guest conductors.¹³⁰ Before the rehearsal of this project, there were a few informal discussions between Butt and the concertmaster; Butt specifies he also sent a few notes that were utterly necessary to the head of the chorus (chorus director) and the head of the orchestra (concertmaster).¹³¹

This work distribution in the orchestra contradicts the arguments, made in 1988, by management guru Drucker, who claimed symphony orchestras as the best model for other

¹³⁰ Christopher Seaman, 'Role of Concertmaster,' *Inside Conducting* (Rochester, NY: University of Rochester Press, 2013).

¹³¹ John Butt, Interview by Yajie Ye, 6 February 2023, online.

large and successful information-based organisations because it is one without any middle management at all. What he sees is the conductor working as the CEO, who has control of every musician without an intermediary in the room.¹³² However, leaving aside the orchestral management's overall involvement in a concert, management among the musicians, such as between the principals in each section, is also clear, even if they do not necessarily engage in oral communication during the performance. For example, in BBC NOW's *Messiah* rehearsal, there are two bassoon players. The person who is not the leader often uses his peripheral vision to observe how many bars in advance the principal will prepare their instrument. For instance, in 'Let all the angels' figure B (Fig.5.4), there is a 5-bar section without bassoons, and the players waited for the principal to get into the playing position in advance around two bars before the conductor's cue. Even with just two bassoon players, the institutional structure fosters an inner hierarchy.

Generally speaking, the concertmaster is the person who interacts most verbally with the conductor during rehearsals. The concertmaster has the formal role of being a vital channel between the conductor and the orchestra. To be more specific, their role entails encouraging the players to cooperate fully with the conductor. Apart from checking to make sure the bowings pencilled in the parts are to their satisfaction before the rehearsal, they are constantly on the lookout for indications and nuances, responding in a way that influences everybody. In turn, the orchestra depends on the concertmaster to be audible and solid, as this role has to set an example.

In the rehearsals, Butt was good at describing the sound that he wanted, and the concertmaster usually came up quietly and tactfully to ask for technical clarification in order to make sure they could achieve the anticipated artistic effect. After clarifying the particular techniques, the concertmaster translated the message into another form for the other string sections. For instance, in 'Ev'ry valley', Butt indicated everyone should leave the quaver rest with the largest amount of space after the editorial slurs. The concertmaster, after double-checking the bowing with Butt, told the strings to stay still and cut out any noise from the bow in that rest.

¹³² Peter F. Drucker, 'The Coming of the New Organization', *Harvard Business Review*, 66 (1988), 45–53.

The above observations are possibly typical relationships of orchestra between the conductor and the players with leadership roles. Interestingly, what is a distinctive trend in Butt's orchestral rehearsal is that it appears to encourage a vibrant thinking environment among the players. At that time, there were questions raised about almost every section, from both the principal players and the regular players, and this atmosphere was different from the tension that can be created within a professional orchestra as described by many scholars (see 2.3.1). The tension of professional music-making is always related to limited time, and this is why many conductors tend not to accept questions in the rehearsal. According to Cottrell, the orchestra players' creative contribution to the work's interpretation is commonly minimal, and their essential reproductive elements are 'turn up, play the dots, go home.'¹³³ Also, in one of Cottrell's interviews, there is no room for any orchestra player to discuss anything with the conductor:

It's a little bit like being in a communist state really, being in an orchestra, in that you've got this Chairman Mao in front of you saying, 'This goes like that.' If you're lucky, you might be able to discuss it with him, but usually, there's no time. I mean, you know what it's like in this country, it's usually a three-hour rehearsal, and that's it, a concert, and there's no time to discuss anything.¹³⁴

Indeed, that is a stereotype of what a professional orchestra-playing environment might be. Nevertheless, I suspect that the environment varies with the leadership of different conductors and the different combinations of musicians. Particularly in Butt's case, he is a conductor who tends to create an open-minded rehearsal environment, and the ideal situation is to be the first among equals, even if it is not always attainable. As Butt notes:

Obviously, there are certain times when I have prepared things in a particular way, or have knowledge of a particular kind, which would put me in a more informed position; but on the whole, I'm very keen to hear what musicians

¹³³ Stephen Cottrell, 'Orchestras, the Self, and Creativity in Musical Performance', *Professional Music-Making in London: Ethnography and Experience*, (Hampshire, England: Ashgate, 2004), 120.

¹³⁴ *Ibid.*, 107–108.

have to offer on their own because they all have ideas. So, I think first among equals is ideal, even if it's not always possible to achieve it in practice.¹³⁵

Indeed, Butt believes that involving the players and singers in the decision-making process is important as it allows them to understand the reasoning behind the decisions and leads to better outcomes. However, he sometimes has to make decisions in rehearsals to resolve disagreements and provide direction. For this, he recognises the need to work within time constraints and make decisions that are feasible or suitable for the occasion.

The other reason why BBC NOW players were expressing their thoughts vibrantly in rehearsals is that the self-awareness of performers is increasing in the present day. It can be seen that the players thoroughly know their obligations and how to collaborate with the conductor. As Seaman points out, older players are typically aware of their duties and obligations, whereas some younger ones are more aware of their entitlement.¹³⁶ It is a fact that professional musicians have been motivated from an early age to build their musical personalities and develop cognitive strategies that allow them to manage the inherent tensions between their aspirations and the obligatory conformity demanded by their collaborative venture.

Even though some players were trying to retain their individual interpretative insights, they seemed to know the boundaries. This can be seen in their questions, which are almost all about asking for clarification of specific technical issues related to historical style rather than musical decisions. It is reasonable to assume that many of them may have performed *Messiah* many times before, as it is an annual traditional Christmas programme in Western culture, which means that they have particular playing habits or traditions in *Messiah* deriving from their previous experience. This can also give rise to contradictions in the specific interpretation that these players experience between different conductors.

Classically trained musicians might therefore be recognised as adapters – taking somebody else's creative idea and turning it into sound – rather than true innovators in the creative process. As Kirton describes, the nature of orchestral performance is doing things better

¹³⁵ Butt, interview.

¹³⁶ Seaman, 'Orchestral Playing.'

instead of doing things differently.¹³⁷ As such, the players actively asking questions could be seen as the crucial part of a new structure derived from the necessity to tailor one's personal musical aesthetic to that of the conductor.

The conductor's personality or leadership style may also be a factor in the creation of this harmonious and more equal rehearsal environment. Butt was directing from the harpsichord, and the conductor, as one of the performers with an actual instrument, was the catalyst that drew the connection between players and conductor closer together to some extent. Additionally, by actively involving players and singers in the decision-making process, Butt seeks to foster understanding and collaboration, leading to better outcomes. In light of this, I believe he is an example of a modern tendency towards democratisation, moving away from the autocratic model of previous generations, showcasing a contemporary evolution in the role of conductors in the classical music industry. Consequently, the present structure is reflected in the fact that the orchestra musicians display a more equal relationship with the conductor and a certain degree of empowerment which allows the possibility for individuals to be heard.

¹³⁷ Michael J. Kirton, 'A Theory of Cognitive Style', *Adaptors and Innovators: Styles of Creativity and Problem Solving* (London: Routledge, 1989), 7. From my point of view, Kirton's standpoint is more suitable for large ensemble music making and in a situation of working on an extant composer's work, as the conductor's main duty within that context is more about making decisions.

5.1.2 Dunedin Consort

Chamber orchestras are different animals from symphony orchestras, because they are smaller and much of their repertory was composed before baton conducting began.

– Christopher Seaman¹³⁹

Handel's *Messiah* was created in the 'Keyboard-Conductor' period before the invention of the baton (see Chapter 2.2). Butt's stage presence – conducting hands-free in front of a harpsichord – resembles what one would see back in the time when Handel directed his own works. However, according to Dean and Hicks, Handel's direction was not a representation of democracy,¹⁴⁰ which means that it does not align with the concept of distributed leadership in this thesis, nor even the modern chamber ensemble.

For Seaman, modern chamber orchestras look to a leader as a 'first among equals' rather than 'the big boss',¹⁴¹ which is a concept reminiscent of *Primus inter pares* as discussed in Gronn's view (see Chapter 5.1). In this regard, modern chamber orchestras have the ability to play together by listening and watching the leader, performing with a 'soloist-director' rather than a conductor. With this concept of distributed leadership in mind during the observations, I found Butt's role as the conductor of DC tended towards the ambiguous in both formal and informal situations.¹⁴²

On the one hand, when music-making is conveyed formally, a conductor can take longer to explain musical points because, as Seaman argues, a typical chamber player wants to connect with the conductor's ideas, playing 'with' him rather than 'under' him. Interestingly, there was less time spent on debates in the DC rehearsals, with almost no

¹³⁹ Seaman, 'Chamber Orchestras.'

¹⁴⁰ Winton Dean, and Anthony Hicks, 'Character and Personality', *The New Grove Handel* (New York, NY: W.W. Norton, 1982), 72–78.

¹⁴¹ *Ibid.*, Seaman.

¹⁴² According to Gronn, formal synergies include four subtypes: cross-hierarchy, trusteeship, parity of relations, and separation of powers, whereas informal means friendship.

discussion from the orchestra, but a few questions came from the chorus and soloists. On the other hand, informal conversations normally occurred during the break time in BBC NOW rehearsals, while in DC, there was always a chit-chat between Butt and the players sharing more personal matters. For the latter, Butt appears to have achieved a better balance between the roles of a boss and a friend both on and off the podium.

On the surface, firstly, it seems Butt has apparent authority rather than chamber-like democracy in DC, owing to there being no obvious equality of verbal behaviours between the conductor and musicians. However, less negotiation may be explained as a feature of intuitive working, or implicit democracy, in which musicians rely on one another and develop close working relations over time, catalysing the emergence of intuitive understandings.¹⁴³ It is a fact that there is a necessarily different in the working relationship between Butt, BBC NOW and DC – the unique structure of DC, with Butt as the musical director, contributes to the development of strong associations over time. In contrast, the BBC orchestra is accustomed to working with a range of conductors, including Butt as one among many. Secondly, the appearance of intuitive understanding between Butt and the performers can also be attributed to professionalism, familiarisation, and specialism. DC is a group constituted of professional singers and players, all of whom share the same interest and specialism in historically informed performance. Also, many will have played or sung the *Messiah* up to 100 times with this group. In comparison, although BBC NOW's players are very professional and very efficient, they are not as specialised as the DC performers, who know everything inside out already. In Butt's words:

With the BBC, these people might play the piece only once a year at most, and they are used to a large range of different performances. Although they might know the piece relatively well, they're not going to be quite so absolutely invested in the whole history of playing it historically. It needs just a little bit more direction in a symphonic context because they're playing so many different types of music all the time, that it's actually quite hard for them to change the style or adapt their style for late Baroque style music.¹⁴⁴

¹⁴³ Most of performers in the room had worked with Butt for nearly 15 years and many of them at least 5 years, but there are also young performers (10–20% of the total) who have seldom played or sung with him.

¹⁴⁴ Butt, interview.

In other words, this intuitive working relationship is an implicit communication delivered through non-verbal ways of expression. For instance, Butt's coaching repeatedly referred to the phrase 'and he shall reign' ('Hallelujah' chorus) in every rehearsal. In BBC NOW's rehearsals, he used more verbal metaphors and physical analogies, such as the spectacle of a monster walking in; while in DC, he did not use words but rather conveyed the sense and effect of the phrase, achieving this by playing and singing the instructions.

In addition, although Butt was directing from the harpsichord and through gestures simultaneously in both performances, his conductorship role is more inclined to a player-leader in DC. This can be observed from the breathing sign from his mouth, rather than verbal counting, that accompanies his preparatory beat. In comparison, Butt usually indicated a two-count preparatory beat before bringing BBC NOW performers (both the orchestra and chorus) into the music.

Thus, it can be observed that Butt's institutional role as musical director adapted to that of a player-leader when directing DC. This process of role transformation could be seen as a new structure that caters for the capacity of a specific ensemble. In turn, the performers' professionalism level and their more intimate collaboration with Butt contribute to the intuitive working relationship observed in DC.

Date	Event	Time	Location	Details
2021.12.15	Rehearsal	1430 – 1730	Stockbridge Parish Church	Arias Trumpet 1 from 17:00 <i>(Please note this is an Open Rehearsal)</i>
	Rehearsal	1820 – 2130		Choruses Trumpet 2 and Timpani join
2021.12.16	Travel	1200 – 1330	Perth Concert Hall	Bus to Perth
	Rehearsal	1400 – 1530		Tutti
	Concert	1600 – 1645		Children's <i>Messiah</i>
	Concert	1900 – 2200		Full version
2021.12.17	Rehearsal	1400 – 1530	The Queen's Hall	Tutti
	Concert	1600 – 1645		Children's <i>Messiah</i>
	Concert	1900 – 2200		Full version

Table 5.2 Dunedin Consort rehearsal schedule for *Messiah*

5.2 Conductor's Creativity

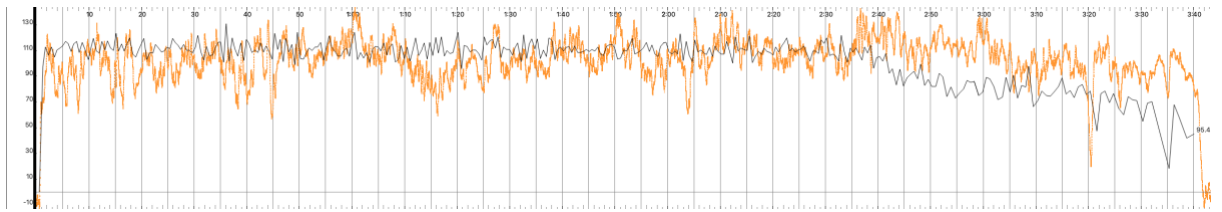
There have been many discussions about performers' creativity, especially in relation to orchestral musicians,¹⁴⁵ while there are not many discursive voices relating to the conductor's innovation. Cottrell's book *Professional Music-Making in London* calls attention to the creative nature of musicians' activities.¹⁴⁶ He states that in the reconstitution of extant works, the degree to which the performers exercise control over the details of the performance obviously determines their creative involvement in the performance. Yet, as artisans, the orchestral players and singers have less scope in reality for expressing what they might conceive of as their particular interpretation of a phrase or piece. Meanwhile, as the main artist, the conductor has control of the whole interpretation of reproducing the work in performance. As I mentioned in Chapter 4.1.1, musicians could be recognised as adaptors rather than innovators, particularly in music-making in extant works. And, by extension, I figure the conductor, as one of the performers, is the one who has both the roles of adaptor and innovator in their contribution of creativity.

Firstly, the conductor plays a significant role in determining the interpretation of a work – such as tempos, the contrast in dynamics, articulations, and pronunciations – by generating aesthetic responses from the audience in evaluating, according to their sensations, how good the piece is (or not). In the case of *Messiah*, Butt's noticeable freedom of interpretation is tempo. By way of illustration, I demonstrate how the tempo and dynamics changed in the live performances of 'All we, like sheep' (Fig. 5.5). It was found that the overall performing speed in DC was faster than BBC NOW: the starting tempi of BBC NOW and DC were about 110 bpm and 125 bpm, respectively. The graph shows that there was a marked deceleration from the adagio section to the end – BBC NOW at 2:45 and DC at 2:35. Remarkably, the tempo of BBC NOW landed at approximately 95.4 bpm, whereas DC presented a greater tempo contrast between the beginning and the end (at c. 92.4 bpm).

¹⁴⁵ Anthony E. Kemp, 'Orchestra Performers', *The Musical Temperament: Psychology and Personality of Musicians* (Oxford, 1996; online edn. Oxford Academic, 22 Mar. 2012) <<https://doi.org/10.1093/acprof:oso/9780198523628.001.0001>>.

¹⁴⁶ Cottrell, 111–112.

BBC NOW, 7 December 2021



Dunedin Consort, 17 December 2021

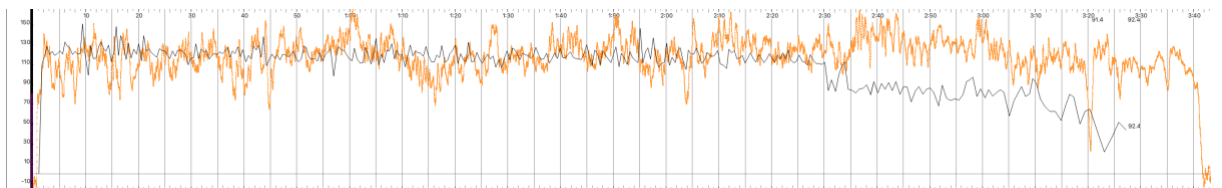


Figure 5.5 Tempo and dynamics analysis: two live performances of Handel's *Messiah*

(Black line = tempo in bpm; orange line = dynamics)

Nonetheless, as I discussed previously, the choice of tempo and dynamic can involve both an active and passive decision making by the conductor. It is a fact that the conductor's creativity in interpretation still needs to be tempered by the capacity of the ensemble, including the number of musicians, instrumentation, and professionalism. Furthermore, the social factors are relevant to the extent that they influence the effectiveness of information exchange during the rehearsal; these include personality, pre-existing interpersonal relationships, and verbal and nonverbal communication styles.¹⁴⁷

Butt's adaptability could be found in the BBC NOW case, as the final tempo of *Messiah* he performed at the concert was a result of the negotiation between him and Partington (the chorus director).¹⁴⁸ Also, according to the consideration of professionalism and scale of the orchestra and chorus, Butt's adaptable rehearsal strategies focused mainly on clarifying articulation, rhythm accuracy and syncopation. By contrast, in the case of DC, his coaching concentrated more on details, such as dynamic contrast in a particular phrase and without spending time on practising notes and rhythms, thus seeking to make the whole oratorio as

¹⁴⁷ Peter E. Keller, et al., 'Musical Ensemble Performance: Representing Self, Other, and Joint Action Outcomes', in *Shared Representations: Sensorimotor foundations of Social Life*, eds. Sukhvinder S. Obhi & Emily S. Cross (Cambridge: Cambridge University Press, 2016), 280–312.

¹⁴⁸ Adrian Partington, Interview by Yajie Ye, 8th April 2022, Gloucester.

exciting and attractive as possible. On the whole, Butt sees BBC NOW and DC as different types of instruments and adapts his approach to the specific strengths of each group; he adjusts tempi as necessary, while maintaining an overall interpretive aim.¹⁴⁹ Thus, in Cottrell's words, 'the notion of creativity is something of a moveable feast',¹⁵⁰ and the conductor's innovation is, with no exception, intertwined with adaptation.

5.3 Conclusion

In summary, in this comparative study, I have examined the nature of musical collaboration between the chamber ensemble and the symphonic orchestra/chorus by employing the concept of distributed leadership. The inherent formal roles or rehearsal structures within institutionalised alliances exist in different degrees of adaption. Explicitly, the negotiation of performance goals can be influenced by how leadership is distributed among ensemble members. This applies to ensembles ranging from relatively democratic chamber groups to hierarchical regimes where a conductor is expected to impregnate an orchestra with their performance goal. Furthermore, the new structure derived from the fixed rehearsal structure features informal interventions in patterns of thinking and acting that aim to improve overall performance quality.

Ultimately, it is important to comprehend that the conductor's creativity, from score interpretation to programming, is adaptable to some extent. This can be attributed to the need for a conductor to consider not only the music in front of them but also the ensemble's instruments and technology, including their professionalism, genre, aim and function. Interestingly, there is a growing trend of awareness and appeal of distributed leadership within modern musical institutions, owing to a disillusionment with the idea of 'visionary leader champions' and to organisational change in chasing flatter hierarchies and providing organisational learning to improve performers' self-cognition.

¹⁴⁹ John Butt, Interview by Yajie Ye, 6 February 2023, online.

¹⁵⁰ Cottrell, 120.

Chapter 6 Leadership and Management

It has been stated in the previous three chapters, from earlier practices to the present, that the increasingly flatter organisational hierarchies break the romanticised image of the lives of conductors and musicians – the illusion that every one of these professional musicians plays to that conductor-CEO as if there are no intermediaries. In the case of performing a choral symphonic work with a professional orchestra and chorus, the achievement of successful performance outcomes relies heavily on collaborative efforts between the artistic and management teams, rather than a top-down approach where a single individual issues orders for compliance. While the conductors themselves are responsible for establishing discipline, this does not prevent them from setting new directions. This could be a clue to explain the emergence of flatter hierarchies – between conductors, musicians and top management – together with the fact that conductors as leaders are also subject to a degree of discipline.

This perception invites consideration of an organisation's overall capacity for leadership rather than searching for leadership purely within one person. Also, it raises the question of whether social factors, such as interpersonal relationships, can be a source of hidden influences on the conductor's leadership. According to Cook, music as performance is a social event, and, in many contemporary contexts, the reproduction of musical score in sound serves as an agent for personal or social transformation that epitomises the capacity of performance.¹⁵¹ In this regard, it is worth developing an understanding of distributed leadership from a social network perspective. This would consider the conductors as part of the administration (see Chapter 3), acknowledging that they maintain not only a direct supervisory relationship with performers but also collaborative interactions with other stakeholders, including the choral director and managers.

Here, to understand the function of the conductor's managerial and leadership role, the emphasis is not on detailing the division of labour. Instead, conjoint relations normally emerge beyond the legal foundation that defines all parties' formal roles. As Gronn states, a shared cognition emerges during work articulation between the individuals involved in

¹⁵¹ Nicholas Cook, *Beyond the Score: Music as Performance* (New York, NY: Oxford University Press, 2015), 6–7.

small-number structures – a friendship development that requires time and repeated, satisfactory exchanges, gradually leading to a more open dialogue.¹⁵² For that, relationships as mechanisms of the role and task integration are key to creating efficiency.

In fact, building and maintaining intuitive working relationships is especially essential for orchestra committees (including conductors and managers), given that their work involves an important amount of mutual accommodation. Referring to Alvarez and Svejenova, besides a well-structured professional relationship, it is also important to enable the integration of the work of an institution through a strong bond: the tie of mutual trust and respect.¹⁵³

Thus, this chapter traces an answer as to whether intuitive working relations can emerge from the conductor's networking – formal and informal relationships between choral directors, conductors and managers. In particular, there are two questions: how the intuitive working relations developed within the work process can facilitate positive performance outcomes; and how a conductor engages with the relations process in resolving the 'management' questions posed by the music projects. Specifically, the discussion of intuitive working relations focuses on the orchestra committee, which is made up of only musicians and the managing director, and which oversees the day-to-day decisions of the orchestra.¹⁵⁴

6.1 Chorus Director and Conductor

Informal synergies are anchored in personal relations. These personal relations derive from formal synergies, which are based on role incumbency. Viewed from the outside, the

¹⁵² Peter Gronn, 'The Future of Distributed Leadership,' *Journal of Educational Administration*, 46:2 (2008), 141–58 <<http://dx.doi.org/10.1108/09578230810863235>>.

¹⁵³ José Luis Alvarez, and Silviya Svejenova, 'Small Numbers at the Top,' in *Sharing Executive Power Roles and Relationships at the Top* (Cambridge: Cambridge University Press, 2006), 107.

¹⁵⁴ According to London Symphony Orchestra's constitution, the board is split into two Committees; the first is the Orchestra Committee which is made up of only musicians and the managing director. The second is the Finance Committee which is made up of the Managing Director of the external directors and one musician. The agendas of each committee are split, with the Orchestra being in charge of the day-to-day decisions of the orchestra, while the Finance committee maintains the orchestra's finances. See <https://lso.co.uk/orchestra/constitution.html>.

orchestral conductor and choral director carry different roles and responsibilities in completing the tasks for a choral-orchestral performance. In other words, a spontaneous collaboration could be explained as when sets of two or three individuals with differing skills and abilities, perhaps from across different organisational levels, pool their expertise and coordinate their skills to solve a problem. These occasions provide opportunities for brief bursts of synergy, which may trigger further engagement and ongoing collaboration where a sense of trust emerges.

The process of completing tasks, such as the negotiation of score interpretation, can be a catalyst for intuitive working relations between the chorus director and orchestral conductor. According to Oliver, there are usually some questions worth discussing after the chorus director goes through the scores, while the close working relations are boosted by the complexity and unfamiliarity of new repertoire to be worked on.

If it's an unfamiliar repertoire, a new piece, or a bigger opera, I would contact the conductor in advance and arrange a meeting or a telephone call. [...] At Glyndebourne, preparing for the operas is a very specialised thing and more complicated. So, usually, I would sit down with a conductor, and we would have a very detailed conversation about the repertoire. [...] Sometimes I might just have a very few small questions that I can email them or their agents and say, "would you mind just telling me how you would like this to be organised?"¹⁵⁵

Two types of synergies can be observed in this study: separation of powers and parity of relations. Of the seven conductors who participated in semi-structured interviews, five consider the working environment in a music institution to be more about separation of powers, while the other two believe that parity of relations is more essential to their routine. The separation of powers represents the segmentation of authority, which creates a pluralistic domain of multiple agents.¹⁵⁶ To be more specific, the chorus director and

¹⁵⁵ Aidan Oliver, Interview by Yajie Ye, 8 May 2022, The Hub, Edinburgh. Aidan Oliver is the Chorus Director of Glyndebourne Opera and is responsible for nurturing the Glyndebourne Chorus. Although Oliver has given an example in the opera production context, this discussion still remained in the choral direction.

¹⁵⁶ Jean-Louis Denis, Lise Lamothe, and Ann Langley, 'The Dynamics of Collective Leadership and Strategic Change in Pluralistic Organisations', *Academy of Management Journal*, 44:4 (2001), 809.

orchestral conductor follow different norms when working on the same choral-orchestral project, which leads to a clear inner hierarchy. Tenant-Flowers describes the chorus master's role as more obedient, while the conductor's role is more boss-like.

As a chorus master, I need to do what I'm told more. Also, I have to consult with the principal conductor about certain things, how they like their word endings or tempi choices. However, when I'm conducting the performance myself, I make those decisions myself, and I haven't got to get them approved by anyone or do what might be countered by my musical instinct. The chorus master's role is more collaborative in that I need to work in a bigger team. We all need to pull together to get a good result. In the conducting role, I do have teams, but they tend to work for me rather than me working for them. In a sense, I have to switch between being obedient and being the boss.¹⁵⁷

Similarly, Christopher Bell portrays his role between Sir Andrew Davis (conductor), Aidan Oliver (EIF Chorus), and himself (NYCoS) as resembling a three-tier-down hierarchy in working on the project of Elgar's *Dream of Gerontius* at the Edinburgh International Festival. This dynamic underscores the multifaceted nature of individuals who may, at different times, serve as a conductor in certain contexts with complete authority over interpretive decisions while acting as a chorus master subject to the final say of the conductor. NYCoS was singing as a small group within the much bigger group EIF Chorus (including RSNO augmenters), so Oliver was the chorus director in charge of the overall choral performance. This is reflected in the fact that there were more decisions Oliver made on the score that Bell followed as the second chorus director.

Aidan was there prior to our (NYCoS) residential week in July, and he had already been rehearsing with the festival chorus. Therefore, he had a lot of markings and made a lot of decisions. In this situation, I defer to him. If I were in charge, I would have my own marked score, and if somebody else were setting a chorus for me, I would provide my marked score. Unless we get

¹⁵⁷ Sarah Tenant-Flowers, Interview by Yajie Ye, 9 May 2022, online.

terribly worried about things, there are very likely to be very few real differences in the individual markings.¹⁵⁸

In turn, in my conversation with Oliver, he indicated his mission was also to abide by Sir Andrew's interpretation via listening to his previous recording at the first stage and confirming performance details via emails before the last few tutti rehearsals. Here, this situation traces the process of work segmentation towards a performance goal, between the first chorus director, the second chorus director, and the conductor; it relies on institution-based patterns of collective leadership. It can also be observed that their sense of trust and deference to each other was enhanced by their belief in each other's professionalism, with everyone contributing varying skills in order to deliver the music.

Moreover, the conductor's trust in a chorus director's work could be attributed to the difference in their specialism, which I specifically mean the difference between training and conducting a choir. Take Heron as an example: he is an orchestral conductor and would not put himself forward as being competent to train a choir, apart from conducting choral-orchestral work in the situation where somebody else has done all the training of the choir. This is closely related to his original music background in brass playing; as far as coaching is concerned, his expertise is more concentrated on training brass bands and orchestras.¹⁵⁹

From the guest conductor's point of view, the sense of trust in the separation of powers can be the most efficient way for making a successful performance in a limited time. In Butt's instance, he considers taking the chorus master's advice, as always, as a good starting point for a conductor when working on a choral-orchestral piece, since the chorus master has the best knowledge of their choir's capabilities. From this perspective, the conductor can get acquainted with the choir in a short amount of time by knowing from the choral conductor what they have been doing and why.

As long as [I have] a good choral conductor, such as Simon Halsey, who was the last one I worked with in Birmingham (Handel's *Messiah* with CBSO, June

¹⁵⁸ Christopher Bell, Interview by Yajie Ye, 29 July 2022, online.

¹⁵⁹ Mark Heron, Interview by Yajie Ye, 19 September 2022, online.

8th, 2022). I try to get everything he thinks needs to be done from him and then go from there. Because he's had experience with singers, he knows where they are and where the weak points are. It saves me time if I follow his instructions to a certain extent. Obviously, I'm going to customise the performance the way I want, but the choral conductor will often have better knowledge of the group, and I can't gain that knowledge in half an hour.¹⁶⁰

On the other hand, there are two chorus directors who consider the way of dispensing with hierarchies (parity of relations) to be a key to maintaining the vitality and longevity of activities in a music institution. They see the chorus director and orchestral conductors' relationship as multiple leadership rather than one being mostly considered as the sole leader. As Wenger defines it, parity of relations emerges from combining a situation of simultaneous work and aggregated leadership of cross-hierarchy behaviours that allow for the possibility that other members may become leaders at some stage.¹⁶¹ In Partington and Bicket's example, Bicket was the conductor in the project of Bach's St. Matthew Passion with BBC NOW and the chorus. In rehearsals, he mainly listened to how the choir performed and then told the orchestra how to play, rather than changing the way the choir would sing.¹⁶² Also, there was usually a short discussion time during the tutti rehearsal in which Bicket invited Partington to talk about specific articulations and choreography details.

In the same vein, Halsey conveys that this type of close working relationship depends on the chorus director as well as the orchestra conductor. In his collaboration with Simon Rattle, Rattle always makes room for him to contribute by being actively involved in listening to the whole balance and making suggestions during the rehearsals.

Simon Rattle – I've been his chorus master for 40 years. We don't do any planning in advance. He trusts me, so my job is to turn up a chorus with the right number of singers, singing fantastic German, knowing the piece inside

¹⁶⁰ John Butt, Interview by Yajie Ye, 6 February 2023, online. Also see <https://www.bbc.co.uk/programmes/m001bkt1>

¹⁶¹ Etienne Wenger, 2000. 'Communities of Practice and Social Learning Systems,' *Organization*, 7:2 (2000), 231–33 <<http://dx.doi.org/10.1177/135050840072002>>.

¹⁶² Adrian Partington, Interview by Yajie Ye, 8th April 2022, Gloucester.

out. He makes room in the rehearsals for me to contribute. In the piano rehearsals, I'm allowed to jump up and down and say, "No, no, tenors, that's not what we agreed; make a much sweeter sound;" "Sopranos, you're flat, do something about this;" and so on, which he doesn't need to do. In the orchestral rehearsals, I'm also very much involved in listening to the whole balance and making suggestions during the rehearsals. Of course, at the concert, I come on in a bow on behalf of the chorus at the end.¹⁶³

Yet, Halsey indicates that even though he tries to build up relationships with all the conductors he works with, some do not want that much hands-on involvement from him. In this case, he does a more traditional job: 'sit quietly and listen, make notes, and make suggestions rather more infrequently.' Indeed, synergies grounded in friendships are noncontractual and do not necessarily entail either conjoint or disjoint authority. According to Alvarez and Svejenova's theory, one way to integrate tasks and roles at the top is by developing a shared cognition between the individuals involved in small-number structures.¹⁶⁴ This development requires time and repeated, satisfying, exchanges that gradually lead to more open dialogue and, only for the fortunate few, a friendship that extends far beyond the workplace. According to Partington and Halsey's examples, friendships capitalise on the advantages of mutual respect and compatible personal attributes.

Thus, the working relationship of 'separation of powers' can be understood as the convention of institutionalised working mode, which relies on professional mutual trust. In contrast, although 'parity of relations' works in an institutionalised framework, due to the occurrence of friendship, the working relationship between the chorus director and orchestral conductor has moved towards one that runs without privileging particular individuals or categories of people, and without speculating as to which person's behaviour carries more weight among colleagues.

¹⁶³ Simon Halsey, Interview by Yajie Ye, 7th April 2022, online.

¹⁶⁴ Alvarez and Svejenova, 107–108.

6.2 Conductors and Managers

Abraham Zaleznik suggests in *Harvard Business Review* that ‘businesses need both managers and leaders to survive and succeed.’¹⁶⁵ Indeed, in music institutions, both the manager and the conductor play critical roles, and they rely on each other to ensure the successful operation of the institution.

Before moving on to consider the working relations between conductors (including choral directors) and managers, it is worth exploring Zaleznik’s definitions of leadership and management. In his definition, leadership is characterised by proactive thinking towards goals and shaping new ideas, while management is focused on finding solutions through compromises and limiting choices.¹⁶⁶ In other words, managers and conductors could be two very different types of people: conductors inspire colleagues and fire up the creative process with their own energy, whereas managers adjust power dynamics to reach acceptable solutions. Conductors and managers may have different roles to play, but they both strive towards the same goals for the music institution. However, in the process of achieving these goals, they often work closely together and could step into each other's areas of responsibility in certain circumstances.

Common roles of managers vary in an orchestra administration, which include positions such as: ‘General Manager or CEO, Artistic Planning Manager, Orchestra Manager, Communication Manager, Marketing Manager, Tour Manager, Financial Manager, Personnel Manager, Stage Manager, Manager of Educational Activities and many more, depending on the size and outreach of the orchestra.’¹⁶⁷ Despite differences in organisational structure, orchestra management professionals are responsible for overseeing tasks related to operations, finances, and human resources.

¹⁶⁵ Abraham Zaleznik, ‘Managers and Leaders: Are They Different?’, *Harvard Business Review* (January 2004) <<https://hbr.org/2004/01/managers-and-leaders-are-they-different>> [Accessed 21 February 2023].

¹⁶⁶ *Ibid.*, Zaleznik.

¹⁶⁷ ‘The Big Institutions.’ *ConductIT* website <<https://conductit.eu/careers-office/career-paths/the-professional-industry/the-big-institutions/>> [Accessed 8 January 2023].

It can be observed that most managers are legal agents of owners or employers, and managers are equal to conductors as defined in their employment contracts. Employment contracts establish separate authoritative relationships between employees and an employer's representative, where employees agree to follow the representative's authority in exchange for guaranteed remuneration. In this case, the conductor cannot be defined as a leader of a manager: the authority relationship is more like that of a colleague, and in some cases, the manager can even line-manage the conductor.

For example, in Halsey's choral directing time in CBSO, he recognises a well-functioning organisation where everyone understands their role and place in the hierarchy:

The City of Birmingham Symphony Orchestra only has 20 people involved in it who are not conductors and players. I know the Chief Executive, the chorus manager, the education manager, the librarians, the people who work on the stage and so on; I know them intimately. It really is in a well-functioning organisation, and we all understand our place in the hierarchy. I know, who I am responsible for. There's a very nice warm feeling, it can be that there is less warmth and less friendliness, but I try to make sure there is maximum communication and maximum warmth. I know my boss is my boss, but I do believe that we work as friends. But of course, if I were doing a bad job, I would accept that, and he would tell me, "You're doing a bad job".¹⁶⁸

Nevertheless, different orchestras construct the internal hierarchy of the organisation in their own way. Thus, the division of responsibilities between conductors and managers in different music organisations can vary, depending on the conductor's roles.

In some organisational structures where the music director has much greater authority, he or she may be involved with the hiring (and firing) of musicians, guest conductors and soloists, and have an ultimate say in both musical and administrative matters. In contrast, particularly for the guest conductor, there are fewer administrative decisions that they can make and fewer conversations with managers apart from music-related issues. In Heron's words, the higher a conductor goes in their career, the less control they have over

¹⁶⁸ Halsey, interview.

programming: guest conductors are usually hired for a specific reason; therefore, even if the guest conductor has some limited input in programming, final decisions lie with the orchestra's administration.

Typically, if you're a guest conductor, if an orchestra calls you and asks if you would like to come and do a concert in fourteen months' time; very often – you'll not have very much control over the programme because they'll be asking you for a specific reason. If it is BBC orchestra, they'll say, “We have a new piece by a composer, and we know that you've worked with them very well in the past, and then, the composer has asked that you might be involved. That's why we're asking you; that kind of thing.” [...] That's very often how the conversation goes. There might be the illusion that there's a little bit of choice, but quite a lot of programs might already be established, or they might say, “We'd like you to do this piece in the second half, and do you have some suggestions that will work with that in the first half?” It's rare that you actually get a choice for what you do.¹⁶⁹

Indeed, the orchestra might already have established programmes or specific pieces they want the guest conductor to perform. The guest conductor may be able to make decisions on choosing the soloists. In some cases, they might have the authorisation to approve or add to a list of names provided by the orchestra, while in others, they might have more control and choose the soloists themselves. This flexibility in the selection of soloists is exemplified in Butt's guest conductorship with BBC NOW and Royal Concertgebouw Orchestra:

When it comes to choosing the soloists, obviously, the BBC have certain people they want to profile for BBC Young artists – they have the Welsh requirements. They come up with a list of names and ask if I approve of that general list: “Can I add any more? Take any away?” That's what I do with a big orchestra. I'm doing the same with the Amsterdam Royal Concertgebouw Orchestra in a few weeks [March 31st, 2023]. I'm doing *St Matthew Passion*

¹⁶⁹ Heron, interview.

with them. Again, I chose most of the soloists, but they came up with names as well.¹⁷⁰

Even in the case of Butt's own ensemble, the Dunedin Consort, the authority over who is hired and what programmes are performed is not solely held by the music director himself. The music director may not be the only person involved in the hiring process and programme selection; thus, it is arguably important for the organisation to have its own identity and ability to continue functioning even in the absence of a music director.

In the choral director's case, take Oliver as an example: he collaborates closely with the management team of the EIF Chorus. Here, his role centres on music making, running rehearsals, and particularly issues such as scheduling and planning the structure of rehearsals over a more extended period, ensuring that preparation for the concert is done in time. Meanwhile, EIF's administrators handle matters such as membership and attendance and organise all the scores, seating, and venue, matters that do not involve Oliver much.¹⁷¹

Similar observations may be made about Partington's choral directing experience at BBC NOW. He recognises one of his main responsibilities as ensuring that the chorus has enough time to prepare everything, but also to work out how best to structure the schedule in a constructive and organised way ahead of concerts. Beyond that, he also communicates with the managers about financial matters, such as the need for professional 'bumpers' to replace those who have fallen ill before the concert, and resources, such as the location of rehearsals and the setup of the room with the managers. In addition, he works with the management to handle difficult individuals, deciding whether it is appropriate to tell an individual to leave or comply with one of the processes set up for specific situations.¹⁷²

Conductors need to preserve managerial boundaries, in order to balance a harmonised working environment. As Tenant-Flowers points out:

¹⁷⁰ Butt, interview.

¹⁷¹ Oliver, interview.

¹⁷² Partington, interview.

For the greater good of the concert, it's really important to try and understand – because everyone's basically striving for the same excellent thing, it's just that we've got different roles to play in achieving that. I also try to involve the management team and delegate to them as much as possible. So, it is their role to sort things out like the seating, the hire of the scores, or the practical things needed on the scheduling front. If I try and do those things myself – I'm treading on their toes – I try to respect the boundaries.¹⁷³

Thus far, how close the working relationship between conductors and managers is depends on the organisation's formal structure and the conductor's managerial preference. It can be seen as a give-and-take relationship, in which it is crucial to understand empathically the two parties' aims. The manager may be responsible for observing the conductor's managerial preference and filling the gap when the conductor is not interested or does not have time for artistic planning or for creating a relationship with the audience. In turn, it is also important for the conductor to understand the manager's objectives and perspectives since the two roles rely very much on each other in realising a performance. In this regard, a healthy relationship between the conductor and managers is vital for the two parties as well as the future of the organisation. In the words of Butt:

I understand what the manager is aiming for, and what their overall vision for the group is. As well as giving my own point of view and working on that together, I suppose you could say there's a sense in which we both are awfully dependent on each other. If the managers all walk out, there's not much I can do to keep the organisation going – I can't even put out all the music. If I don't turn up then, particularly for an orchestra where I'm a named member, such as Dunedin and OAE, they will lose the particular artistic profile that I bring. It is very important that the two go together. In the longer term, of course, it remains true that nobody's indispensable!¹⁷⁴

¹⁷³ Tenant-Flowers, interview.

¹⁷⁴ Butt, interview.

Chapter 7 Gender Inequality in the Conducting Profession: Women Conductors in Britain – A Case Study

Over the last century and a half, the conducting profession has been hyperbolised in the classical music sphere as never before. According to Bartleet, this profession has visibly embodied a gendered form of leadership.¹⁷⁵ Second-wave feminism in the late 1970s and 1980s brought considerable attention to the gendered role on the podium.¹⁷⁶ Critics and advocates alike started to realise that women musicians faced a lack of visibility, and their muteness reflected indubitably on an equality issue in the music industry.

With the burgeoning of feminist theory and increasing concern about gender equality, the government implemented the *Sex Discrimination Act* to promote equality of opportunity between men and women in 1975.¹⁷⁷ Subsequently, female voices have intensified in a greater representation of women's stories in orchestral music-making, albeit slowly. For example, Allmendinger and Hackman identified the proportion of women in British orchestras as 30% in 1990. The representation of female players rose to 38.89% in the orchestral workforce in 2010 and peaked in 2014 at 43.2%. Interestingly, although a wide range of UK-leading orchestras is approaching a nearly equal representation of men and women players in their organisations, an imbalance still occurs markedly on the podium.

In *Players' Work Time*, Williamson and Cloonan report that the absence of women in positions of authority and prestige, such as conductors and artistic directors, remains a gender representation problem. Not surprisingly, what can be clearly seen in the Proms survey (1989–2019) is no noticeable increase in the rate of women conductors at the Proms before 2011. It is apparent from this chart (Fig. 7.1) that women conductors remained at 2% in most years while peaking at 12% (7 out of 57) in 2017. Similarly, Scharff indicates

¹⁷⁵ Brydie-Leigh Bartleet, eds. Carole Ferrier, 'Female Conductors: The Incarnation of Power?', *Hecate: An Interdisciplinary Journal of Women's Liberation*, 29:2 (2003), 228.

¹⁷⁶ Margaret Walters, *Feminism: A Very Short Introduction* (New York, NY: Oxford University Press, 2005), 108.

¹⁷⁷ *The Sex Discrimination Act 1975*, Legislation.co.uk, Ch. 65
<<https://www.legislation.gov.uk/ukpga/1975/65/enacted>> [Accessed 25 February 2023].

that women only made up 1.4% of conductors and 2.9% of artistic and musical directors in orchestras in 2014.

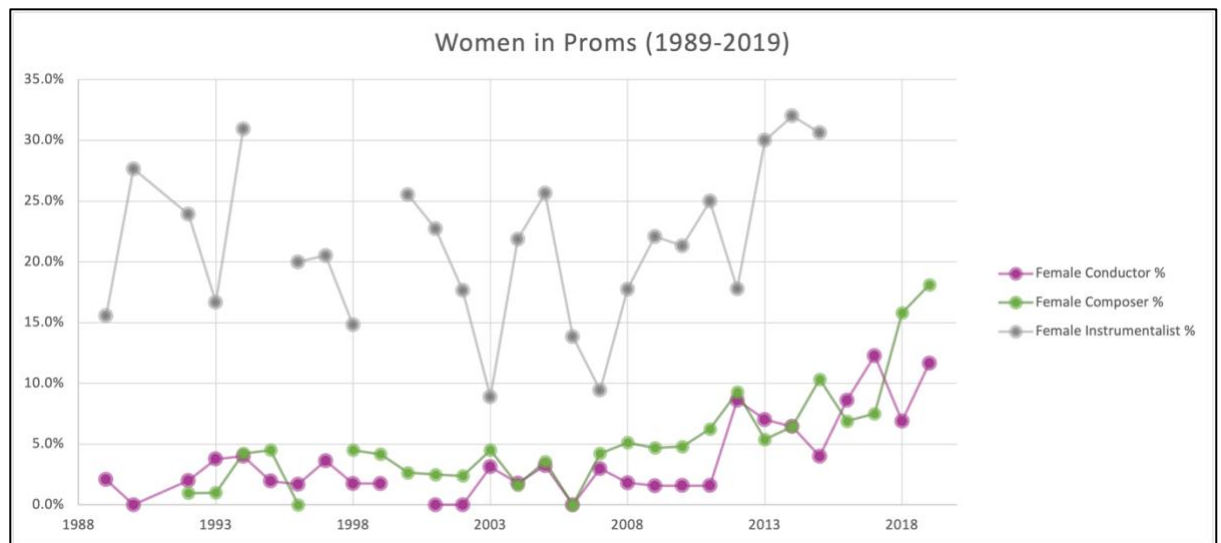


Figure 7.1 Women in Proms, 1989-2019¹⁷⁸

Comparing the above data, very little attention is given to women conductors. This begs the question: why does a distinct gender gap exist in the conducting profession, especially in leading organisations? The answer seems closely associated with the profession's lingering nineteenth-century ideology (the concepts of patriarchy) – women conductors' bodies, authority, leadership, relationships, education, and opportunities. In this case study, I focus on the exploration of whether gender issues affect women as leaders and their leadership presence, how insiders perceive female conductors as leaders in the musical industry, and to what extent the perceptions influence the status of female conductors, thereby reconsidering the gendered leadership role of the conductor.

¹⁷⁸ Adapted from Women in Music, Proms Survey Archive, <https://www.womeninmusic.org.uk/proms-survey.htm>. The source material for this survey was the Proms brochure each year; it only measures named (principal) performers, not those in orchestras and choruses.

7.1 Women as Leaders

Throughout the conducting profession's history in the late nineteenth and early twentieth centuries, as men have had the power to create discourses of knowledge, the conductor or leader as a heroic role has been imbued with the male traits of masculinity. As a result, the stereotype of dominant masculine presence put female conductors aside as the 'others', especially in the nineteenth century as the conductor was starting to become a visually prominent role. As Eismann states,

When a female musician is up on stage, the audience sees a woman, whereas when they see a man, they see a musician. Women are never perceived independently of their gender, while men, free of sex-based limitations, set the norm that makes women the exception.¹⁷⁹

Moreover, the existing innate image of a leader with authority and power was usually a man. For example, in the early leadership framework, Carlyle pointed out the 'Great Man' theory in 1841, which proposes that leaders' godlike nature allows them to provide extraordinary leadership that drives significant historical events. Their noble character and extraordinary skills are seen as inherent rather than developed.¹⁸⁰ It is noticeable that Carlyle's examination of leadership in *On Heroes, Hero Worship and the Heroic in History* focused only on men, which appears to be a phenomenon driven by the highly paternalistic nature of Western society at his time.

Similarly, in music literature, Schonberg considers not only a divine character but also a father image should appear in the conductor's role:

¹⁷⁹ Eismann, Sonja, 'So Tired of Being Sexy', in *New Feminism: Worlds of Feminism, Queer and Networking Conditions*, eds. Marina Grzinic and Rosa Reitsamer (Vienna: Locker, 2008), 273.

¹⁸⁰ Thomas Carlyle, 'The Hero as Divinity. Odin. Paganism: Scandinavian Mythology', *On Heroes, Hero-Worship and the Heroic in the History* (London: H. Milford, Oxford University Press, 1841, repr. 1963), 5–50. Carlyle divides these leaders into different mythical categories: The divine (Odin and other pagan gods), prophet (Muhammad), poet (Dante and Shakespeare), priest (Luther and Knox), philosopher (Johnson and Rousseau) and king (Cromwell and Napoleon).

Above all, he is a leader of men. His subjects look to him for guidance. He is at once a father image, the great provider, the fount of inspiration, the Teacher who knows all. To call him a great moral force might not be an overstatement. Perhaps he is half divine; certainly, he works under the shadow of divinity. He has to be a strong man, and the stronger he is, the more dictatorial he is called by those he governs. He has to but stretch out his hand, and he is obeyed. He tolerates no opposition. His will, his word, his every glance, are law.¹⁸¹

Undeniably, societal conventions that masculine identity is an inherent expectation of conductors could give rise to conscious bias among a proportion of people who see a woman on the stage. This means that gender stereotypes about leadership may exacerbate the struggle of female conductors to gain respect from colleagues and audiences compared to men.

Indeed, the prejudice remained against those women who mastered complex orchestral scores and merited the authority to command a professional and larger male orchestra, particularly in the nineteenth century. For instance, in 1895, August Manns indicated that women have insufficient power to attain high-standard orchestras (not of small groups) in terms of his concern on female temperament – no absolute immunity from domestic and social demands and cares, and emotion – failing in coolness for emergencies.¹⁸² Likewise, Wood, the first conductor to employ women in the Queen's Hall Orchestra and to encourage women conductors to the Proms,¹⁸³ appreciated fine women players to founding groups but still suggested that first-class women's orchestras should be directed by male managers or directors in case of the risk of 'getting nowhere of any worth'.¹⁸⁴ This phenomenon shows how gender bias has deeply affected the male conductors' distrust for female conductors.

In the present day, although female conductors are no longer a new phenomenon due to the efforts of those pioneers, the concept of women in the musical 'elite' groups remains still

¹⁸¹ Harold C. Schonberg, *The Great Conductors* (London: Victor Gollancz Ltd, 1968), 16.

¹⁸² Paula Gillett, *Musical Women in England 1870-1914* (New York, NY: St. Martin's Press, 2000), 217–219.

¹⁸³ Arthur Jacobs and Henry J. Wood, *Maker of the Proms* (London: Methuen, 1994), 143.

¹⁸⁴ Henry J. Wood, *About Conducting* (London: Sylvan Press, 1945), 115-116.

very much anomalous. A classic example of this indisputable circumstance is an interview with Vasily Petrenko in 2013. He describes male conductors as better for orchestras, owing to the view that orchestras ‘react better when they have a man in front of them’, and a woman could be a distraction for the orchestra – in his words, ‘cute girl on a podium means that musicians think about other things.’¹⁸⁵ The issue is not only just about orchestral conducting – in spite of female choral conductors being more prominent at the primary and secondary school levels and local community choirs, there is still an overwhelmingly male dominance in English choral tradition with regard to the chorus directors of the professional orchestras (Table 7.1). According to the PPL ranking chart of the top twenty UK orchestras, there is no female conductor holding the role of principal chorus director in those institutions, but there are a few holding the position of associate or deputy chorus director.

Interestingly, various leadership theories found no gender bias in leadership presence. For example, Baughman claims that, in the leadership styles of successful choral directors, no significant differences in primary leadership style were found based on gender,¹⁸⁶ which prompts the question of whether people’s inherent bias has influenced the perception of quality leadership presence among women. As Edwards articulates, ‘conducting gestures are not inherently gendered; however, due to social conventions, some conducting gestures may be perceived differently when performed by a woman as opposed to a man.’¹⁸⁷ In other words, this means that effective leadership is not limited by gender. Thus, the belief that women are less effective leaders than men is not based on fact but is rather influenced by socialisation, and this is a persistent perception.

¹⁸⁵ Charlotte Higgins, ‘Male conductors are better for orchestras, says Vasily Petrenko’, *The Guardian*, 2 September 2013 <<https://www.theguardian.com/music/2013/sep/02/male-conductors-better-orchestras-vasily-petrenko#comments>> [Accessed 21 February 2023]. Also see Claudia Pritchard, ‘Male conductors still think they are gods’, *The Independent*, 7 September 2013 <<https://www.independent.co.uk/voices/comment/male-conductors-still-think-they-are-gods-8803356.html>> [Accessed 21 February 2023].

¹⁸⁶ Baughman, Melissa, ‘Shattering the Glass Podium: Successes and Setbacks of Women in Collegiate Choral Conducting’, *Update: Applications of Research in Music Education*, 40 (2021), 10–17 <<http://dx.doi.org/10.1177/87551233211018395>>.

¹⁸⁷ Edwards, Anna, ‘Gender and the Symphonic Conductor’ (DMA dissertation, University of Washington, 2015).

Number	Orchestra/Chorus	Female Chorus Director(s)
1	London Symphony Orchestra/London Symphony Chorus	3 (Associate Chorus Directors)
2	Royal Philharmonic Orchestra/-	N/A
3	London Philharmonic Orchestra/London Philharmonic Choir	–
4	Academy of St Martin in The Fields/The Chorus of the Academy of St Martin in the Fields	–
5	Philharmonia Orchestra/-	N/A
6	Royal Liverpool Philharmonic Orchestra/Royal Liverpool Philharmonic Choir	–
7	English Chamber Orchestra/-	N/A
8	Royal Scottish National Orchestra/Royal Scottish National Orchestra Chorus	–
9	City of Birmingham Symphony Orchestra/City of Birmingham Symphony Orchestra Chorus	–
10	Bournemouth Symphony Orchestra/Bournemouth Symphony Chorus	–
11	BBC Symphony Orchestra/ BBC Symphony Orchestra Chorus	1 (Deputy Chorus Director)
12	Scottish Chamber Orchestra/Scottish Chamber Orchestra Chorus	–
13	Academy Of Ancient Music Orchestra/–	N/A
14	Halle Orchestra/ Halle Choir	–
15	The National Philharmonic Orchestra/ National Philharmonic Chorale	–
16	New London Orchestra/–	N/A
17	Ulster Orchestra/–	N/A
18	BBC Philharmonic Orchestra/–	N/A
19	BBC Scottish Symphony Orchestra/–	N/A
20	BBC Concert Orchestra/–	N/A

Table 7.1 PPL chart ranking UK classical ensembles ¹⁸⁸

7.2 Discussion

Today, there is a growing tendency for the majority of musicians to prioritise the skills and abilities of the conductor on the podium over their gender, sexual orientation, age, or appearance. Nonetheless, ignoring the fact that there have been changes in this regard over time would be negligent. There is still considerable room for improvement, as shown in the

¹⁸⁸ Adapted from ‘London Symphony Orchestra Tops PPL Chart Ranking UK Classical Ensembles’, PPL website, 25 September 2018 <<https://www.ppluk.com/london-symphony-orchestra-tops-ppl-chart-ranking-uk-classical-ensembles/>> [Accessed 21 February 2023]. Data of ‘Female Chorus Director’ collected from October 2021 to March 2023.

above data. This means that female conductors still need to accept the challenges of discrimination and the burden of tradition imperceptibly.

In this regard, suggesting that women conductors should simply be true to themselves, influencing others through displays of their values and beliefs, may not be a comprehensive solution. The reality is that even when leaders carry out their roles in a manner aligned with their values and effectively convey those values, it does not automatically guarantee followers' cooperation and alignment with the leaders' goals. As Eagly points out, for woman leaders, it can be challenging to authentically project their vision due to the occupational hazard of role incongruity. She suggests that the priority to achieve success as a leader is to address interpersonal issues – persuading people to accept a leader's vision depending on a leader's origins in a social group that has not, or at least not traditionally, had access to leadership roles.¹⁸⁹

To be more specific, to convincingly present their vision to a group, organisation, or society, women may need to act or behave in ways that do not necessarily align with their 'true' selves, which goes against the advice of authentic leadership theorists who encourage people to know themselves and express their values.¹⁹⁰ This is because people from groups that have traditionally inhabited high-level leadership roles have the luxury of being able to find authenticity by simply being themselves, whereas outsiders may need to put on an act to be taken seriously as leaders. Hence, it may be more crucial for society to acknowledge, appreciate, and assist women conductors with exceptional skills, especially when the profession is still burdened by discrimination and the weight of traditional norms.

However, changes in leadership roles have introduced fluidity over time, whereby these roles have become more congenial to women and other outsiders in many contexts. As Partington indicates in his interview, in the conducting profession but also in the whole of society, the participation of female musicians has created a more polite and respectful atmosphere in making music, which brings a feeling of equality rather than hierarchy.¹⁹¹ It may not yet appear as an obvious result of gender balance at leading orchestras and

¹⁸⁹ Alice H. Eagly, 'Achieving Relational Authenticity in Leadership: Does Gender Matter?', *The Leadership Quarterly*, 16 (2005), 459–74 <<http://dx.doi.org/10.1016/j.leaqua.2005.03.007>>.

¹⁹⁰ *Ibid.*, Eagly.

¹⁹¹ Adrian Partington, Interview by Yajie Ye, 8th April 2022, Gloucester.

choruses now, but it has been a promising process in conducting education. For example, in Mark Heron's case, he found that the gender balance of a process is no longer something that needs to be consciously thought about. At the RNCM, there was an equal number of male and female students for the first time in 2022, which was not a conscious decision but rather the result of a long process to encourage and enable that to happen. He feels that he does not think about gender balance as much as he did five years ago because it is becoming more normalised, and he believes that people would not be surprised to see a female conductor in front of one of their orchestras anymore.

This year at RNCM, for the first time, we'll have in our 12 students exactly 50-50 male to female, which is great. It definitely wasn't a conscious decision to do that, but it has absolutely been a long process of trying to encourage that and help that to enable that to happen. In a way, I don't think about it as much as I did five years ago, because I don't need to, and that's great. That's a really good sign. I don't think that if a female conductor stands up in front of one of our orchestras now, people will go, 'oh, wow, female conductor.' That means it's finally changed.¹⁹²

Similarly, in the choral conducting field, Sarah Tenant-Flowers has witnessed the improvement in the situation for women choral conductors now compared to the last 10 to 15 years. The reason more and more women come into the field can be attributed to the availability of specific choral conducting courses at conservatories in the UK. The increase in open-minded education opportunities and especially women conductors as models, encourage more and more female students to stand out in this profession.

People like me who started a lot earlier teach in all the conservatoires, trying to pass on what might have taken me 20 years to learn in a two-year course, working intensely with people. That has enabled a lot more women to come into the field. I'd say that of my private pupils, there is roughly a 50-50 women-men split. I think it looks fantastic for women. There's no longer that doubt that women can't do it. When I started conducting -- I'm not exaggerating when I say this -- I was standing conducting a professional orchestra, and I'd stopped

¹⁹² Mark Heron, Interview by Yajie Ye, 19 September 2022, online.

briefly to say something when the leader said, 'you know, thank you very much, Sarah, this is all going fine, but when's the proper conductor coming?' They couldn't believe that I was the conductor; they thought that a man was going to come onto the stage shortly and take over. So, we've come a long way. It's brilliant now.¹⁹³

In summary, this case study draws attention to the importance of amplifying the women's voices that have been historically marginalised in the conducting profession, highlighting the challenges faced by female conductors in gaining respect from colleagues and audiences compared to men in the past. Over time, there has been an improvement in the acceptance of women as conductors today, which can be attributed to more inclusive opportunities, including high-level education and the presence of female conductors as role models. As a result, gradually more female students are inspired to excel in this profession gradually. It is also a fact that the focus for good music organisations should be on appreciating good conductors based on their talent, without considering their race or gender. After all, conducting is a highly challenging and competitive field for any gender to succeed in.

¹⁹³ Sarah Tenant-Flowers, Interview by Yajie Ye, 9 May 2022, online.

Chapter 8 Conclusion: Conductor and Leadership

8.1 Conductors in the Past

The development of the choral-orchestral conductor's role in Britain originated in the 1870s, with the emergence of choral-orchestral societies and festivals that required conductors who could effectively lead both orchestra and chorus. On the other hand, directing music from the keyboard is a unique characteristic of European musical traditions, including those in Britain. The keyboard-conductor was gradually replaced by the baton-conductor in the nineteenth century, with the emergence of larger massive orchestral and choral groups. When it comes to the late nineteenth and early twentieth centuries, this period marked a significant shift in the dawn of modern bodily leadership, which saw a transition from composer-conductors to virtuoso conductors who were responsible for the performance and execution of the composer's scores. Cultural and aesthetic movements, such as modernism and postmodernism, have contributed to the disparity of conducting styles. Meanwhile, technical skills became standardised through the influence of European conductors who developed their careers in Britain.

8.2 Conductors in the Present Day

The conductor evoked the impression of a dictator in the past. Owing to the trends in the higher cost of rehearsal time, regulation, and the rising cost of compensation and working conditions for orchestral musicians, the notion of podium dictatorship has gradually been replaced with collegiality and collaboration. To define the conductor's leadership effectiveness, it is necessary to separate the concept of the conductor as a leader from leadership and focus on exploring the embodiment and distribution of leadership. In this, leadership represents the ability to organise efficiently and instigate a process of negotiating the meaning, importance, and potential solutions for intractable problems.

Distributed leadership is a relevant and vital concept in the context of music institutions, where the interaction between leaders, followers and circumstances shapes the leadership practices. Gronn's definition of the three concertive forms of distributed leadership provides an understanding of the various ways in which leadership is manifested in a music ensemble. The three concertive forms include spontaneous collaboration, intuitive working relations, and institutionalised practice. In addition, Adair's theory of action-centred leadership is also applicable to the music context, with the conductor's role being a combination of leadership and management. The relationship between management, artistic and performer teams, along with individuals' direct and indirect leadership, is critical to achieving mutual goals. However, it is important to note that the standard work distribution varies between and across ensembles with different organisational outcomes or effects.

Conductors play different roles at different scales, or their leadership styles may vary significantly as they lead different groups. Indeed, conductors can be seen more simply as having different tasks in different ensembles. Groups of different sizes have different functions and abilities of group members, resulting in different leadership strategies. Therefore, it is essential for conductors to understand the context in which they are working, the size of the ensemble, the repertoire, and the level of professionalism of the musicians, to tailor their communication and rehearsal strategies to optimise the musicians' performance.

Ultimately, regarding the relationship between the performer and the conductor, this research suggests that modern conductors focus on creating a positive and collaborative environment for their musicians rather than a highly stressful atmosphere that constrains innovation. The conductor's manner and leadership style must create a positive and collaborative environment that fosters innovation in the musicians, whether leading a symphonic orchestra or a chamber group. This phenomenon means that causality runs in both directions: from leader to group and from group to leader – conductor behaviours affect group progress, which in turn shape performance outcomes. Thus, this research argues that the focus of individual practices – the leader-centric model – is a flawed way to think about leadership function in a group.

8.3 Leadership Presence

The *Messiah* projects of BBC NOW and Dunedin Consort have provided a case study exploring collaboration and leadership within symphonic and chamber ensembles (chorus and orchestra). By using the concept of distributed leadership, the study has shown that inherent formal roles and rehearsal structures are adaptable and influenced by the conductor's behaviour and the performers' reaction. The analysis has also highlighted the importance of considering factors such as the ensemble's instrumentation and technology, professionalism, genre, aim, and function when interpreting and programming music. In the case of the symphonic chorus (BBC NCW), formal leadership and institutional hierarchies in the large-scale symphonic chorus are necessary to help the chorus function effectively. The institutionalised division of the workforce is evident in the behaviour of conductors and singers, especially in the last few rehearsals towards the final concert.

The symphony chorus has its own institutionalised distribution of duty amongst the conductor, choral master, and singers, in which the conductor has full authority to decide how the rehearsal process should proceed because the inner hierarchy has been set. However, the development of a new leadership structure appears when the conductor adapts their rehearsal plan to the professionalism and repertoire familiarisation of singers instead of the idealised situation model by which everything goes according to a single original plan. In comparison, the orchestra players have more room to ask the conductor questions during rehearsal, breaking a stereotype of what a professional orchestra-playing environment should be: 'turn up, play the dots, go home.' This environment varies with the leadership of different conductors and the combination of other musicians. Indeed, it depends on the conductor, specifically in Butt's case, he is a conductor who tends to create an open-minded rehearsal environment, and he reckons the ideal situation is for the first among equals, which provides a space for players to contribute their thoughts. Besides, it also depends on the musicians: the self-awareness of performers is increasing, and they know their obligations and how to collaborate with the conductor in the present day, which leads to a vibrant expression of thoughts in rehearsals.

On the other hand, it has been observed that the concept of intuitive working relations and 'first among equals' is more likely achieved in a chamber ensemble. This less-hierarchical

relationship between the conductor and performers can be attributed to social factors, including personality, pre-existing interpersonal relationships (formal and informal), and verbal and nonverbal communication, facilitating information exchange during rehearsals. Also, this case study of BBC NOW and DC discussed the conductor's creativity, which is always entangled with adaption, considering the ensemble's capacity, including the number of musicians, instrumentation, and professionalism.

Moreover, the study has shown that distributed leadership is gaining popularity within modern musical institutions. This trend is driven by the need to move away from the idea of a single visionary leader and towards flatter hierarchies that promote organisational learning and improve performers' self-cognition. Therefore, the study highlights the importance of considering leadership and collaboration dynamics within different musical ensembles to achieve the best performance quality and enhance musicians' self-awareness and growth.

8.4 Chorus Directors, Conductors, and Managers

The research highlights the importance of intuitive working relationships between conductors, chorus directors, and managers in the efficient functioning of an orchestra committee. Developing and maintaining such relationships are vital in creating efficiency and positive performance outcomes. While legal foundations may define formal roles and responsibilities, the conjoint relationships that emerge beyond these formalities often determine a music institution's success.

The orchestra committee, comprising conductors, musicians, and managers, plays a vital role in overseeing the day-to-day decisions of an orchestra, and meanwhile, they work closely with each other. Firstly, for the working relations between the chorus director and orchestral conductor, the two types of synergies observed in this study – separation of powers and parity of relations – offer different approaches to institutionalised working modes. The separation of powers represents the segmentation of authority, which relies on the trust of professionalism. At the same time, the parity of relations is based on the

occurrence of friendship, which leads to a working relationship that runs without privileging particular individuals or categories of people.

Secondly, the relationship between conductors and managers is crucial to the organisation's success and requires a mutual understanding of aims and objectives. While their duties differ, they both work towards achieving the same goals of creating successful performances and maintaining a sustainable institution. The conductor's role is to inspire and lead the group creatively, while the manager's role is to adjust power dynamics to reach acceptable solutions. Thus, it can be seen as a collaboration of colleagues rather than a strict boss-employee relationship.

It is worth noticing that the division of responsibilities between conductors and managers in different music organisations can vary, depending on the conductor's role. With more considerable authority, the permanent music director and choral director may be involved with the hiring (and firing) of musicians, guest conductors and soloists and have an ultimate say in both musical and administrative matters. By contrast, guest conductors have less administrative authority and typically only engage in occasional conversations with managers regarding music-related issues.

Hence, although an employment contract may lay down the fundamental aspects of the association between the conductor and the manager, their relationship's intricacy and fluctuating nature are more profound, relying on reciprocal comprehension and admiration. In other words, there exists a degree of interdependence between the two parties, making it imperative to have a mutually beneficial and positive association to secure the institution's future.

8.5 Women in the Conducting Profession

By comparing the parameters of female conductors from the data of the Proms (1989-2019) and PPL (2022), our attention is drawn to the under-represented issues surrounding gender and leadership in the conducting profession. This study discusses the confusion of leadership authenticity among female conductors. It suggests that the wider world society

should pay close attention to acknowledging, appreciating, and assisting women conductors with exceptional skills. While leadership theories suggest that effective leadership is not limited by gender, the persistent perception that women are less effective leaders is influenced by socialisation and biases. Female conductors face challenges in gaining respect from colleagues and audiences, and they may need to behave in ways that do not align with their true selves to be taken seriously as leaders.

However, although the gender balance of the conducting profession in top orchestras and choirs may not currently show satisfactory results, there have been hopeful developments in the field of conducting education. The changes in leadership roles have promoted more inclusivity over time – including high-level education and the presence of female conductors as role models – resulting in more female students being inspired to excel in this profession. Ultimately, conducting is a challenging and competitive field, and success is not limited by gender but rather depends on talent, hard work, and dedication. The importance of amplifying the voices of historically marginalised women in conducting cannot be overstated, as it can inspire future generations of female conductors and lead to a more inclusive and diverse profession.

8.6 Areas for Further Research

Further research in this area can be continued to concentrate on the design of an expanded study to provide results that are likely to more fully represent the conductor's leadership in distributed creativity and group dynamics. Firstly, it could enlarge the proportion of available data by adding interview participants to build a more extensive and comprehensive picture of relational perspectives. In this research, I mainly interviewed choral conductors and orchestral conductors who work in professional choral-orchestral music making. The material of conductors' projections that I extract from the conversations and observations is too limited for a more well-rounded result. In this regard, it would be worth involving managers, singers, instrumentalists, composers and even the audience to join in the conversations, which may help to develop a network of every connection to the conductor and to go back to the conductor's perspective to

reconceptualise how this role functions innovatively within the much broader group dynamics.

Secondly, regarding conducting education and opportunities, there seem to be underlying challenges and limitations for young conductors trying to enter this profession. I covered the topic of the marketplace for young generations with two conductor interviewees, Mark Heron and Sarah Tenant-Flowers, who are educators in conservatoires. They shed similar light on a shifting landscape in conducting education in the present day compared to their generations.¹⁹⁴ Tenant-Flowers highlights that 'it is quite hard for conductors now to get work unless they have gone to a conservatoire and specialised in conducting courses.'¹⁹⁵ This raises the issue that the professionalisation of choral conducting and the shift towards specialised training in conducting courses at conservatoires may make it more challenging for conductors to secure work without formal training.

In contrast, Heron reckons that the evolution of conducting education in response to job demands – most students pursue a master's degree in conducting as there are more opportunities to be exposed on the stage. At the same time, the exception to that is still people who play professionally, they may spend five or six years playing in a professional orchestra and then decide to become a conductor.¹⁹⁶ Another possibility is that young composers who composed their own music or musicologists who arranged the other composers' repertoire may be asked to conduct their pieces; in this case, the jobs came first, and then the education of the conductors evolved into the needs in the same way. From my point of view, conducting is different from the other instrument specialists as it requires competence of skills and experiences from working with musicians and being a musician. Young conductors eagerly pursuing a conducting degree without a relatively comprehensive understanding of being a follower or musician and constantly honing their skills in broader music-making do not strike me as a positive development. Embracing the diverse growth paths of conductors is both imperative and feasible. This issue could be expanded in research related to the availability of consistent work, economic pressures in

¹⁹⁴ In Heron's words, in the UK, before 2000, the only place that really had a proper master's degree at the time was the Royal Academy Music; the conducting fellowship programme at RNCM was founded at the end of the 1970s, and the master's degree did not start until the middle of 2005 and 2006.

¹⁹⁵ Sarah Tenant-Flowers, Interview by Yajie Ye, 9 May 2022, online.

¹⁹⁶ Mark Heron, Interview by Yajie Ye, 19 September 2022, online.

freelancing, or the necessity for formal training to validate one's capabilities in a competitive market.

Thirdly, regarding the link between score and leadership, it would be valuable to involve the analysis of conductors' annotated scores. The annotations are the instantaneous way to observe a conductor's understanding of the structure of music and their intention of interpretation. The mapping of the distinct semantics included in annotation symbols, words, and markings is also made possible by such an in-depth study, which helps to illuminate both the similarities and differences in leadership approach among conductors. Thereby, the study can be contributed to a thorough knowledge of how conductor annotations enrich the fabric of effective musical performances by juxtaposing and comparing distinct case studies.¹⁹⁷

Besides, it is worth adding case studies based on the collaboration between composers and conductors. It could be undertaken as an experimental project working with living composers as a conductor and making a record of the cooperation during the process, or similarly, by observing an established conductor's collaboration with the composer in a project. More importantly, it is also necessary to recognise the focus on relational art, which emphasises the connection between art and the social context of human interactions, as opposed to promoting the idea of an isolated and personal symbolic realm.¹⁹⁸ Further, the conduct of future case studies could mark down all the managerial and programming issues the conductor addresses according to the scores' demands¹⁹⁹ and then follow with a group discussion with all parties (such as the composer, performers, stakeholders, and producer) involved in this project.

An ideal expansion of this research would be to consider the applicability of the concept of musical leadership in Britain in a much broader cross-cultural context. For instance, to

¹⁹⁷ Initially aimed at integrating score analysis with conductors' annotated scores, this research encountered challenges in collecting data from scores, as most conductors considered their annotated scores personal and insufficiently marked for research purposes. So, the perspective of linking score and leadership is not included in this thesis. However, special gratitude is extended to Aidan Oliver for generously sharing his annotated score of Edward Elgar's *Dream of Gerontius*, enabling a crucial exploration and inspiration into a conductor's role in shaping musical interpretations.

¹⁹⁸ Nicholas Bourriaud, 'Relational Form,' in *Relational Aesthetics*, ed. by Simon Pleasance and Fronza Woods (Dijon: Les presses du réel, 2002), 14–15.

¹⁹⁹ See Appendix 2 for an example of a programming record that I did previously.

prove the effectiveness and applicability of such a model, the research could feature case studies of UK-based conductors and compare them with China-based examples (my ethnic background), focusing on their similarities and differences and what can be learned from each other. This provides an ethnomusicological perspective that might reveal the worth of all forms of music and the potential for musicians from diverse backgrounds to share knowledge and enrich the field of performance studies.²⁰⁰

8.7 Concluding Remarks

Applying leadership theory within the context of musical institutions, this study has made explicit the meaning that practising choral-orchestral conductors attach to their work, that is, the moral labour of creating choices and implications for themselves and others. The aim is to question broader frameworks that reinforce individualistic practices, particularly those that dissociate leaders from the relational environment in which they operate. In contrast, I advocate the emergence of more inclusive and collective forms of musical leadership. These collective forms have emerged through probing into intuitive working relations between chorus directors, orchestral conductors, performers and administrators in this thesis.

While the intention to choose and evaluate conductors in leadership positions will persist, the solution will not be resolved by merely appending various leadership models or frameworks to the list. The plethora of leadership frameworks may not help us fully comprehend the sense-making process during conversations and the evolution of meanings over time. At most, it can only provide a basic outline and point of reference for a complex and dynamic environment. The primary significance of this is to emphasise the significance of studies investigating the symbolic and narrative processes of shared sense-making in musical organisations. This approach will likely promote a shift from

²⁰⁰ Bayley, Amanda, 'Ethnographic Research into Contemporary String Quartet Rehearsal,' in *The Ethnomusicology of Western Art Music*, ed. by Laudan Nooshin (London and New York: Routledge, 2014), 98–124.

individualistic concepts of conductor leadership to more inclusive and relational perspectives.

Moreover, this research advises focusing on the process that contributes to improving organisational performance to understand better the possibility of adaptivity and creativity within the orchestra and chorus. By utilising such a method, it could revitalise conducting pedagogy and performance practice.

Appendices

Appendix 1: Sir Henry J. Wood's Records²⁰¹

The Recorded Legacy				
All records are 78 rpm (except for a few at 80 rpm). All are double-sided except as indicated for Olga Wood and Clara Butt. All are 12-inch except for the following label-prefixes on Columbia, which denote 10-inch:				
D				
5000 (and upwards)				
DB				
Other indications: <i>p</i> (part), <i>s/ss</i> (side, sides), <i>w</i> (with).				
The orchestra on all Columbia records up to L1478 (released August 1922) was anonymous; thereafter it was the NEW QUEEN'S HALL ORCHESTRA on Columbia and the QUEEN'S HALL ORCHESTRA on Wood's Decca recordings, with exceptions indicated in this listing as follows:				
BBC SO	BBC Symphony Orchestra			
BSO	British Symphony Orchestra (a made-up name)			
LPO	London Philharmonic Orchestra			
LSO	London Symphony Orchestra			
SO	Symphony Orchestra (unnamed)			
The soloists collaborating with Wood were (apart from Mrs Henry J. Wood, Dame Clara Butt, and Maurice D'Oisly, who appears as solo tenor with Butt):				
violinist	Albert Sammons			
pianists	Harriet Cohen, Clifford Curzon, Walter Giesecking, Irene Scharrer			
singers	(in Vaughan Williams's <i>Serenade to Music</i> only) Isobel Baillie, Margaret Balfour, Stiles-Allen, Eva Turner, soprano			
	Muriel Brunskill, Astra Desmond, Mary Jarred, Elsie Suddaby, contralto			
	Parry Jones, Heddle Nash, Frank Titterton, Walter Widdop, tenor			
	Norman Allin, Robert Easton, Roy Henderson, Harold Williams, bass			
and, in BBC recordings mentioned at the end of this list, the violinists Eda Kersey, Robert Soetens and Jean Pougnet, the violist Bernard Shore, and the soprano Elisabeth Schumann.				
I RECORDINGS AS PIANO ACCOMPANIST				
TO OLGA WOOD ('Mrs HENRY J. WOOD'), soprano				
These records were issued by the Gramophone and Typewriter company. All were single-sided. The order of listing is by chronology of recording dates, followed by composer and short form of title, original catalogue number, date of issue.				
RECORDING DATE	COMPOSER	AND WORK	CAT.NO.	ISSUE DATE
17/07/08	TCHAIKOVSKY	'Farewell, forests' (<i>The Maid of Orleans</i>)	GC3778	1908
04/06/09	ALLITSEN	'Since we two parted'	GC3833	1909
	ROGERS	'At Parting'		
	SOMERVELL	'Sleep, baby, sleep'	GC3834	1909
	COATES	'Orpheus with his lute'		
	COATES	'Under the greenwood tree'	GC3835	1909
	PITT	'Love is a dream'		
	CAPEL	'Star and Rose'	03161	1909
	COATES	'Who is Sylvia?'		
	COATES	'It was a lover and his lass'	03162	1909

²⁰¹ Arthur Jacobs, *Maker of the Proms* (London: Methuen, 1994).

Henry J. Wood

01/04/37	SCHUBERT- LIST	<i>Wanderer Fantasy</i> w/ Curzon	X185-7	10/37
02/04/37	HANDEL	<i>Sailors' Dance</i> (<i>Rodrigo</i>) & <i>Rigaudon</i> (<i>Abura</i>)	X184	09/37
02/04/37	BRUCKNER	Overture in G minor	X192-3	12/37
02/04/37	GLINKA PURCELL- WOOD	<i>Ruslan and Lyudmila</i> Overture Suite	K975-6	10/41

V ORCHESTRAL RECORDINGS
COLUMBIA 1938-40

DATE OF RECORDING	COMPOSER AND WORK	CAT. NO.	ISSUE DATE
15/10/38	VAUGHAN WILLIAMS <i>Serenade to Music</i> w/ Desmond, Brunskill, Jarred, Baillie, Stiles-Allen, Suddaby, Turner, Ballour, Nash, Widdop, Jones, Titterton, Henderson, Easton, Williams, Allin, BBC Chorus, BBC SO	LX757-8	11/38
3, 21/11/39	WOOD <i>Fantasia on British Sea Songs</i> w/ LSO	DX954-5	12/39
04/03/40	ELGAR <i>Pomp and Circumstance</i> Marches 1 & 4 w/ LPO	DX965	04/40
04/03/40	GOUNOD <i>Funeral March of a Marionette</i> w/ LPO	DX969	05/40
04/03/40	BERLIOZ <i>Carnaval romain</i> Overture w/ LPO	DX982	11/40

VI BBC RECORDINGS

Though the BBC does not grant public access to its own recorded archives, the recordings are available for public listening at the National Sound Archive (British Library), on the same basis as commercially recorded material.

In these BBC archives are several recordings (on disc or tape) alluding to Wood: they include other conductors' performances of Wood's arrangements, Wood's own spoken words, other people's spoken words about him, and a few extracts from his own *Fantasia on British Sea Songs* in performances from the Last Night of the Proms (various seasons).

Complete performances by Wood of musical works, however, are confined to the following. Date and place of recording, performance details, and National Sound Archive (NSA) reference numbers are given. (One NSA tape or disc may take in more than one item or performance.)

The Recorded Legacy

8/09/36	Queen's Hall, items from promenade concert: Schubert, <i>Entr'acte & Ballet Music</i> 1, <i>Rosamunde</i> ; Mozart, <i>Sinfonia Concertante</i> for violin (Jean Pouget) and viola (Bernard Shore); Mozart, 'L'amerò' (<i>Il re pastore</i>) and 'Alleluia' (Elisabeth Schumann), with BBC SO	NSA Tape T28007
20/12/36	BBC studio: Prokofiev, Violin Concerto no. 2, Robert Soetens with BBC SO	NSA Tape T28007
27/06/42	Royal Albert Hall: Ireland, <i>Epic March</i> with LPO	NSA Tape T11048W
22/11/43	BBC studio: Bax, Violin Concerto, Eda Kersey with BBC SO	NSA Tape T11048W
3/05/44	Royal Albert Hall: Wagner, <i>Prelude to Act 3, Lohengrin</i> ; Meyerbeer, <i>Coronation March</i> (<i>Le Prophète</i>); Handel-Harty, <i>Water Music</i> Suite, with Massed Brass Bands	NSA BBC Archive LP 10394, 12789, 12790-1-2

Two incomplete items are of special interest: the extract from Shostakovich's *Leningrad Symphony* (22 June 1942) with the London Symphony Orchestra on NSA Tape 11048R and the Proms rehearsal recording (24 June 1942), with the London Philharmonic Orchestra, NSA Tape 101W.

Appendix 2: Programming Record

Concert Preparation Checklist

Place: Cardiff University Concert Hall Ensembles: Small Orchestra + choir

Repertoire: Vaughan Williams's An Oxford Elegy

Date: 2022.03.12-03.13

Duration: 8 hrs (4 hrs per day), 3 hrs Zoom rehearsal (choir)

Pre-Concert Needs

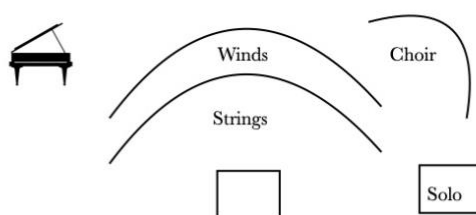
Programmes Confirm Date: April. 1

Posters: April. 3

Newsletter: none

Score Printing: April. 8

Stage Set-up (diagram)



Concert Needs

Music Stands: 16

Chairs: 15

Piano: 1

Podium: none

Recording Equipment: 5 condenser microphones

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