

©Copyright 2015

Anna Edwards

Gender and the Symphonic Conductor

Anna Edwards

A dissertation

submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

University of Washington

2015

Reading Committee:

Tim Salzman, co-chair

David Alexander Rahbee, co-chair

Judy Tsou

Program Authorized to Offer Degree

Music

University of Washington

Abstract

Gender and the Symphonic Conductor

Anna Edwards

Co-Chairs of the Supervisory Committee:

Professor Timothy Salzman

Professor David Alexander Rahbee

School of Music

Current statistics from American Symphony Orchestra League and College Music Society show the continued vast disparity of professional orchestra music director positions held by men versus women. The purpose of this study is to understand why so few women occupy leadership positions in the conducting arena and to identify traits that emerging female conductors and conducting teachers should consider to support female growth and success. Methods used include: ethnographic research involving current conducting students at the Pierre Monteux School of Music (2012), critical ethnography of current male and female professional conductors and conducting teachers, a quantitative questionnaire survey developing new data concerning professional symphony musicians, and finally, analysis of emergent themes from the above research. Methods are preceded with a general history of women in music and in conducting in the United States.

Interview transcription analysis illuminated four emergent themes concerning women in the conducting profession: physical presentation, gesture,

leadership, and the desire for more women. General subjects covered: advantages of female conductors, current changes in the conducting field involving gender, dress expectations, gendered gesture, double standards, conducting pedagogy issues, and personal observations of current gender norms and practices in conducting.

List of Figures

Figure 2.1	Atlantic Garden Sacred Concert Program, 1877	16
Figure 2.2	Caroline B. Nichols and the Fadettes Woman's Orchestra of Boston, publicity flyer 1	21
Figure 2.3	Caroline B. Nichols and the Fadettes Woman's Orchestra of Boston, publicity flyer 2	22
Figure 2.4	Leginska, "Next Bowl Feature"	28

List of Tables

Table 1.1	League of American Orchestras 2012-2013 Orchestra Ensemble Thresholds	2
Table 2.1	Women's Orchestras in the U.S. 1925-1945	34-36
Table 3.1	Selected Orchestras for Professional Musician Survey	59
Table 4.1	Professional Musician Survey - <i>Male/Female Conductor Attire Affects Musicians' Perception of Leadership</i>	69
Table 4.2	<i>Does male (masculine) or female (feminine) conductor gestures affect musicians' perception of leadership?</i>	85
Table 4.3	<i>Gestures and Gender Identification</i>	86
Table 4.4	<i>Females are capable of conveying strength of musical character and fortissimo gesture in music as much as males.</i>	91
Table 4.5	<i>Conductor impression</i>	106
Table 4.6	<i>Leadership qualities/characteristics that you want in your conductor</i>	107
Table 4.7	<i>Leadership characteristics</i>	121
Table 4.8	<i>Mark the statement(s) you feel are the leading reasons why there are not more female in the professional conducting arena.</i>	122
Table 4.9	<i>Gallup Poll (2013) - Americans' Preference for Gender of Boss, 1953-2013</i>	123
Table 4.10	<i>Statistics of women conductors in orchestras listed in the League of American Orchestras (group 1 – group 8)</i>	125
Table 4.11	<i>Professional Musician Survey - Conductor preference</i>	126
Table 4.12	<i>Professional Musician Survey - Conductor Preference (with divided current music directors)</i>	127
Table 4.13	<i>Gallup Poll (2013) - Americans' Preference for Gender of Boss, by Select Groups</i>	128

Appendices

Appendix A: Institutional Review Board Approval Pierre Monteux Study	156
Appendix A1 - <i>Information Statement to Pierre Monteux Students</i>	157
Appendix A.2 - <i>Semi-Structured Interview Protocols</i>	158
Appendix A.3 - <i>Interview Consent Form</i>	159
Appendix A.4 - <i>Verbal Script</i>	162
Appendix A.5 - <i>Pierre Monteux Letter of Cooperation</i>	163
Appendix A.6: Pierre Monteux School Conducting Interview Transcriptions	
Curt	164
Larry	172
Julia	178
Martha	188
Marie	194
Kim	199
Kate	204
Mark	211
Julian	216
Steve	230
Russ	236
Appendix B: Institutional Review Board Approval Professional Conductor Interview	246
Appendix B.1 - <i>Professional Conductor Questions</i>	247
Appendix B.2 - <i>Interview Consent Email</i>	249
Appendix B.3 - <i>Project Abstract</i>	250
Appendix C: Institutional Review Board Approval Professional Musician Survey	251
Appendix C.1 - <i>Letter to Symphony Managers</i>	252
Appendix C.2 - <i>Symphonic Musician Survey</i>	253
Appendix C.3 - <i>Project Abstract</i>	259
Appendix C.4- <i>Letter to Orchestra Musicians</i>	260
Appendix D: Survey Orchestras	261
Appendix E: Professional Musician Survey Results	263
Appendix F: 2014 Conductor Statistics according to gender listed in the League of American Orchestras (group 1 – group 8)	284

Acknowledgements

I would like to dedicate this work to the men in my life. To my dad, Larry Edwards, who passed away during the second year of my DMA program, you allowed me the gift of music and provided a fascinating family life to develop the fortitude and strength of my character. I miss you every day. To my husband, Russ Browne, who made this musical journey possible, your absolute love and support has grounded me and provided a path for me to follow my dreams and my passions. To my son, Julian Garvue, you fill my heart with love and joy. You are the reason I believe anything is possible. And finally, to Michael Jinbo, you inspired me to love conducting. I have appreciated your mentorship and am thankful that you helped me learn how to watch, question, and teach myself.

I would like to thank and extend my love and appreciation to my family, friends, and students for their unending confidence that I could actually complete this project. I would like to thank my mom, Jan Edwards, and two sisters, Evan Smith and Amy Edwards, who truly understand and share my strong-mindedness and determination. I would like to thank my stepson Curt Johnson-Browne and stepdaughter Drea Garvue for their support and love. I would like to thank my wonderful friends Kate Labiak, Martha Buldain, and Scott Brown for their friendship and many drinks to get me through this project. I would like to thank my fabulous Roosevelt High School students who have watched, endured, and encouraged me through my ups and downs. And finally, I would like to thank my good friend Rachel Swerdlow for her encouragement and editorial help and Louisa Peck who helped me finish.

This project would not have been possible without the help and support of the students and staff at the Pierre Monteux School. It was such a pleasure to have the opportunity to talk and get to know so many wonderful musicians. I also would like to thank the professional conductors for their interviews: JoAnn Falletta, Victoria Bond, Diane Wittry, Susan Deaver, Kate Tamarkin, Gustav Meier, Nicholas Caoile, and Michael Jinbo. I have absolute respect for the work that each of you performs. Thank you for your openness, your input, and your thoughts concerning this subject.

Finally, I would like to thank the members of my committee, Professor Tim Salzman, Dr. David Rahbee, Dr. Judy Tsou, Dr. Marjorie Olmstead, and Professor Ronald Patterson.

TABLE OF CONTENTS

ABSTRACT	i
LIST OF FIGURES	iii
LIST OF TABLES	iv
APPENDICES	v
ACKNOWLEDGEMENTS	vi
1. INTRODUCTION	1
1.1 PURPOSE.....	3
1.2 ASSUMPTIONS AND LIMITATIONS	4
1.3 DEFINITION OF TERMS.....	5
2. HISTORICAL OVERVIEW	7
2.1 MUSIC IN THE LIFE OF A LADY PRE - 1871.....	7
2.2 WOMEN AS THE PROMOTERS OF CULTURE	9
2.3 WOMEN’S CLUB MOVEMENT (1869 – 1924 ROSSINI – FADETTE)	9
2.4 VIENNA LADIES ORCHESTRA – PREDECESSOR OF CAREER MODEL ORCHESTRAS – 1871	11
2.5 CAREER AND CLUB MODEL ORCHESTRAS – (1871 – 1924)	13
2.5.1 <i>Ladies Elite Orchestra – Career Model (New York, 1880 – 1916)</i>	14
2.5.2 <i>Club Model</i>	17
2.5.3 <i>Los Angeles Women’s Orchestra (1893 – 1945) – Club Model</i>	18
2.6 FADETTE LADIES’ ORCHESTRA (1888 – 1920; 1924) – THE HYBRID ORCHESTRA LEADING TO THE FIRST PROFESSIONAL FEMALE CONDUCTOR.....	19
2.7 AMERICAN WOMEN CONDUCTORS – THE RISE OF THE FIRST PROFESSIONAL FEMALE CAREER MODEL CONDUCTOR.....	24
2.7.1 <i>Caroline B. Nichols (1864 - 1939)</i>	24
2.7.2 <i>Emma Roberto Steiner (1850 - 1928)</i>	25
2.8 THE FIRST FEMALE PROFESSIONAL CONDUCTORS OF MALE ORCHESTRAS AND FEMALE ORCHESTRAS	26
2.8.1 <i>Ethel Leginska (1886 - 1970)</i>	26
2.8.2 <i>Antonia Brico</i>	29
2.9 AMERICAN WOMEN’S SYMPHONY ORCHESTRAS.....	32
2.10 THE WOMAN’S SYMPHONY ORCHESTRA OF CHICAGO	36
2.11 THE END OF WOMEN’S ORCHESTRAS	37
2.12 CHORAL CONDUCTING TAKES HOLD OF WOMEN – 1940S – 1970	39
2.12.1 <i>Margaret Hillis (1921-1998)</i>	39
2.12.2 <i>Sarah Caldwell (1924 – 2006)</i>	41
2.13 A “PORTRAIT” BEGINS A NEW ERA.....	41
3. METHODOLOGY	49
3.1 ETHNOGRAPHIC METHODOLOGY AT THE PIERRE MONTEUX SCHOOL.....	49
3.1.1 <i>Positionality</i>	51
3.1.2 <i>Procedure</i>	53
3.2 CRITICAL ETHNOGRAPHY - PROFESSIONAL CONDUCTOR INTERVIEWS	55
3.2.1 <i>Other Aspects Of Interviewing Process</i>	56
3.3 QUANTITATIVE QUESTIONNAIRE SURVEY - PROFESSIONAL SYMPHONY SURVEY.....	57

4. ETHNOGRAPHIC AND QUANTITATIVE STUDIES.....	63
4.1 PHYSICAL PRESENTATION	63
4.1.1 <i>Dress</i>	68
4.1.2 <i>Footwear</i>	75
4.1.3 <i>Voice and Language</i>	77
4.2 GESTURE.....	82
4.2.1 <i>Gendered Gestures</i>	84
4.2.2 <i>Monteux Students</i>	88
4.2.3 <i>Women and Strength</i>	91
4.2.5 <i>Problematic Gestures</i>	92
4.2.6 <i>Self-study</i>	96
4.3 LEADERSHIP	100
4.3.1 <i>Perceptions</i>	101
4.3.2 <i>Leadership Expectations</i>	102
4.3.3 <i>Transactional/Transformational Leadership</i>	107
4.3.4 <i>Conflicting Expectations</i>	111
4.3.5 <i>Confidence</i>	113
4.3.6 <i>Double Bind</i>	116
4.3.7 <i>Focus on the Positive</i>	117
4.4 WHY NOT MORE WOMEN?	122
4.4.1 <i>Traditional Leadership Preference</i>	122
4.4.2 <i>Exceeding Expectations</i>	129
4.4.3 <i>Importance of female role models</i>	131
5. CONCLUSION	135
REFERENCES.....	143

1. INTRODUCTION

When asked what my profession is, I respond, “I am a conductor.” I do not specify that I am a blonde conductor, a short conductor, a plump conductor, or a female conductor. Though I view my achievement in terms of craft, education, experience, and hard work, experience has shown me that what others expect of me is frequently based on initial perceptions regarding my appearance. Certainly the aggregate of my personal experience indicates that gender is a clear identifying factor among symphony conductors.

Many women conductors are told that they need to emulate a masculine or business-like manner in their leadership to be taken seriously, which can be difficult if these leadership traits are not innately familiar. In discussing conductor leadership, Marin Alsop explains, “As women, we have a different approach to life and interpersonal relationships, so we have to retrain ourselves in order to be the figure of authority” (as quoted in Bartleet, 2008, p. 43). Women must adapt to gender expectations in their sexuality, dress, gesture, and leadership in order to conform to what is considered acceptable. Our society still associates leadership with primarily masculine traits and characteristics. Thus, women have to cultivate an awareness of how they are perceived as leaders.

Although recent years have seen conducting become more acceptable for women, few women hold conductorships in professional orchestras, major universities, or conservatories across the United States. Currently among the group

of leading symphony orchestras known as the “Big Five,”¹ not one of the music directors is or ever has been female. Among the top 50 orchestras in the United States, or Group 1 and 2 orchestra ensembles ranked according to the League of American Orchestra’s artistic budget (See Table 1.1), only two female conductors hold music director positions.² Similarly, only Susan Deaver at SUNY-Stony Brook University retains an orchestral conducting faculty position at a top 30 ranked music schools across the United States.³

League of American Orchestra

Table 1.1	
<i>2012-2013 Orchestra Ensemble Thresholds</i>	
<u>Total Expense Budget</u>	<u>Artistic Budget</u>
Group 1 - \$16,100,000 and greater	\$9,100,000 +
Group 2 - \$7,200,000 to \$16,099,999	\$3,500,000
Group 3 - \$2,600,000 to \$7,199,999	\$1,000,000
Group 4 - \$2,000,000 to \$2,599,999	\$685,000
Group 5 - \$965,000 to \$1,999,999	\$470,000
Group 6 - \$500,000 to \$964,999	\$225,000
Group 7 - \$165,000 to \$499,999	0
Group 8 - Less than \$164,999	0

My interest lies in uncovering the explanation for this lingering gender disparity and arriving at recommendations as to what can be done to encourage progress toward a more equitable distribution of leadership in the symphonic conducting field. This dissertation adds to an increasing body of literature on professional women conductors in the United States through examining

¹ The “Big Five” Symphony Orchestras are: New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, and Cleveland Orchestra.

² Marin Alsop conducts the Baltimore Symphony Orchestra and JoAnn Falletta conducts the Buffalo Philharmonic Orchestra.

³ From the US College Rankings website: accessed October 28, 2014. SUNY-Stony Brook is listed 28th. <http://www.uscollegeranking.org/music/2012-top-music-school-rankings.html#axzz3I3bxEwQF>

perspectives of young, developing professional conductors, mid-career conductors, professional musicians performing with various orchestras across the United States, and professional conductors who have spent their lives studying this complex art.

This research covers specifically symphony orchestras and chamber orchestras in the United States. The number of musicians, which typically totals approximately 100, and job their descriptions are similar throughout professional symphony orchestras across the country. Chamber orchestras feature fewer and varying numbers of musicians.⁴

There are four areas of interest to this study: a history of American women musicians and the physical presentation, leadership, and role modeling of American women conductors. Chapter 2 offers a basic history of women musicians and conductors in the United States and summarizes important points that have changed the political and economic status of women. Chapter 3 describes the ethnographic and quantitative research process of this study. Chapter 4 focuses on emergent topics: physical presentation, gesture, leadership, and role modeling. Topics are validated and discussed through professional conductor and teacher interviews, professional musician surveys, and literature review. Finally, Chapter 5 provides a conclusion as well as questions and topics for further discussion.

1.1 Purpose

Literature suggests that women have had a difficult time being taken seriously as conductors. Today, the cultural lenses through which women are viewed continue to require that they be highly conscious of the manner in which

⁴ For example, Apollo's Fire listed 37 musicians on their website. Accessed October 7, 2014. <http://apollosfire.org/about/musicians/>

they present themselves. The purpose of this study is to understand why so few women occupy leadership positions in the conducting arena and to identify traits that might help women to better succeed in this field in the United States. The subject of gender bias calls for investigation in order to facilitate an improved understanding of how women can most effectively present themselves on the conductor's podium. It is the interest of the author to view gendered conducting traits from several different vantage points, including non-musical perspectives such as those of business models. This ethnographic and quantitative study explores current views regarding gender perception and leadership qualities of the symphonic conductor. In addressing these views, my intention is to collect valuable insights for female and male musicians on specific gendered perceptions, as well as to furnish conducting pedagogues with substantial educational points for teaching all conducting students.

1.2 Assumptions And Limitations

An effort has been made to represent current views within the fields of conducting and orchestral performance through several lenses: a brief overview of the history of previous women conductors and interviews with the following participant groups: developing male and female conductors, current conductors, and current professional symphony musicians. This study provides a unique examination of this topic, assembling a variety of opinions of what is actually transpiring in the field versus what is assumed to be transpiring.

My initial motivation for pursuing this project derived from personal experience and my own sense of social injustice. At the time when I began my

research in the spring of 2012, I was able to name only three high-profile women conductors: JoAnn Falletta, Marin Alsop, and Carolyn Kuan. During the 33 years that I have played violin in professional orchestras,⁵ I have never played for a female conductor. My first experience performing under a female conductor occurred when I attended the Pierre Monteux School in 2010.⁶

1.3 Definition Of Terms

Over the course of developing this research project, it has become clear to me that discrimination,⁷ bias,⁸ and inequity⁹ are complicated terms in any field, including that of conducting. In addition, it is clear that the subject of gender is a sensitive one as gender traits are not always concrete. For example, students whom I interviewed considered certain movements to be masculine or feminine, although students of both genders were clearly capable of expressing these movements. Students who may identify as gay bring the added element of evaluating certain gender characteristics such as “butch,” “prissy,” “effeminate,” or “macho.” To be wholly effective, however, conductors must translate the character of the music, which may require access to both masculine and feminine perceived characteristics.

⁵ For the majority of my career, I have been a part-time violinist with symphony orchestras such as: Amarillo Symphony, Lubbock Symphony, Midland-Odessa Symphony, New Mexico Symphony Orchestra, Pacific Northwest Ballet, Northwest Sinfonietta, Auburn Symphony, and various recording “gigs” in the Seattle Washington area.

⁶ I had one pre-professional experience with female conductor, Maria Tunicka in the Texas All-State Orchestra in 1982.

⁷ “Discrimination, n. - Senses relating to the action of making a distinction.” *OED Online*. Oxford University Press, June 2014. Web. 4 September 2014.

⁸ “Bias, adj., n., and adv. - An inclination, leaning, tendency, bent; a preponderating disposition or propensity; predisposition *towards*; predilection; prejudice.” *OED Online*. Oxford University Press, June 2014. Web. 4 September 2014.

⁹ “Inequity, n. - Want of equity or justice; the fact or quality of being unfair; unfairness, partiality. *OED Online*. Oxford University Press, June 2014. Web. 4 September 2014.

To summarize, my goal is to provide a clear picture of current perceptions, tensions, and discrimination affecting the podium of American orchestras around the topic of gender, and to this purpose I examine possible reasons why today, so few women occupy the podium.

2. HISTORICAL OVERVIEW

For the purpose of my research, it is important to discern the developing role of women in symphony orchestras in the United States in order to understand the current climate for female professional conductors. Historical overviews of women in music in the United States provide an understanding of the hurdles and social expectations determined musicians have had to overcome. In order to promote change in the conducting profession, musicians and educators must acknowledge the talent, capability, and fortitude of women who endured pervasive discrimination. Recognizing the culturally imposed difficulties and sanctions female conductors have faced lends even greater motivation for obtaining equity in the conducting profession despite remaining cultural impediments.

2.1 Music in the Life of a Lady Pre - 1871

Before the mid-nineteenth century, women's music making in America was considered a "feminine accomplishment" and "social embellishment" of a "lady's education" (Tick, et. al., 2014). Although women played keyboard instruments, harp, and sang, they were not professionally trained as musicians. Etiquette manuals and letter entries describe the appropriate role for music to play in a lady's daily life. In John Bennett's *Letters to a Young Lady* (1811), Bennett asserts, "Music, by which I mean playing on an instrument, or occasionally singing, is a very desirable acquisition in any woman, who has time and money enough to devote to the purpose, for it requires no inconsiderable portion of both" (p. 123). This view of music as a feminine pastime continues for the next half century, with noted progress in female musical discernment. Lydia Sigourney's *Letters to Young Ladies* (1845)

posits: “Instrumental musick, being more expensive in its attainment, both of money and time, and its indifferent performance giving pain to those of refined sensibility, seems scarcely desirable to be cultivated, unless the impulse of native taste prompts or justifies the labour” (p. 112). These examples, selected from a virtual sea of concordant evidence, indicate that an education in music required a higher social class. Sigourney’s entry, written a half-century after Bennett’s, alludes to the heightened musical taste of the sophisticated female listener and awareness of the dedication needed for a young lady performer.

As musical study became an acceptable pastime, the desire among some musically inclined women to become more than a competent dilettante began to surface. Again, Sigourney (1845) illustrates the benefits of music in saying, “Musick, at present the most popular of all accomplishments, is a source of surpassing delight to many minds. From its power to sooth the feelings, and modify the passions, it seems desirable to understand it” (p. 111). Women were proud of their achievements and wanted to study music in more depth in order to perform at levels higher than amateur.

Mid-nineteenth century universities and seminaries began offering women “an education on a par with the established male colleges,” creating a pool of educated female professionals (Newman, 2012, p. 293). This caused women’s musical skills to shift from a strictly social asset to a more professional level, which allowed women an alternative musical venue to the exclusive music making at home.

2.2 Women As The Promoters Of Culture

The evolution among women musicians from amateur to professional has been a gradual process. In the late 1800s, musical clubs provided a place for women to continue their musical education. As women progressed in activities of organized ensembles, they were able to build support networks, which established concert series for touring artists and local symphony orchestras (Whitesitt, 1997).

Music clubs run by women took interest in the self-improvement of women. The motto of the first amateur women's music club, the Rossini Club of Portland, Maine (1869), for instance, noted that the club provided opportunities for women to study and perform "for ...mutual improvement in the art of Music" (as cited in Whitesitt, 1997, p. 66). These clubs supported women who suffered stage fright and lack of confidence throughout their new-found experience.

2.3 Women's Club Movement (1869 – 1924 Rossini – Fadette)

The women's club movement was a revolutionary phenomenon that proved vital to female cultural interests throughout the United States, providing enrichment opportunities for middle- and upper class women. These women had the education and free time to devote themselves to activities outside the home, yet were limited by social norms dictating their career options. Consequently, they sought membership in these music clubs as a means of both self-improvement and important community service, which was a socially sanctioned female activity at this time (Whitesitt, 1997, p. 65).

Musical clubs fostered musical events, managed music in the public schools, and hosted concerts with music performed and sometimes composed by women

(Neul-Bates, 1996). For instance, the Rossini Club was described by *Dwight's Journal of Music* ([Anon], 1871) as “an association of young ladies, pupils of the best teachers here, who meet weekly and practise for mutual instruction and pleasure. They gave last month their first public concert, to raise money to buy a pianoforte” (p. 399). These broad educational goals provided the framework for training female amateurs to perform for each other and sometimes for an audience.

By the end of the nineteenth century, these clubs had proliferated enough to provide powerful venues of musical education for women. By 1893, there were 42 women’s musical clubs across the United States, 35 of which participated in the National Convention of Women’s Amateur Musical Clubs, held in Chicago at the World’s Columbian Exposition Music Hall (Block, 1991). Rose Fay Thomas, leader of the Woman’s Amateur Musical Club of Chicago, suggested that the clubs aim was to broaden “the support and encouragement of music in their communities” (Block, 1991, p. 204).

This aim was significantly furthered when two national women’s clubs were formed. The General Federation of Women’s Clubs was established in 1890 and the National Federation of Music Clubs in 1898. Members from these organizations helped educate the public about music, set up local and national concert tours, promote women composers, support music in the schools, and publish instructional books to improve members’ music education as well as collections of folk, ethnic, and art music (Block, 1991). Music clubs provided solid musical groundwork and served as catalysts for the growth of American women’s careers and club model

ensembles, which gained the forefront of women's music due to the performance of the Vienna Ladies Orchestra.

2.4 Vienna Ladies Orchestra – Predecessor Of Career Model Orchestras – 1871

The genesis of the first female American career-model orchestra was directly inspired by the appearance of the Wiener Damen Orchester (Vienna Ladies Orchestra) in 1871 in New York City (Santella, 2012). The Vienna Ladies Orchestra (VLO) made its American debut at Steinway Hall, offering American audiences their first experience of hearing a twenty-two-piece all-woman orchestra (*Amusements*, 1871, Sep 13). This performance offered a novel and unconventional alternative to the exclusively male symphonic orchestral models of the New York, Boston, or Chicago symphonies (Santella, 2012). Impresario Frederick Rullman who brought this ensemble to New York and publicized their music as “elegant and highbrow entertainment”¹⁰ that was “associated with one of the great courts of Europe” (Santella, 2012, p. 57). The history and quality of this ensemble was touted in the press release of the *New York Times* (1871):

[The Vienna Lady Orchestra] grew from a trio of performers, erst applauded in the Austrian capital in 1867. This trio consisted of Mlle. JOSEPHINE WEINLICH, pianist; Mlle. ELISE WEINLICH, violoncellist, and Mlle. ELISE GRUENER, violinist [sic]. These ladies played classical music in a finished manner, and became favorites in the *salons*. The Empress took them under her patronage, and for some time they were in constant attendance at the Imperial Court.... Each member of this marvelous orchestra is fully capable of undertaking a solo part (*Amusements*, 1871, Jun 29).

The VLO touted that each member was not only capable of performing publicly on her own, but played well enough that a European Imperial Court chose to support

¹⁰ See J. Spitzer, “Orchestral Repertory: Highbrow and Lowbrow,” *American Orchestras in the 19th Century*, 367-371.

them. Although management of the orchestra advocated for the performance quality of this female ensemble, the reviewers took a very different view. Gendered language came swiftly and strongly against these early women musicians. A reviewer from the *New York Times* (1871, Sep 13) wrote:

The spectacle was certainly a novel one. The platform was changed into a bower, and under the roses were sheltered, instead of the familiar *profanum vulgus* of music-makers, a score of blushing maidens attired in purest white, and armed, after the orthodox style, for their harmonious work. The sight of an instrumentalist of the gentler sex has little rarity about it but the view of an organized force of female musicians was, until Monday, never offered in this country. On this fact was founded a very large share of the first success at the Vienna Lady Orchestra, and on it will rest their prospective triumphs (*Amusements*, 1871, Sep 13).

This gendered narrative covers many topics that become regular themes in female performances. From the start, the author suggests that this performance was a novel “spectacle,” as the “*profanum vulgus*,” meaning ‘common herd’ of music makers has been replaced by the visual display of “blushing maidens” – as if their appearance, rather than the music they produced, were the point. The normal “platform” has been turned into a “bower,” or pleasant location, which gives the feel of a high-class event or lawn party. Musical maiden’s pure white dresses pointedly suggest femininity and virginal purity. This narrative presents the orchestra as feminized as possible.

Regardless of the gendered narrative concerning the VLO, these musicians furnished women a template to begin creating new women’s ensembles throughout the United States.

2.5 Career And Club Model Orchestras – (1871 – 1924)

Anna-Lise Santella (2012) described the career model and club model ensembles as two avenues for female performance during the nineteenth century. These two models differed on three key points: socio economic status, payment, and whether the ensemble toured or not. The career model was based on performances for a paying audience and paid wages to the female musicians of middle or lower-middle class. Club model ensembles, which emerged after the career model ensembles, were based on performances in a private women's club setting, remaining within the bounds of social respectability and model femininity expected of any women's club or study group involving women of middle to upper class. Although the goal of both models was the performance of women in a public setting, each model carried special characteristics that defined the mission of the organization.

For career-model orchestras, the primary mission was employment. Women were required to have enough musical training through either private school or conservatory to play well, yet their socio-economic class was low enough to expose them to work outside the home in less reputable venues such as vaudeville houses, beer gardens, theaters, restaurants, hotels, and public parks.¹¹

Club-model musicians, on the other hand, were members of a given community, as members typically included married women and some younger single women. Because many of these women were married and had families, their

¹¹ Santella describes "class" as "an ephemeral category in nineteenth-century America, where social mobility and shifting immigrant populations make it hard to pin down specific boundaries of classes." See Santella, A. P., "Modeling Music: Early Organizational Structures of American Women's Orchestras," *American Orchestras in the Nineteenth Century*, ed. Spitzer, J. (2012), p. 56.

ensembles did not tour. Their performance venues included locations hosting society events such as recital halls and private homes.

In addition to the financial make-up of these orchestras, their styles of presentation varied. Many career orchestras gained attention and engaged performances through variety in their presentation. Performance costumes changed with the times and fashion. Although evening dresses were still the norm, emphasizing femininity, female orchestras additionally spiced up concert outfits with shorter skirts, shorter sleeves, and revealing necklines. Many orchestras featured several outfits, or special costumes, such as Japanese attire or quasi-military uniforms, which included - unusual for the time - pants (Meyers, 2000). These costumes were marketing tools, which capitalized on femininity, sexuality, or novelty. Although these venues, marketing ploys, and working conditions would have been inappropriate and unseemly for middle to upper middle class women, they ensured good, solid jobs for women of a lower class (Santella, 2012).

2.5.1 Ladies Elite Orchestra – Career Model (New York, 1880 – 1916)

The Vienna Ladies Orchestra, from Austria, spawned many copycat ensembles in the United States. The Vienna Elite Lady Orchestra (VELO),¹² from New York, offers an excellent example of the career-model orchestra. This ensemble, organized by Marie Roller, started in New York's German community, predictably enough, in 1880 after the Vienna Ladies Orchestra debut. VELO members were paid musicians, their performances including a mix of light classical and popular music similar to that performed by the Vienna Ladies Orchestra. They were regular

¹² The Vienna Elite Lady Orchestra was also known as the Elite Lady Orchestra and was occasionally billed as the "Wiener Damen Orchester," a name influenced by the Vienna Lady Orchestra.

performers at the Atlantic Garden, a popular beer garden in New York's German community, from the 1880s to the mid-1910s (Koegel & Westover, 2012).

Programming for career orchestra concerts typically included a mix of light classical music and movements from symphonies. A program for the Atlantic Garden Sacred Concert, which indicates a concert held on Sunday, April 1 in 1877, included: *Suppé - Ouvertüre zu "Irrfahrt ums Glück,"* Verdi – *Cavatine aus Nabucco*, Mendelssohn – *Marsch aus dem Sommernachtstraum*, Donizetti – *Cavatina aus Linda*, and Strauss – *Ueber Feld und Wiese, Polka* (See Table 5.1). The concert program indicates three lengthy intermissions, allowing patrons ample time to order food and drink. This particular concert denoted a program specifically geared towards a German speaking audience as shown by the program language and font of the German fraktur.¹³

¹³ For more information on German fraktur see - Eds. Garland, Henry, and Mary Garland. *The Oxford Companion to German Literature*. Oxford University Press, 1997. 2005. Date Accessed 26 Aug. 2014 from <http://www.oxfordreference.com.offcampus.lib.washington.edu/view/10.1093/acref/9780198158967.001.0001/acref-9780198158967>

Figure 2.1 Atlantic Garden Sacred Concert Program, 1877¹⁴

ATLANTIC GARTEN.
50 BOWERY, 50

Sonntag, den 1ten April, 1877.

Großes Sacred Concert,
des beliebten Wiener
Damen Orchesters,
unter Direction der Frln. Maria Boller.

Anfang 8 Uhr. Anfang 8 Uhr.

—:—o—:—
PROGRAMM
I THEIL

1. Aurora March.....	Weingarten
2. Ouverture „Die Irrfahrt ums Glück.....	Suppe
3. Aus der Studienzeit Walzer.....	Strauss
4. Cavatine aus Nabuco.....	Verdi
5. Knall und Fall Polka.....	Strauss

II THEIL.

6. Fest Ouverture.....	Leutner
7. Friedrich Wilhelm Quadrille.....	Bilse
8. Carneval de Venise, Solo für Xilophon. Vorgetragen von Frln. Bertha Eschert.	
9. Varatio delectat Potpourri.....	Faust
10. Solo für Glassharmonium. Vorgetragen von Frln. Kattie Liebhold.	

III THEIL.

11. Marsch aus dem Sommernachtstraum.....	Mendelsohn Bartholdy
12. Aelpler's Frühlingsjubil.....	Gungl
13. Evergreen Polka.....	Weingarten
14. Gruss an Genf, Polka Mazurka.....	Heyer

IV THEIL.

15. Cavatina aus Linda.....	Donizetti
16. The Jolly Perfumer, Waltz.....	Offenbach
17. Ueber Feld und Wiese, Polka.....	Strauss

Achtungsvollst
W. Kramer.

S. WEISSMAN, Printer, 57 BOWERY, near Canal Street.

¹⁴ Atlantic Garden Sacred Concert program 1877. bpf TCS 65 (Atlantic Garden), Harvard Theatre Collection, Houghton Library, Harvard University. Reprinted with permission.

Although the VELO was considered a novelty act, they remained successfully employed at the Atlantic for more than 30 years, indicating that they catered successfully to the demand of the Atlantic Garden's clientele (Santella, 2012). Response to public demand was another important difference between the career and club model ensembles.

2.5.2 Club Model

Club model orchestras emerged directly from the women's club movement of the late nineteenth century. As mentioned previously, members belonging to these ensembles were of a higher socio-economic class than those women in career model orchestras. This meant they were self-sustaining and thus had no need to respond to public demand. The aims of these orchestras included social enhancements within clear gender roles based on feminine concepts, including a focus on self-improvement and moral reform (Whitesitt, 1997). Following the mission of the Rossini Club as described above, which advocated "mutual improvement in the art of Music" (as cited in Whitesitt, 1997, p. 66) later club model ensembles "broadened their goals to include 'the advancement and elevation of the public taste'" (as cited in Whitesitt, 1997, p. 66).

As American women's clubs evolved, performance the option of performing in music clubs presented itself. Women participating in the club model were able to expand their musical performance opportunities through a variety of accepted gendered norms of the day. For example, clubs were able to build their ensembles based on what they needed to make their organization successful, by providing opportunities for women to learn traditionally 'masculine' instruments, including

double bass, winds, brass, and percussion. Distinguishing their learning as education lessened the unseemliness to the public of women playing such instruments, as education was a “sanctioned feminine activity” (Santella, 2012, p. 25). Club models orchestras enhanced a woman musician’s femininity and presented her as well bred, wholesome, and ladylike to diminish any sense of threat to traditional gender roles.

2.5.3 Los Angeles Women’s Orchestra (1893 – 1945) – Club Model

Harley Hamilton, a violinist from a touring minstrel company, started the Los Angeles Women’s Orchestra (LAWO) – an example of the club model – in 1893. Hamilton was unusual in that he was born in upstate New York and trained mainly in the United States, as opposed to more traditional conductors who were born and largely trained abroad.

Starting with 25 members, the LAWO gradually increased to include 70 players by 1936 and ended up being one of the longest-lived women’s orchestras. Learning symphony repertory comprised the initial focus of this club, which emphasized study and rehearsal rather than performance, personal development being a tenet typical of the club model (Petrides, 1936). When club musicians performed publicly, the goal was usually fundraising for some kind of cause or benefit. For example, the *Los Angeles Times* (1906, Apr 25) announced that after a three-year hiatus the LAWO would be performing an earthquake benefit concert for the “San Francisco suffering ones” (Events in Local Society, 1906). Long gaps between performances were due to club ideals. Cora Foy, the orchestra’s president in 1907 said, “We don’t give music in public until we are prepared, but we study it in its highest forms”(as cited in Smith, 2007, p. 70).

Because LAWO was one of the longest lasting women's orchestras, it had the ability to reinvent and shape priorities to fit the needs of women during changing times. At the beginning of this organization, many women struggled to reconcile personal desires to advance their musical careers versus societal expectation that they comport themselves as ladies. As many women of the LAWO opted for a musical career, the LAWO acquired career model characteristics to an increasing degree to correspond to the needs of the community and the changing times, until they discontinued performing in 1945.¹⁵

2.6 Fadette Ladies' Orchestra (1888 – 1920; 1924) – The Hybrid Orchestra

Leading to the First Professional Female Conductor

Both career and club model orchestras sought a standard and status worthy of the term, professional. Though the character of their audience bases differed, orchestras of both models maintained similar degrees of professionalism and common artistic objectives. The group known as the Fadettes comprised a hybrid of the career and club models. In 1888 violinist Caroline B. Nichols and five of her friends founded the Fadette Ladies' Orchestra, which originally tended to reflect the club model as these women had previously performed in a club group organized by Marion Osgood, under whom they performed classical music for upper class audiences at social functions (Santella, 2012). According to Naylor (1937), Nichols

¹⁵ Santella writes that the latest mention of a LAWO concert appears in "Musically Speaking," *Los Angeles Times*, April 8, 1945, C-5. This documents a performance of Verdi's Requiem with the Santa Monica Choral Society at Santa Monica High School. See Santella, A. P., "Modeling Music: Early Organizational Structures of American Women's Orchestras," *American Orchestras in the Nineteenth Century*, ed. Spitzer, J. (2012), 69.

found the rules and regulations dictating women's music making in this club to be too restrictive; therefore, Nichols branched off, establishing her own ensemble.

In 1895 The Fadette Ladies' Orchestra was incorporated in Massachusetts and given the exclusive rights to the name "The Fadettes of Boston." However the orchestra had begun playing several years prior to this official incorporation; according to founder Caroline B. Nichols, the actual year of their opening performances was in 1888 (Naylor, 1937). The name Fadette came from the title character in George Sand's *La petite Fadette*, in which the heroine, Fanchon Fadette, goes amongst her townspeople bringing "joy and happiness" (Naylor, 1937, p. 12) to each person, a social and musical tenet of the Fadettes.

As the Fadettes grew increasingly successful, the group's characteristics gradually shifted in several areas toward the career model as their ensemble size increased from 6 to 20 members.¹⁶ From 1902 until 1924, the Fadettes performed consistently as an orchestra, due in part to a contract through vaudeville impresario B.F. Keith. During the early years, the Fadettes retained qualities of the club model orchestras. Particularly, they were self-managed throughout the tenure of the ensembles (Santella, 2012).

¹⁶ The size of the orchestra was far fewer than the modern orchestra. Naylor (1937) sites there were "four first violins, two second violins, one viola, one cello, two basses, one flute, one piccolo, one clarinet, two cornets, two French horns, one trombone, tympani, snare drum, base drum, traps and harp" for touring events.

Figure 2.2 Caroline B. Nichols and the Fadettes Woman's¹⁷ Orchestra of Boston, publicity flyer¹⁸



Evidence of the manner in which The Fadettes marketed themselves can be found in publicity flyers issued around 1910 (See Figure 5.2). One flyer uses marketing strategies to evoke a European flavor doubtless intended to associate them with the Vienna Ladies Orchestra. In a photograph, the women musicians are depicted sitting against a backdrop of a Mediterranean villa among the clouds. Pure white concert dresses imply they are virtuous, upper class ladies typical of the club model. The second flyer, by contrast, exhibits the orchestra dressed in travelling clothes and carrying their small instruments, while a gentleman brings up the rear carrying the rest of the load (See Figure 2.3). This flyer gives a feel of independent

¹⁸ Caroline B. Nichols and the Fadettes Woman's Orchestra of Boston, publicity flyer. Redpath Chautauqua Bureau Collection, University of Iowa Libraries, Iowa City, Iowa. Reprinted with permission.

yet gentle women carrying their own petite instruments while the man serving them totes the heavier baggage. The image implies that even though they are professionals, which associates them with the less refined career model, they retain the privilege of their higher class. In fact, this image strikes a balance: the orchestra members are wealthy enough to have employees who spare them the labor of carrying their baggage, yet independent enough to prefer carrying their own instruments. Caroline B. Nichols, the conductor, is prominently displayed at the head of the ensemble wearing a matronly dress walking her small black dog on a leash. This scenario lends Nichols an air of upper-class domestic respectability (Santella, 2012). The flyer gives the history of the Fadette Orchestra and additionally touts the excellent musicianship and cooking ability of their conductor Caroline B. Nichols. Weaving in Nichols' culinary talent positions her clearly in domain of the traditional female, as women had to retain a domestic emphasis to maintain respectability in this era. We can also conjecture that this equal billing of conducting and cooking talents was intended to minimize any threat to the status quo engendered by the group.

Figure 2.3 Caroline B. Nichols and the Fadettes Woman's Orchestra of Boston, publicity flyer¹⁹



¹⁹ Caroline B. Nichols and the Fadettes Woman's Orchestra of Boston, publicity flyer. Redpath Chautauqua Bureau Collection, University of Iowa Libraries, Iowa City, Iowa. Reprinted with permission.

The Fadette Ladies Orchestra of Boston enjoyed marked success in terms of both popularity and profits. Between 1888 and 1920 the FLO paid out more than \$500,000 to over 600 women instrumentalists, an average \$15,625 per year over 32 years.²⁰ Adjusting this sum to account for inflation²¹ indicates that \$500,000 in that period was equivalent to between about \$5,952,000 (projecting 1920 value to current) and \$13,158,000 (projecting 1888 value to current). This results in average annual pay to performers of approximately \$252,000 in 2014 dollars. Considering that orchestras at that time were comprised of members numbering approximately 25% of the modern day orchestra's 100 musicians, one can infer that the FLO's average artistic budget was roughly \$1,000,000 per year in 2014 dollars, placing them at a level comparable to a Level 3 ensemble with the League of American Orchestras. The FLO performed over 2,000 concerts in parks and summer resorts, and over 3,000 concerts in vaudeville theatres, averaging 167 concerts per year (Naylor, 1937). The FLO appeared in major theaters nationwide and performed repertoire that Nichols described as "many symphonies" and "all the classic overtures of 75 grand operas" (Naylor, 1937, p. 13).

After 1924, however, the FLO concert schedule became sporadic, and by 1927 the Fadettes had folded (Santella, 2013).

²⁰ If you divide \$500,000 by 600 women, the basic yearly rate would be approximately \$833 per year per woman.

²¹ <http://www.davemanuel.com/inflation-calculator.php>

2.7 American Women Conductors – The Rise of the First Professional Female

Career Model Conductor

Although women began finding their musical independence, women continued to have small musical roles in the symphony orchestras considering the strong push for the equality of women in American society. Some forward movement was placed on the importance of solo singing and solo instrumental (i.e. piano and violin) careers in all musical styles; however, conservative social norms continued to impose substantial barriers against women conductors.

2.7.1 Caroline B. Nichols (1864 - 1939)

With the formation of the Fadette Lady Orchestra in 1888, Caroline B. Nichols became one of the first female professional symphony orchestra conductors in America. Nichols began her musical career as a violinist with the Marion Osgood Ladies Orchestra, an ensemble claiming to be the first all-women professional orchestra, which played at dances and parties in the Boston area (Santella, 2012). Four years later, along with five other women, Nichols broke from the Marion Osgood group to form an independent sextet, which grew to become the Fadette Chamber Orchestra (Naylor, 1937). Initially the principal first violinist of the ensemble, Nichols later left that position in order to take up the role of conducting the ensemble.

Once the Fadette Ladies Orchestra incorporated, Nichols delegated the business side of the orchestra to first clarinetist Viola Dunn. Nichols led the Fadette Orchestra from its beginning until it disbanded after 32 years (Santella, Web. 27 Jul. 2014).

2.7.2 Emma Roberto Steiner (1850 - 1928)

Another prominent female professional conductor during these early years, despite a dearth of written information available about her, was Emma Roberto Steiner. Mainly self-taught, as her parents did not encourage her interest in music, Steiner began composing at a young age, producing a piano duet by age 9 and an opera by age 11. In the early 1870s, she set off for Chicago at age 21 to further her career. Steiner began in Chicago as a singer in an opera chorus, which soon led to her first conducting jobs with Gilbert and Sullivan's light opera companies (Groh, 1991).

In 1897, after conducting a series of concerts with the New York Metropolitan Orchestra, Steiner, who had recently suffered two serious illnesses, moved to Nome, Alaska, on a doctor's orders. After 10 years spent working as the "first white woman" in a tin mine, she returned to New York, where she gave a concert premiering her compositions in 1921 (Groh, 1991).

In New York she founded a home for the "Aged and Infirm Musicians," where in 1925 the New York community honored her with a "Golden Jubilee" concert, which raised donations for this project (Groh, 1991, p. 38). At that time, Steiner was said to have conducted more than 6000 performances of more than 50 operas and operettas (Groh, 1991).

Although both Steiner and Nichols performed publicly as conductors, they were still considered something of an anomaly. Societal norms and gender roles still precluded women during that period from joining the ranks of conductors in

male-only orchestras. Yet, through their tenacity and strong will, Steiner and Nichols paved the way for the next wave of female professional symphony conductors.

2.8 The First Female Professional Conductors of Male Orchestras and Female Orchestras

2.8.1 Ethel Leginska (1886 - 1970)

As Caroline B. Nichol's tenure with the Fadettes drew to a close in the 1920s, a new model of female orchestral leadership was taking shape. Ethel Leginska became the first woman to break the gender barrier, conducting what Mark Clague calls the "corporate model" male symphony orchestra in America in January 1925.²² Born in England and trained in Frankfurt and Vienna, she built her reputation as a powerful pianist throughout the 1910s, captivating audiences in England, Europe, and the United States. Enthusiastic reviews of her 1913 New York debut recital in Aeolian Hall in New York compared her with the piano greats Ignacy Jan Paderewski and Anton Rubinstein (Macleod, 2001). During the next ten years, Leginska toured extensively throughout the United States enjoying her power to impress audiences. An article in the *Chicago Herald* described her performance of Liszt's Hungarian Fantasy, saying it seemed as if "a gypsy demon possessed the little woman, who played with a reckless daring which took the breath quite away from the listeners as well as the orchestra" (Macleod, 2001, p. 100).

²² See Clague, M. (2012). Building the American Symphony Orchestra: The Nineteenth-Century Roots of a Twenty-First Century Musical Institution. In J. Spitzer (ed.), *American Orchestras in the Nineteenth Century* (p. 29). Clague defines a corporate orchestra to include paid professionals with a minimum salary, civic-minded board of directors, which supervised the artistic and administrative staff, and conductor.

In 1924, Leginska's concentration shifted to conducting. She held a strong feminist perspective and was known to speak candidly to the press about handicaps facing professional female musicians such as concert dress for women musicians and logistics of having and raising children. In the Duluth Herald (1917, Feb 17), she exhorted women:

Just because women haven't done anything in the past is supposed to be reason enough why they shouldn't do it in the future. We are always hearing about the "traditional woman." Why not for a change about the "traditional man?" Why are we always being generalized about? And why, why are we so docile and obedient in abiding by our traditions? If only we women would sometimes rebel...break loose from traditions and go our own way! ...We will never be original, do great work, until we get some courage and daring and trust our own way instead of the eternal beaten paths on which we are always asked to poke along (Leginska, 1917, Feb 17).

Leginska's fashion style favored the comfort and practicality of long pants rather than dresses along with the short, bobbed hair of the "new woman" of the 1910s and 1920s. Her concert attire, which she wore throughout her career, was "a black velvet jacket, a trim skirt, and a white shirt" (Neul-Bates, 1986, p. 355). This style of dress matched her outspoken views of feminist issues during her time, which was extremely focused on her work and career (Edwards, 2003).

Figure 2.4 Leginska, "Next Bowl Feature." (1925, Aug 02). *Los Angeles Times*



Leginska conquered many important conducting milestones, including being the first woman to direct major orchestras in Munich, Berlin, Paris and London.²³ Her American debut with the New York Symphony on January 9, 1925 titled her the first woman to conduct a major American symphony orchestra and the first woman to conduct in Carnegie Hall (Edwards, 2003). Though many critics gave mixed reviews throughout Leginska's career, the following review illustrates that a new field had been available to women conductors.

[Leginska] has made strides as a conductor, and although we are handicapped by an unexplainable distaste for women as orchestral leaders, it is only fair to report that she sensed and projected the grave beauty of the Brahms Symphony [no. 1 in C minor, opus 68] and that the Prelude to Wagner's masterpiece [Die Meistersinger] was performed in a way that revealed its essential spirit (Leginska Conducts, 1925, p. 24).

Leginska maintained success in her professional conducting career for about 15 years. She founded the all-male Boston Orchestra in 1926 and, soon after, took

²³ Edwards, J. M., (2003). "Women on the podium," from Bowen, J.A., *The Cambridge companion to conducting*. Cambridge: Cambridge University Press, 220-236.

the conductor position with the Boston Women's Symphony. In addition, she conducted a short one-concert season with the National Women's Symphony in 1932 (Edwards, 2003). However, during the economic hardship of the Great Depression, Leginska's career faded away, perhaps due in part to heightened competition for a waning number of positions as well as society's prevailing stance against any professional career for women. In 1940 Leginska moved to Los Angeles and quietly taught piano for the next 30 years, drifting into obscurity until her death in February 1970 (Edwards, 2003).

2.8.2 Antonia Brico

On the heels of Leginska's ascending career came that of Antonia Brico. Born in Rotterdam, Holland, Brico was five years old when her family moved to California. In 1923, she graduated from the University of California, Berkeley, with a degree in music (piano) and went on to continue her studies in conducting in Germany, where she became the first American – male or female – to graduate from the Hochschule für Musik in Berlin. In 1930, Brico made her American debut conducting at the Hollywood Bowl Concert before an audience of 30,000. That same year, she became the first woman to conduct the Berlin Philharmonic Orchestra. The following is a review from Brico's 1930 debut with the Berlin Philharmonic:

Berlin, Feb. 14. – Miss Antonia Brico of San Francisco, the first American woman to conduct a concert in Berlin, made a successful début tonight with the Philharmonie Orchestra, which followed her baton most enthusiastically in Dvorak's Symphony in D minor, eliciting thunderous applause. Miss Brico received many floral tributes (*Wireless to New York Times*, 1930).

During the 1930s, the Depression forced many orchestral musicians out of work as the economic crisis shut down orchestras and musical theatres across the

country. To compound the drain on an already deteriorating job pool, by 1928 the movie industry had developed “talking pictures,” which flattened the demand for movie-theatre orchestras, putting many out of employment. Anxious to maintain their professional status, these displaced musicians established many new symphonic groups, which many communities enthusiastically supported (Neul-Bates (1986).

In 1934, Brico established the New York Women’s Symphony Orchestra, drawing on the sponsorship of First Lady Eleanor Roosevelt, New York City’s Mayor Fiorello La Guardia, and musical icons Bruno Walter, Harold Bauer, and Sigismund Stojowski (Neul-Bates (1986). Within a few months Brico molded this eighty-piece group into a professional orchestra, which enjoyed several successful seasons.

In 1939, Brico announced her plans to reorganize the orchestra as a mixed gender ensemble. Her intentions were to put an end to gender-based segregation.

Lepage quotes Brico saying,

I’m opposed to segregation. I formed the women’s symphony but when I proved my point, that women were capable of playing every instrument, I then changed the group to a mixed orchestra. I don’t believe in groups that are just women conductors, composers or musicians. In life both sexes mix, and in music they should do the same (Lepage, 1980, p. 19).

However, Brico’s career began declining after 1937, possibly due to a lack of financial backers. LePage quoted Minnie Guggenheimer, New York’s powerful and wealthy patroness of the arts, saying, “...the greatest disgrace in the world for a woman [is] to conduct the New York Philharmonic Orchestra” (p. 20).

Guggenheimer’s strong opinion and refusal to financially back such a disgrace was a clear indicator to those around her that having a woman conduct the New York

Philharmonic was shameful. Even so, in 1938, in the face of Guggenheimer's espousal of conservative gender roles, Brico did become the first woman to conduct the New York Philharmonic. However, this concert came about only after Brico had persuaded 4,000 New Yorkers to sign a petition requesting that she do so (Gray, 2007). Though Brico had enlisted the support of many powerful music figures such as Bruno Walter, Arthur Rubinstein, and Jean Sibelius, a lack of financial backing by New York's wealthy patrons forced her to find work elsewhere.

In 1940, Brico conducted the Sibelius First Symphony with the Denver Orchestra, which, according to John Kendel of the *Denver Post*, was a great success. He described Brico as a "first-class conductor," saying that she drew from a "distinct personality dependent only upon her ability and vast musical knowledge for her success on the podium" (Kendel, 1940). Denver seemed to love her. Brico subsequently moved to Denver in 1941 under the assumption that she would take over the Denver Orchestra. Brico believed the orchestra would offer her a permanent conducting position as she had supportive friends and benefactors there, providing a more collegial work environment. Instead, in 1945 the board and musicians hired Saul Caston without so much as an audition to serve as permanent conductor of the Denver Symphony. As the Denver Symphony became inaccessible for her, Brico took over the music director position of the Denver Businessmen's Orchestra, which she led for the next 30 years, along with teaching voice, piano, and conducting. She also continued guest conducting with orchestras abroad (Kendel, 1940). In 1966, the Denver Businessmen's Orchestra changed its name to the Brico Symphony in her honor (Edwards, 2003).

2.9 American Women's Symphony Orchestras

As stated before, beginning in the mid-19th century, many women began to move their performances of music beyond the confines of their homes into public performance venues. However, performance in what was considered a symphonic setting remained off limits to women. Many rationales were cited for this general discrimination, including women's perceived lack of physical stamina and strength and the belief that they would be too "frail" to weather the strong directorship of symphony maestros of the time (Dempf, 2006, p. 857). Some instruments, such as certain winds, brass, percussion, and double bass, were still considered inappropriate for women to play because of the physical exertion they required as well as what was considered an unladylike aspect (Macleod, 2001). This exclusion and lack of equal opportunity brought about the all-female ensembles that performed in beer gardens, theatre houses, and vaudeville theaters. Full-scale all-women's orchestras began to appear in cities across the United States from the 1890s throughout the 1930s (Neul-Bates, 1986).

Despite the proliferation of women professional musicians during the early 1900s, music performances in American concert halls were still dominated almost exclusively by men; in fact, the majority of American symphony orchestra players consisted of European-born men (Neul-Bates, 1986). American men found symphonic employment difficult to secure, which made such employment for American women even more elusive.

Musicians graduating from universities and conservatories had the first opportunity to perform professionally in mixed gender training orchestras in 1920,

after the formation of the American Orchestra Society in New York and the Civic Orchestra in Chicago (Neul-Bates, 1986). These orchestras, developed solely to help graduate level music students, allowed some women, typically harpists and violinists as these instruments were socially acceptable for women, to play within their ranks. Women's admission to these orchestras was an important step in the acceptance of women into mixed-gendered orchestras; however, the more important progress for women musicians during this time resulted from the all-women symphony orchestras (Neul-Bates, 1986).

American symphony orchestras benefited from America's economic boom of the early 1920s. Fully professional symphony orchestras housed in newly constructed concert halls lengthened their concert seasons, as across America attendance at civic orchestras became an indication of respectability. Though the standard orchestras of this time did not include women musicians (except the occasional harpist), it was clear that American women sought to take part in mixed gender orchestras (Neul-Bates, 1986).

After World War I, the number of female graduates from music conservatories and colleges increased. The three leading conservatories – Eastman School (1921), Juilliard School (1924), and Curtis Institute, (1924) – were soon producing highly qualified graduates of both genders, which brought many well-trained female musicians into the job market.²⁴ Newly trained female professional musicians longed for the chance to pursue a career path in performance venues

²⁴ 1919 show many new female music graduates in *New England Conservatory of Music Bulletin 1* (July 1919), 5-7.

commanding more respect, such as concert halls, rather than being consigned to entertain diners in beer gardens.

There were twenty-eight women’s orchestras from the first half of the 20th century (see Table 5.1). These orchestras provided professional training and employment experience for women excluded from the typical all-male professional orchestras (Neul-Bates, 1986). These women’s symphony orchestras performed a standard symphonic repertoire and contained a full instrumental contingency of 80 or more players, attempting to present the female equivalent of the established and respected exclusively male symphony orchestras.

Table 2.1 Women’s Orchestras in the U.S. 1925-1945²⁵

Orchestra	Founded	Disbanded	Last Traceable	Conductors
Los Angeles Woman’s Orchestra Los Angeles Woman’s Symphony Orchestra 1920s-50s California Women’s Symphony Orchestra 1950s-1961	1893	-	1961	Henry Hamilton, 1893-c. 1913 Henry Schoenefeld, c. 1913-? C.D. Gianfoni, 1930s William Ulrich, 1937-39 Ruth Haroldson, 1939-61
Philadelphia Women’s Symphony Orchestra	1921	-	1952	J.W.F. Lehman
Chicago Women’s Symphony Orchestra	1924	-	1928	Elena Moneak
Woman’s Symphony Orchestra of Chicago	1924	After WWII	-	Richard Czerwonky, 1924-27 Ethel Leginska, 1927-29 Ebba Sundstrom, 1929-38 Gladys Welge, 1938-? Izler Solomon, 1940-44 Jerry Bojanowski, 1944-45

²⁵ Note. From Women’s Orchestras in the United States, 1925-45,” by C. Neuls-Bates, (1986), in J. Bowers & J. Tick, (eds.), *Women Making Music: The Western Art Tradition, 1150-1950*, pp. 351-353. Copyright 1986 by the Board of Trustees of the University of Illinois. Used with permission of the University of Illinois Press.

²⁶ Cleveland Woman’s Symphony Orchestra is still active in 2014.

[New York] American Women's Symphony Orchestra	1924	1925	-	Elizabeth Kuyper
Long Beach [California] Woman's Symphony Orchestra	1925	1948	-	Eva Anderson
Boston Woman's Symphony Orchestra	1926	1930	-	Ethel Leginska
[New York] National Women's Symphony Orchestra	1932	-	1932	Ethel Leginska
[New York] Orchestrette of New York 1941-43 Orchestrette of New York 1941-43	1932	1943	-	Frederique Petrides
Portland [Oregon] Women's Symphony Orchestra	1934	c. 1955	-	D'Zama Murielle
New York Women's Symphony Orchestra	1934	1938	-	Antonia Brico
Cleveland Women's Symphony Orchestra	1935	-	Still active in 1985 ²⁶	Hyman Schandler – 1935-90 Robert L. Cronquist – 1990 – present (2014)
Cleveland Women's Little Symphony Orchestra	1935	1936	-	Ruth Sandra Rothstein
Pittsburgh Women's Symphony Orchestra	1935	-	1938	Carl Simonis
Stockton [California] Women's Sinfonetta	1936	1938	-	Virginia L. Short
Baltimore Women's String Orchestra	1936	c. 1942	-	Stephen Deak, 1936-? Wolfgang Martin ?
Women's Concert Ensemble of Chicago	1936	-	1938	Fanny Arnsten-Hassler
St. Louis Women's Symphony Orchestra	1937	1941	-	Edith Gordon
Women's Chamber Orchestra of New York	1937	1941	-	Jeannette Scheerer
Women's Symphony of	1937	1945	-	Marjorie B. Smith

Mason City [Iowa]				
[Boston] Commonwealth Women's Symphony Orchestra (WPA)	1937	-	1943	Solomon Branslavsky Ruth Kemper
Women's Symphony Orchestra of Minneapolis	1938	-	1938	Harry Anderson
Boston Women's Symphony Orchestra	1938	-	1942	Stanley Hassel Alexander Thiede
Pittsburgh Women's String Sinfonetta	1938	-	1938	Gwen Treasure
All-Feminine Ensemble of Pittsburgh's Tuesday Musical Clubs	1938	-	1939	Margaret Horne
Montreal [Canada] Women's Symphony Orchestra	1940	1965	-	Ethel Stark
New York Woman's Symphony Orchestra	1941	-	1941	Maxim Walde
Detroit Women's Symphony Orchestra	1947	-	1971	Victor Kolar, 1947-57

1. Note: In the 1920's and earlier the term Woman's Orchestra was preferred; in the 1930's Women's Orchestra became common.

2.10 The Woman's Symphony Orchestra of Chicago

The Woman's Symphony Orchestra of Chicago was an influential and long-lasting orchestra that provides a representative example of the nature of all-women ensembles in this period. Three professional women, Lillian Poenisch (clarinetist), Adeline Schmidt (flutist), and Lois Bichl (cellist) collaborated to establish an orchestra that would allow orchestral performing opportunities for women (Dempf, 2006).

Though these musicians envisioned an all-woman professional orchestra, they initially hired men to play certain instruments, such as brass and double bass,

as they were unable to secure women with the training to play these instruments. To address this need, a scholarship was established for women to learn instruments traditionally played by men in order to complete the orchestra with women brass and woodwind players (as cited in Dempf, 2006, p. 860). Poenisch wanted to offer incentives to young women.

[S]tudy the more unusual orchestra instruments. There is always a demand for players of my own instrument – the clarinet, also the flute, the French horn, the trombone, the trumpet, especially the oboe. More women are taking up the tympani than formerly....There is many a mediocre player of the violin who may have a wonderful embouchure [sic] – that indispensable poise and control of tone at the lip that makes a brilliant player of wood-wind or brass.”²⁷

2.11 The End Of Women’s Orchestras

During the 1920’s and 1930’s, the second generation of women conductors had increased conducting opportunities because of the peak formation of all-women orchestras and newly formed training orchestras, such as the New York American Orchestra Society and Chicago’s Civic Orchestra. The demand for equal rights in the music hall became clear when on May 19, 1938, the *New York Times* printed:

WOMEN MUSICIANS URGE EQUAL RIGHTS

Full opportunity of employment for professional women musicians was proclaimed as a right yesterday morning at the first mass meeting of the six-week-old Committee for the Recognition of Women in the Musical Profession....The first speaker, Antonia Brico, conductor of the New York Women’s Symphony Orchestra, protested against the existing prejudice as regards engaging women in leading musical organizations.

“The law, medicine, economics, politics, and many other professions are open to women,” she said, “Why then should not music be equally open to them? There is no lack of opportunity to study, what with tuitionless schools, music colleges, private teachers. And the union admits us to its ranks. But

²⁷ From “Chicago Women Who Triumph in Orchestral Field,” *Musical America* 44, no. 5 (May 1926): 11. As cited in Dempf, L., (2006). *The woman's symphony orchestra of Chicago. Notes*, 62(4), 860-861.

what after that? Where shall we work, when so many organizations will not only not accept us, but not even give us auditions?"²⁸

These demands spurred the initial movement, allowing more American female musicians to find positions in mixed gender professional, semi-professional, and freelance groups across the country, which ended the era of women-only orchestras (Neuls-Bates, 1982).

In 1940, Helen Kotas joined the Chicago Symphony as principal horn, becoming not only the first female member of the Chicago Symphony Orchestra, but also the first to hold a principal position in a major orchestra anywhere in the country. This important milestone encouraged other highly qualified women to follow her lead. By 1944, the Woman's Symphony Orchestra of Chicago had lost approximately 25 members to mixed-gender professional orchestras across the country (Santella, 2012).²⁹

After the 1940s, the path of American women musicians changed dramatically. The military draft of World War II resulted in vacancies in symphony orchestras across the country, which made entrance for women instrumentalists possible. By the end of World War II, most professional orchestras across the country had hired at least one-woman musician, which ended the need for women's orchestras (Neuls-Bates, 1982). All-women orchestras began disbanding as women began taking up positions in major orchestras. From 1942 to 1948, female instrumentalists in American symphonies increased from two to eight percent (Tick, et al., 2014).

²⁸ "Women Musicians Urge Equal Rights," *New York Times*, May 19, 1938, 24.

²⁹ *Chicago Daily News*, Tuesday, January 9, 1945, Woman's Symphony Orchestra of Chicago Scrapbook 7, Chicago Historical Society (as cited in Santella, A. P., 2012, 77).

2.12 Choral Conducting Takes Hold Of Women – 1940s – 1970

Following World War II, veterans returned to the U.S. and, with the support of the G.I. Bill, entered the university system in record numbers. They also reclaimed their positions in orchestras across the country, so that, once again, women encountered limited access to higher musical performing venues (Lawson, 1984). It was at this time that Brico quietly submitted to conducting the Denver Businessman's Orchestra and Leginska moved to California to teach piano. Women everywhere were compelled to assume a backseat in orchestral conducting. Although the scope of this paper concentrates primarily on symphonic conductors, two exceptional conductors who continued the progress of female conductors were choral conductors Margaret Hillis and Sarah Caldwell.

2.12.1 Margaret Hillis (1921-1998)

Founder of the first American professional symphony chorus, Margaret Hillis learned at an early age that women were discouraged from joining the ranks of men in the symphonic conducting arena. At the age of eight, Hillis knew she wanted to be a conductor. Born in 1921 in Kokomo, Indiana, she started piano at five and continued with woodwinds and double bass into her secondary education. Her first experience of conducting came as an assistant leader in her high school orchestra. She suspended her college musical studies briefly in order to become a civilian flight instructor with the U.S. Navy following the outbreak of World War II. After two years of working with flight trainees, she finished a BM in composition at Indiana. During her studies at Indiana University, conducting professor Bernard Heiden,

recognized her conducting talent and suggested that she pursue choral conducting as a “back-door” entry into the field (Lepage, 1980, p. 73).

I [Hillis] conducted a chorus for Sigma Alpha Iota’s contemporary music concert. [Heiden] came back stage afterward and said, “You are a conductor, but there is no place for a woman in orchestral conducting.” It never occurred to me because I had been brought up believing I could do anything. Heiden advised me to go into choral conducting “There a woman is acceptable. Otherwise, you are going to go down the drain (as cited in Lawson, 1984, p. 47).

Hillis went on to study at Juilliard with Julius Herford (1901-1981) and Robert Shaw (1916-1999), becoming director of the American Concert Choir in 1950 (Bernas, 2014). Although Hillis undertook choral conducting seemingly as her only viable option to pursue a professional conducting career, she did obtain a few opportunities to conduct symphony orchestras. She became the first woman to conduct the Chicago Symphony in 1957³⁰ and additionally conducted the St. Paul Chamber Orchestra, Milwaukee Symphony, National Symphony, and Baltimore Symphony orchestras. In 1977, Sir Georg Solti suffered from a fall; Hillis stepped in to lead Mahler’s epic Eighth Symphony in Carnegie Hall for two of four performances.³¹ Despite her success in conducting these symphony orchestras, Hillis was considered a primarily as a professional choral director throughout her career, holding conducting positions with a number of high profile choruses including the Chicago Symphony Chorus (1957-94), the Cleveland Orchestra Chorus (1969–71) and the San Francisco Symphony Orchestra Chorus (1982–3) (Bernas, 2014).

³⁰ Chicago Symphony website – retrieved 9/14/2014
<https://cso.org/About/Performers/Performer.aspx?id=8854>

³¹ Retrieved from Chicago Symphony Orchestra's Rosenthal Archives, (9/14/2014)
<http://csoarchives.wordpress.com/2012/10/15/solti-6-at-carnegie-hall/>

2.12.2 Sarah Caldwell (1924 – 2006)

Sarah Caldwell was an enormously successful and influential opera conductor. After graduating from the New England Conservatory as a violinist, she continued to perform violin and to work as an assistant to Boris Goldovosky, director of the opera program at the Berkshire Music Festival at Tanglewood (Ledbetter et al., 2014). After joining the Boston University music faculty in the early 1950s, Caldwell began the Boston University Opera Workshop, and in 1957 she founded the Boston Opera Group, later called the Opera Company of Boston, which she conducted for 31 seasons. Her reputation as an innovative and talented conductor established a valuable precedent for women conductors, as she became the first woman to conduct the Metropolitan Opera (1976) and debuted with several prestigious orchestras such as New York City Opera, Chicago Symphony Orchestra, Philadelphia Orchestra, and Boston Symphony Orchestra. Her influence culminated in her being cited as *Time* magazine's "Music Wonder Woman" in 1975 (p. 74).

2.13 A "Portrait" Begins a New Era

Two important, though unrelated events occurred in 1974 to propel the future of women conductors. First, American folk singer Judy Collins, a previous piano student of Brico, with her colleague Jill Godmilow, produced a documentary, *Antonia: Portrait of the Woman*, chronicling Brico's struggle to be accepted as a conductor. The pathos and support evoked by this film opened the door to a series of guest conducting opportunities for Brico, by then 72 years old. Her first concert took place in August 1974 in New York as part of the Mostly Mozart festival, where,

following a viewing of the film, Brico conducted Mozart's *Haffner* Symphony and Beethoven's *Symphony No. 2*. This event was so well attended that a second performance was added (Lepage, 1980, p. 21-22).

Although her career was resurrected briefly, Brico was celebrated in these concerts more for her gender than her conducting ability and framed more as a victim than a musician (Macleod, 2000). Music critic Thomas Willis, wrote the following review:

MANY THROG TO BRICO'S PERFORMANCE

Antonia Brico: Tenacity to Be Respected

A friend, who has been in the reviewing business a good deal longer than I, once estimated that no more than one-fourth of the average symphony orchestra audience attended concerts to hear the music. I could not help thinking of the statement Monday night as a capacity benefit crowd thronged into the Auditorium Theatre to hear Antonia Brico conduct her first local concert in 35 years.

During the two years since the Judy Collins-Jill Godmilow documentary attempted to make her the Albert Schweitzer of the women's movement, her ability to attract listeners nationwide has continued to increase. Much of it is not doubt due to the combination of factors Ron Dorfman isolated in the program's Brico biography –guilt, anger, curiosity, and admiration for her determination and tenacity. The film made its points well, and the emotional involvement produced would be expected to carry over into the concert hall.

But is she any good? Was sex discrimination the culprit in the collapse of her career after excellent training here and in Germany? Or was she simply another of those strong starters who lose momentum after the novelty of a new face –or in her case, figure—has lost its appeal? She was discriminated against, no doubt about it. To have made an international conducting career as a female, one would have had to be so good that both orchestras and audiences regarded you as irreplaceable. It has always been that way with oppressed minorities. To succeed you have to try harder than anyone else. And in the arts, there is the matter of talent (Willis, Jan. 13, 1976).

Willis questions why Brico was not more successful and states clearly that minorities must “try harder than anyone else.” Leginska and Brico, with their fortitude, determination, and undeniable talent opened an avenue paved for future

non-male conductors, in this case ushered in with the help of Judy Collins and her celebrity status.

The second important event of 1974 for women conductors materialized at the Cabrillo Music Festival in Aptos, California, for which Victoria Bond was asked by the distinguished conductor, Dennis Russell Davies, to serve as assistant conductor. This festival featured women composers as well. Bond was not only a conductor in this festival, but able to conduct performances of several of her own compositions, including *Suite aux Troubadours* for voice and five instrumentalists, and *C.A.G.E.D.*, for strings (Lepage, 1980, p. 4).

Jack Benson, from the Santa Cruz Sentinel touted a “new direction” that the Cabrillo festival would take. This article captioned, “Victoria Bond Steals Cabrillo Festival’s Opening Concert.” suggesting the focus would be towards women as five of the seven new composers showcased in the program:

[T]he...one of whom really stole the show. This was Victoria Bond, a charming young lady whose musical talents seem boundless....This was only the beginning, however, for now Miss Bond took stage to combine her talents as a singer and instrumentalist with those of composer and conductor (as cited in Lepage, 1980, p. 5-6).

Although it opens with the trite introduction of “a charming young lady,” the review highlights Bond’s obvious musical talents in performing works of other women in addition to her own.

Although Bond does not currently occupy a top orchestral position in the United States, she continues to be a major force in music through both conducting and composition. Having received her BA in composition from the University of Southern California, she pursued conducting and composition at the Juilliard School

and became the first woman to graduate with a doctorate in orchestral conducting from the Juilliard School in 1977. Dr. Bond currently produces Cutting Edge Concerts New Music Festival in New York and frequently delivers pre-concert lectures for the New York Philharmonic and for the Metropolitan Opera's HD simulcasts (Bond, Victoria. Personal interview. Sept 4, 2014).

Since Brico's brief flurry of attention in 1974, conducting positions have been slowly filled by women. In the 1990 season, seven women conducted American symphony orchestras with a budget of \$1,000,000 or more. At this time there were 91 orchestras at this level, none of which had a female music director. However, by 1998, four women had assumed the direction of orchestras with budgets above \$1,000,000: Catherine Comet, Gisele Ben-Dor, Marin Alsop, and JoAnn Falletta (Henry, 1991). To iterate previous statistics, as of 2014, five women hold seven music director positions for orchestras with artistic budgets of \$1,000,000 or more.³²

Many women possess the talent, musical ability, and leadership skills to direct these top symphony orchestras across the country, and in the future many more young aspiring women will likely lessen the disparity in symphony conducting gender percentages. Additional contemporary women who have made strong impacts on the music world through overcoming barriers in conducting, mentorship

³² Marin Alsop – Baltimore Symphony Orchestra; JoAnn Falletta – Buffalo Symphony Orchestra, Hawaii Symphony Orchestra & Virginia Symphony; Anu Tali – Sarasota Orchestra, Mei-Ann Chen – Memphis Orchestra; Carolyn Kuan – Hartford Symphony

or education, and/or performance include, Diane Wittry, Mei-Ann Chen, and Carolyn Kuan.³³

Two American Symphony conductors, JoAnn Falletta and Marin Alsop, have made enormous impacts in the field of symphonic conducting in recent years. Like Brico and Leginska, Falletta and Alsop have conducted ensembles that they organized themselves in order to gain valuable experience. As an undergraduate at Mannes in the 1970s, Falletta conducted the Jamaica (New York) Symphony, which later became the Queens Philharmonic (Kozinn, 1985), while Alsop founded the Concordia chamber orchestra in New York in 1984 (Pendle, 2001). Both Falletta and Alsop attended the Juilliard School.

Having completed her doctorate in conducting from Juilliard in 1989, Falletta became the music director of the Denver Chamber Orchestra (1983-1992), the San Francisco Women's Philharmonic (1986-96), the Virginia Symphony (1991-current), the Long Beach Symphony (1989 - 2000), and the Buffalo Philharmonic (1998 - current) (Barber & Bowen, 2014). Currently, Falletta serves as the music director of the Buffalo Philharmonic, Hawaii Symphony Orchestra, and the Virginia Symphony Orchestra and serves as Principal Guest Conductor for the Brevard Music Center. She has guest conducted throughout North America and with the most prominent orchestras of Europe, Asia, South America and Africa. This record places her, along with Marin Alsop, in the top echelon of American women conductors.

³³ There are several websites of women conductors. See "The Kapralova Society" <http://www.kapralova.org/CONDUCTORS.htm> and Jessica Duchén's Classical Music Blog, "JDCMB" <http://jessicamusic.blogspot.com/2013/09/fanfare-for-uncommon-woman-conductor.html>

Alsop was born in New York City into a musical family, both her parents played in the New York City Ballet Orchestra. Alsop's path was clear from a young age after she attended a Young People's Concert led by Leonard Bernstein in the 1950s. She recounts a telling experience that may explain her terrific determination and spirit in conducting: When she was at the Juilliard School at the age of 12, she informed her teacher that she intended to become a conductor, to which the teacher responded, "Girls don't do that." After she talked with her father about this incident, he responded by buying her a box of batons (Macleod, 2000). Drawing on her talent and perseverance, she became Bernstein's protégée after attending Yale and receiving her MM from Juilliard (Wigmore, 2014).

Currently, Marin Alsop has come the closest to breaking the glass ceiling for women in symphonic conducting. In 2007, she became the first female music director of a major American symphony orchestra – the Baltimore Symphony. In addition to her Baltimore position, she is music director with the São Paulo State Symphony Orchestra and holds conducting positions with the Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, City of London Sinfonia (Coghlan, 2013).

Alsop has garnered numerous awards, including the MacArthur Fellowship in 2005. She is the first and only conductor to be selected for this "five-year grant to individuals who show exceptional creativity in their work and the prospect for still more in the future. The fellowship is designed to provide recipients with the flexibility to pursue their own artistic, intellectual, and professional activities in the

absence of specific obligations or reporting requirements.”³⁴ Alsop, like the other women discussed in this chapter, holds many titles of “first.” She was the first female to be awarded the Koussevitzky Conducting Prize and win the Leopold Stokowski Conducting Competition (1989), the first female to conduct the Boston Pops (1990) and the Los Angeles Philharmonic subscription concert (1991).

In 1992, Alsop was named music director of the Cabrillo Contemporary Music Festival in Santa Cruz, California, where she continues to promote not only new music, but also young and talented composers and conductors (Wigmore, 2014). Her strong advocacy for women’s equality in music has done much to encourage the advancement of women on the podium. She is the founder of the Taki Concordia Fellowship program (2002), which offers talented young women the opportunity to “learn and make mistakes – all the things that are so critical to one’s development” (Coghlan, 2013).

Alsop is discussed last because of the recent 2013 gender-related media flurry following her “Last Night of the Proms” performance, the culminating evening from the British Broadcasting Corporation’s (BBC) Summer Music Festival. Alsop was particularly spotlighted because she was the first woman conductor ever to lead this distinguished last evening concert. In an interview with Alexandra Coghlan (2013), Alsop discusses being the first woman to conduct the “Last Night of the Proms” and her disappointment with the continued number of “firsts” that persist for women conductors. Alsop remarked, “All I can say is that I’m hoping that there

³⁴ See more at: <http://www.macfound.org/fellows-faq/#sthash.F3YokQRn.dpuf>

will be a fat succession of many women once I break through the sound barrier”
(Coghlan, 2013).

Before we progress to the next section of research, it is important to clarify that there are many other women conductors who have made and continue to make significant musical impacts in the United States such as Susanna Mälkki, Diane Wittry, Kate Tamarkin, Catherine Comet, Gisèle Ben-Dor, Mei-Ann Chen, Beatrice Brown. Currently, there are many female conductors around the world who are influencing the direction of orchestral conducting through their music making, teaching, and mentoring.³⁵

³⁵See “The Kapralova Society” <http://www.kapralova.org/CONDUCTORS.htm> and Jessica Duchén’s Classical Music Blog, “JDCMB” <http://jessicamusic.blogspot.com/2013/09/fanfare-for-uncommon-woman-conductor>

3. METHODOLOGY

This research examines perceptions of gendered traits and characteristics among symphony conductors from three different populations: young emerging conductors, current professional conductors and teachers, and professional symphony musicians. Defining solutions to gender imbalance is complicated and requires a thorough identification and understanding of key issues and general perceptions of gendered leadership. This chapter discusses gendered views and topics and intends to explain the continuing bias against female conductors.

Three distinct methodologies orient this study: ethnography, critical ethnography, and a quantitative questionnaire survey. Prior to each project, the author requested permission and was granted approval from the University of Washington Human Subjects Division (See Appendix A, B, & C). Additional information concerning the description of procedures and scope of research was provided to all participating professional conductors (See Appendix B.2 & B.3) and participating professional orchestras (See Appendix C.1 & C.3).

3.1 Ethnographic Methodology At The Pierre Monteux School

Initially, ethnographical research allows a global understanding of gender issues in symphonic conducting. Creswell (2012) defines ethnographic designs as qualitative procedures for “describing, analyzing, and interpreting a culture-sharing group’s shared patterns of behavior, beliefs, and language that develop over time” (p. 462). Ethnography requires considerable amount of time in the field as the ethnographer engages in “interviewing, observing, and gathering documents about

the group” in order to understand shared conduct, values, and communication (Creswell, 2012, p. 462).

Because my research focuses on the progress for female conductors, my first step requires an inquiry into the current status globally of young conductors who have completed at least their bachelor’s degree in music.³⁶ The Pierre Monteux School (Monteux), which features a six-week summer program during which conducting students both conduct the orchestra and perform on their primary instrument with the orchestra, allowed excellent opportunities for me to develop relationships among similar musicians with shared values, education, and musical understanding.

According to Creswell (2012), one-on-one interviews are ideal for participants who are interested in sharing ideas, articulate, and not hesitant to speak. Creswell (2012) distinguishes several types of interviews: structured, semi-structured, and unstructured. Semi-structured interviews include a predetermined set of questions (See Appendix A.2) yet allow flexibility to explore areas in more detail if needed (Creswell, 2012). One-on-one semi-structured interviews permitted me to question Monteux conducting students on their perceptions concerning women in the conducting profession and on their personal experiences, which allowed rich and well-rounded discussions concerning aspects of gender. No time limit was imposed in order to encourage students to speak freely. Some students answered with quick or pointed responses, whereas others elaborated at length.³⁷

³⁶ All students interviewed, except for one female student, had completed at least their master’s degree in music.

³⁷ Student transcripts can be viewed in Appendix A.6

This portion of the study intended to examine the current situation of women symphonic conductors in the United States through the lens of young up-and-coming conductors of both genders, based on what I hoped would develop emerging topics on the cause of possible gender bias.

3.1.1 Positionality

Initial interviews were conducted in the summer of 2012. At that time, I myself was a 3rd year conducting student at the Pierre Monteux School. During my first summer in 2010, I had been one of 2 female conductors out of 17. The other female conductor dropped out of the conducting program after the first week. The second year (2011), I was one of 2 female conductors out of 20, and in the third year (2012), one of 6 female conductors out of 20.

The Pierre Monteux School offers an intensive and demanding performance-training program for emerging professional musicians. All students must audition and supply reference letters in order to be considered for admission, facing high performance standards. Audition requirements for all conducting students include a DVD of their conducting and a CD of their instrumental capabilities.⁹ For those admitted, repertoire for the summer program includes a total of 60 pieces. From among these 60 pieces, Maestro Michael Jinbo selects repertoire for 6 full symphonic concerts and 2 chamber music concerts, with the remaining pieces set for student conductors to prepare for reading sessions during the week. Each week entails seven master class orchestra rehearsals. All concerts are led by student

⁹ For more information on the Pierre Monteux School, please see: <http://www.monteuxschool.org/index.html>

conductors except for one concert, conducted by Maestro Jinbo, in honor of Pierre Monteux and Charles Bruck.

My role during the Monteux interviews was as a participant observer. As a student at the Monteux school myself, I experienced all lessons in the same format as all other students. We performed symphonic music on our given instruments, had our conducting lessons in front of the orchestra, and watched all lessons given during rehearsals. Typical podium time for students was half an hour per week during non-performance weeks and an hour and a half during performance weeks.³⁸

Although at least 15 years older than other participating conductors, I was nonetheless able to develop a connection of trust with them as I was undeniably a fellow student going through a similar learning process and undergoing anxieties as much as any of them. Rehearsals and concerts can prove extremely stressful yet educationally rewarding. Student conductors are allotted little time to prepare as they are given their weekly assignments after the Sunday afternoon concert, leaving them only Sunday evening and Monday to prepare before rehearsals and reading sessions begin Tuesday at 9:00am.

Immersed in daily rehearsal schedules and activities, I found the Monteux school gave me a unique vantage point from which to view traits, perceptions, and styles of participating conductors. Because I was able to intermingle in their daily activities, I developed collegial relationships and friendships with all Monteux students. These connections enabled unique insights into the lives and thoughts of emerging conductors, as I was able to observe behavior not only in rehearsals, but in

³⁸ Non-performance weeks meant students did not conduct the Sunday afternoon concert.

discussions before and after rehearsals as well as during lunch, community dinners, and parties. Such immersion constitutes an important component of the ethnographer's fieldwork experience (Emerson, Fretz, & Shaw, 2011).

Each evening, I wrote in a personal journal, describing each day's events and important lessons learned. It is important for an ethnographer to document specific events, activities, and emotional responses in order to get a clear picture of the lives of others (Emerson, Fretz, & Shaw, 2011). This journal was for my personal use and I referred to it to help me remember specific events. Writing entries at the end of the day rather than on the spot during interviews allowed me to fully engage with other students and to keep our conversations private. I believe that, because I was able to establish close personal bonds based on trust and mutual respect with other Monteux students, they felt they could be open and honest with me through the one-on-one interview process.

3.1.2 Procedure

Conducting students at the Pierre Monteux School had extensive knowledge of music. Having the opportunity to watch and talk with these musicians in such a rigorous musical setting provided rich details concerning gender in the context of symphonic conducting. Various conductors had more experience than others, but all students had the basic desire, interest, and capability required to become a professional conductor.

Diversity factors present in the sample of conductors included age, which ranged from 21 to 31, and gender, with a total of fourteen men and six women, including myself. I interviewed five women and seven men to keep the ratio of men

to women close. Sexual orientation varied among the sample, significant because many emerging topics centered on feminine versus masculine characteristics and traits.³⁹ Participants included four gay men, one gay woman, three straight men, and four straight women. Only one participant was married and none had children.

To preserve confidentiality, all students referenced in the study have been allotted pseudonyms and are identified by such words as “student musician” “female student conductor,” or “male student conductor.” At times, I use terms such as “professional female conductor,” “female conductor,” “conservatory,” or “regional city” in order to protect the identity of the students and professional conductors.⁴⁰

Because I was a participant, I assume my presence presented a factor that affected the nature of the information collected. My intention throughout this process was to encourage honest conversations. I was able to talk freely with students, which, as I kept in mind, was a necessary consideration throughout this research.

The Pierre Monteux School is located in a rural area in Hancock, Maine. Housing varied from on-site dorm rooms to guest homes as far as seven miles away. It was not possible to hold all interviews in the same location; therefore I conducted all interviews at the participants’ places of residence or at my residence.

I encouraged dialogue to keep the interviews comfortable. Some interviewees were comfortable talking about gender bias whereas others were

³⁹ Gender traits are discussed in detail in Chapter 6.

⁴⁰ Confidentiality was an important component of my interviewing process. Because there are limited conductors in cities across the country, I omitted the names of professional conductors of major orchestras or conservatories to protect the identity of the students and at times to protect the professional conductor’s anonymity.

reticent to discuss it. From my perspective, several students tended to give answers they felt were the “right” answers according to a certain set of progressive values, otherwise known as “politically correct” answers. Other students were outspoken about their perceptions of gender. All interviews were conducted around a set of leading questions and lasted between 20 and 90 minutes.

3.2 Critical Ethnography - Professional Conductor Interviews

The second phase of this study included critical ethnographies, which allowed me to address questions concerning the low number of females in the professional symphony arena and to identify views of professionals in the conducting field who carry musical and pedagogical importance. Clear topics emerged from the Monteux interviews, from which I prepared a list of questions (see Appendix B.1) to discuss with 5 female and 3 male professional conductors. Creswell (2012) identifies critical ethnographies as “a type of ethnographic research in which the author is interested in advocating for the emancipation of groups marginalized in our society” (p. 467). This portion of the survey was clearly non-neutral as my intention in this part of the research was to find answers in order to advocate change for women conductors. Major components specific to my research include empowering musicians and teachers by providing them as much current information and data as possible in order to challenge the status quo. My hope is to compile concrete, easily accessible information that will benefit conducting teachers and mentors and for conductors of both sexes.

These professional conductors’ comments and thoughts provided clarity for a better understanding of student interview emergent themes. Upon reflecting on

the research design, I noted an excessive number of questions and narrowed them down for each professional conductor. These interviews lasted from 30 – 52 minutes and covered topics on advantages of female conductors, current changes in the conducting field involving gender, dress expectations, gendered gesture, double standards, conducting pedagogy questions, and personal observations of what is currently happening concerning gender in conducting. After transcribing the conversations, I sent each conductor a printed version of possible quotes that I might extract from their interview, making sure they were comfortable with my record. At that time, participants were given the option to amend or delete their comments.

3.2.1 Other Aspects Of Interviewing Process

During all interviews, I used either a Sony PCM-D50 Linear PCM recorder or the “Instant Rec” app from my iPhone 4. I transcribed all student interviews over the year following the summer of 2012. Analyzing transcripts enabled me to define questions and topics to be discussed with professional female conductors and conducting professors JoAnn Falletta, Victoria Bond, Diane Wittry, Kate Tamarkin, and Susan Deaver as well as with male conductors and conducting professors Michael Jinbo, Gustav Meier, and Nikolas Caoile. I transcribed all professional conductor interviews although, as previously noted, I am including only selected quotes rather than entire interviews of professional conductors. The time investment for this process was substantial. I backed up all audio files on an external hard drive, copies to be retained until June 2015.

These exchanges with student and professional conductors broadened the delineations of my self-perception and perception by others. Each conductor conveyed a variety of experiences, some being more willing than others to offer transparent thoughts and feelings. It became clear over the course of the interview process that the conducting profession is in a state of change, a transition which may soon reach the tipping point, resulting in a significant increase in the number of females in leadership positions among American symphony orchestras.

3.3 Quantitative Questionnaire Survey - Professional Symphony Survey

Musicians in symphony orchestras are the most critical element to music making. They provide the ultimate sound, which the conductor interprets from the score. The final methodology used was an online questionnaire survey administered to professional musicians across the United States (See Appendix C.2). Of these orchestras, 22 were led by a female music director and 22 by a male music director.⁴¹ In total, 134 participants responded to this anonymous survey. The survey requested some personal information including gender, age, and years of professional service, in order to develop a general understanding of the make-up of professional musician participants. Additional information, such as the gender of the musician's current music director and the number of female conductors under whose direction the musician has performed in the last five years, was also included to validate interpretation of the findings. Full statistical results can be viewed in Appendix E. Also included were leading questions to obtain descriptive information,

⁴¹ Orchestras that were sent surveys are listed in Table 3.1

structured, closed-ended questions regarding gender and leadership qualities, and the option to provide further written comments.

For this survey, of the 80 female participants and 54 male participants, 51% were 51 years or older, 19% were 41-50 years of age, 19% were 31-40 years of age, and 11% were 21-30 years of age. Of these musicians, 53% performed in orchestras as their primary source of income, 31% performed in orchestras as freelance musicians, 22% performed in regional orchestras, 8% claimed other, and 1% performed in a community orchestra. The majority of professional musicians had worked with 2-3 female conductors in the last five years (42%). Of the remaining musicians, 27% had worked with 0-1 females and the same number with 4-9 females, while 2% had worked with 10 or more female conductors in the last five years (See Appendix E for more demographics).

Sending surveys to musicians across the country involved more complexities than I expected. I chose to survey 44 orchestras because I wanted to sample an orchestra with a male conductor and one with a female conductor at each artistic budget category. From data provided by the League of American Orchestras (2014), I found there to be a total of 22 female music directors listed in budget group categories of \$225,000 or more.⁴² I selected those 22 female led orchestras and then randomly selected 22 out of the 237 orchestras with male music directors in the same budget categories (See Table 3.1).

⁴² Of these 22 orchestras, there are 18 female conductors. JoAnn Falletta, Marin Alsop, and Mei-Ann Chen have multiple orchestras.

Table 3.1 Selected Orchestras for Professional Musician Survey

Overall budget /Artistic budget	Male Music Directors	Female Music Directors	Female Music Directors	Orchestras in Survey
Group 1 - \$16,100,000 and greater/ \$9,100,000 +	29	1	Marin Alsop	Baltimore Symphony Orchestra Seattle Symphony Orchestra
Group 2 - \$7,200,000 to \$16,099,999/ \$3,500,00	19	1	JoAnn Falletta	Buffalo Philharmonic Orchestra Grand Rapids Symphony
Group 3 - \$2,600,000 to \$7,199,999/ \$1,000,000	21	5	Anu Tali Carolyn Kuan JoAnn Falletta* Mei-Ann Chen	Sarasota Orchestra Hartford Symphony Orchestra Hawaii Symphony* Virginia Symphony Orchestra* Memphis Symphony Orchestra Orlando Philharmonic Orchestra Arkansas Symphony Orchestra Santa Rosa Symphony Knoxville Symphony Orchestra Wisconsin Chamber Orchestra
Group 4 - \$2,000,000 to \$2,599,999/ \$685,000	27	5	Diane Wittry Jane Glover Kayoko Dan Laura L. Jackson Mei-Ann Chen	Allentown Symphony Orchestra Music of the Baroque Chattanooga Symphony Reno Philharmonic Orchestra Chicago Sinfonietta New West Symphony Orchestra Greenville Symphony Orchestra Evansville Philharmonic Orchestra Eugene Symphony Fresno Philharmonic Orchestra
Group 5 - \$965,000 to \$1,999,999/ \$470,000	57	4	Elizabeth Schulze Jeannette A. Sorrell Joana Carneiro Rachael Worby	Maryland Symphony Orchestra Apollo's Fire: Cleveland Baroque Berkeley Symphony Orchestra MUSE/IQUE Stockton Symphony The Santa Fe Symphony Orchestra Hilton Head Symphony Orchestra Anchorage Symphony Orchestra
Group 6 - \$500,000 to \$964,999/ \$225,000	84	6	Frances Steiner Anne E. Harrigan Barbara Day Turner Janna Hymes Kate Tamarkin Marin Alsop	Chamber Orchestra of South Bay Billings Symphony Orchestra San José Chamber Orchestra Williamsburg Symphonia Charlottesville Symphony Society Cabrillo Festival of Contemporary Music Peninsula Music Festival New Bedford Symphony Orchestra York Symphony Orchestra Savannah Philharmonic Greenwich Symphony Orchestra Bay-Atlantic Symphony

*Conductor holds multiple positions at this level

After ascertaining the number of female music directors at each level, I entered the remaining orchestras with male music directors in the appropriate

budget into an online randomizing program available at www.Random.org. Once the program randomly had ordered the orchestras, I selected a corresponding number of orchestras from the top of the list.⁴³

One problem encountered with the online survey arose due to the fact that the orchestras' administrators were in control of when and whether to send on the survey to their musicians. I attempted to obtain a confirmation from each orchestra; however, many did not respond to my emails. Creswell (2012) discusses this problem as a concern of "low response rates from email and web-based surveys" (p. 384). Additionally, this method of sampling is biased toward a specific demographic that uses computers. Although all symphony orchestras posted web addresses, problems arose in getting through to all of them due to issues involving Internet junk mail filters and Internet security.

Before delving into the emergent themes from the Monteux interviews, I would like to define the job of a conductor from a historical perspective as well as a student conductor's perspective. The conductor today is a nineteenth-century development, which evolved from audibly beating time "with a scroll of paper or wooden stick being pounded on a desk, table or floor" (Sargeant, 1975, p. 452). Prior to the 1800s, this task had been the job of the harpsichordist, first violinist, or composer. During the 1900s, when music tastes shifted to emphasize the virtuosity of specific performers, the role of conductor changed from "an important participant...to...a dominating figure" (Jepson, 1975, p. 15). Conducting has since become a specialized profession.

⁴³I used the website "Random.org" a site which will randomize set lists.
<https://www.random.org/lists/>

Ideas of what a conductor is or should be like have evolved enormously over the years. This is apparent throughout the interviews. Gustav Meier (2009)

describes the conductor's job:

... [A] conductor must be able to read and understand the score; know the various clefs; be familiar with transposing instruments; imagine sound, colors and textures; develop a deep and true musical concept; and decide how to communicate and lead most effectively through physical gestures (p. 3).

This description emphasizes a conductor's thorough knowledge of the score and the ability to project this knowledge physically to the musicians. Coming from a different perspective, Russ, rather than defining what musicians want from a conductor, described what musicians do *not* want.

A conductor is such a strange being. You have to think, no conductor is going to be perfect.... But what is the absolute worse persona to have in a conductor? I think the worse possible conductor is someone who is indecisive, and who is incapable of being clear, or able to help an orchestra play together as much as they would play together without a conductor (Russ. Personal interview. July 8, 2012)

Leading an orchestra is a sophisticated interaction between a conductor and the musicians. It requires nonverbal communication by the conductor based on thorough knowledge of the music, listening skills, and clear gestural indications. Collective musicality takes place via the performances of many individual players in collaboration with the conductor, who serves as the "ear" and sculptor of the orchestra. A conductor's job is to listen to sound production of the collection of musicians, and through gestures, language, and personal expression, manipulate sound and sound quality.

The following sections explore four themes concerning gender and conducting from the perspective of emerging conductor interviews. They include:

1. Physical Presentation
2. Gesture
3. Leadership
4. Need for more qualified women in the field

Each section defines the theme, elaborates on the common and possible divergent trends between previous research and current research, and compares these findings with responses from Monteux student conductors, professional conductors in the field, and current professional symphony musicians who completed the study's survey.

To summarize, my goal is to identify specific traits, the cultivation of which might help women to better succeed in the conducting field in the United States. To this end, I examine gendered conducting traits based on the musical perspectives of emerging and professional conductors and professional symphony musicians, as well as from non-musical perspectives such as business models.

4. ETHNOGRAPHIC AND QUANTITATIVE STUDIES

“I’ve been a woman for a little over fifty years, and have gotten over my initial astonishment.” – Nadia Boulanger, conductor, composer, teacher

4.1 Physical Presentation

In a phone interview the author conducted, the first and most emphatic words spoken by Gustav Meier concerning gender were, “The main thing is that there is *no* difference between the men conductors and the women conductors. There is *no* difference” (Meier, Gustav. Personal interview. Aug 31, 2014). These are powerful words from a globally respected conducting pedagogue, yet differing perceptions of male versus female conductors persist.

Our culture professes to embrace change toward equal opportunity, yet according to Heilman & Eagly (2008), contradictions remain between perceptions of women and expectations of leaders, which continue to cause prejudice against female leadership. Women are assumed to possess specific gender-related traits or characteristics such as collaboration and nurturing qualities of “warmth and niceness.” However, such traits are not considered to be those typically required in leadership positions (Heilman & Eagly, 2008, p. 394). Monteux conducting student Marie said, “A characteristic that I think is often labeled as female... is sort of a hesitancy or a hesitation rather than to come down hard on people. I don't know if that necessarily has anything to do with being female on the podium, but often times we are perceived as being a little less authoritative” (Marie. Personal interview. July

15, 2012). Identifying women with adjectives such as “less authoritative” or “hesitant” undermines the perceived effectiveness of female leadership. This immediately places a hurdle in front of women who seek leadership positions.

Physicality can comprise another way of differentiating gendered leadership behaviors of conductors. Conductors use facial expressions, body gestures, and voice inflection during rehearsals and/or performance. In a March 2014 television interview, famed Finnish conducting pedagogue Jorma Panula used outright gender-biased language to ridicule female leadership in response to the question of whether it was “good that women enter the [conducting] profession and become conductors.” Panula’s answer was emphatic.

No! What the hell, we have men already. It is such a limited profession... They can try, but it is a completely different deal. I can’t comment on media or public opinion. But women... Of course they are trying! Some of them are making faces, sweating and fussing, but it is not getting any better – only worse! They can come [to my master classes] and try. It’s not a problem – if they choose the right pieces. If they take more feminine music. Bruckner or Stravinsky will not do, but Debussy is okay. This is a purely biological question (as cited on Lebrecht’s blog page).⁴⁴

Panula continues by saying that women do not have the innate⁴⁵ power of a conductor, indicating that only men have the power to lead and conduct a group of musicians.

Panula’s comments bring up many significant gendered perceptions. First, he says that women are trying by “making faces, sweating and fussing,” which suggests

⁴⁴ Original article at <http://www.mtv.fi/uutiset/kulttuuri/artikkeli/jorma-panula--nainen-ei-sovi-kapellimestariksi/3132774>. This article was translated on Norman Lebrecht’s blog page on March 31, 2014 at <https://www.artsjournal.com/slippeddisc/2014/03/women-conductors-its-not-getting-any-better-only-worse.html>

⁴⁵ "Innate - Existing in a person (or organism) from birth; belonging to the original or essential constitution (of body or mind); inborn, native, natural., adj." *OED Online*. Oxford University Press, September 2014. Web. 23 September 2014.

that a woman who tries to conduct is working too hard and thus appears somewhat absurd. Second, he advocates the choice of “feminine music” for women based solely on “biological” limitations, proposing a gendered quality to music itself. This suggests that while it is acceptable for men to conduct both “masculine” and “feminine” music, women should be strictly limited to the “feminine” portion of the musical repertoire. Lastly, he talks of innate power, which suggests that power is defined by gender and physical strength rather than musical or intellectual fortitude. Such comments are both disparaging and discouraging to women. Yet, these pronouncements strongly direct our attention to what can be perceived by physical presentation with gender being an easily visible characteristic.

Hiring or non-hiring of performers based upon gender remains difficult to prove conclusively. Before the 1970s and 1980s, professional symphonic music directors typically chose orchestra members independently, and consequently the vast majority of symphony musicians were male. This gender-informed selection process changed once major symphony orchestras altered their audition policies to address sexual discrimination after the Equal Rights Amendment was put into effect by Congress in 1972 (United States Commission on Civil Rights, 1981). During this transition of policy, orchestral openings became widely advertised through union papers while audition committees began to include members of the orchestra rather than consisting of the conductor or the section principal alone (Goldin & Rouse, 2000).

Concerning gender proportions of symphony musicians, Goldin and Rouse’s (2000) pivotal study concerning the implementation of blind auditions during the

1970s and 1980s provides important information on the gender percentages and furnishes an excellent context for examining of the cultural climate for women conductors. According to Goldin and Rouse (2000), the adoption of blind auditions, or use of a screen or visual barrier to conceal the identity of the instrumental candidate, is a factor causally related to the rise in gender equity among symphony musicians. The screens employed usually consist of some type of sound porous cloth that resembles a room divider. In order to conceal a candidate's gender, many orchestras place carpets on the floor in order to muffle sound created by an individual's gait, or heels. Candidates are assigned a number so the jury can keep track of each performer, and their identities typically revealed only after the last blind round (Goldin & Rouse, 2000, p. 722). Such screened auditions have played a significant role in the advancement and placement of women instrumentalists in U.S. orchestras. The New York Philharmonic offers a representative example. After having one of the lowest percentages of women instrumentalists prior to 1970, its employment of female instrumentalists had risen to 35% by 2000 (Goldin & Rouse, 2000, p. 717). By 2014, female employment in the New York Philharmonic had increased even further, to 43%.⁴⁶

While gender equality of professional instrumentalists has increased over the past four decades in the United States to near equal status, the rate of increase in the number of female professional conductors has not followed suit. Blind auditions allow female musicians to demonstrate their skill while removing the possibility of

⁴⁶ Accessed from New York Philharmonic website on June 14, 2014.
<http://nyphil.org/about-us/the-orchestra/musicians-of-the-orchestra>

discrimination based on such factors as gender, race, age, and overall appearance,⁴⁷ and thus have resulted in concrete data indicating an upward trend of female symphonic instrumentalists. Goldin and Rouse's (2000) study is an important component to my research as it offers evidence that a blind audition procedure, which removes gender as well as other aspects of visual appearance, encourages impartiality in the hiring process. However, blind auditions, to date, are not a practical option for conductors. This leads to the question of whether and to what degree visual perception hinders the progress of female conductors.

Many students and professionals profess to value gender equity yet clearly maintain an equivocal stance toward the issue in practice. Several professional and student conductors that I interviewed described themselves as blind or oblivious to gender. Participants responded with various neutral answers concerning gendered gesture, language, or character traits. Monteux conducting students Mark and Larry responded respectively, "I don't see the gender or the sex of the person" and "To a certain extent...there are times I look out of curiosity." Conducting professor Nikolas Caoile claimed,

I really have never thought about gender....I have always focused on was that everyone comes up with their own individual physical vocabulary. Whether you are long or short, or broad or skinny or whatever, you can move in a certain way that makes sense for you. And so that is how I teach those people (Caoile, Nikolas. Personal interview. Aug 21, 2014).

And finally, Diane Wittry mentioned that she does not spend time worrying about gender but would rather spend her time developing her own unique skills that she

⁴⁷ Instrumental technique could mean embouchure for a wind player or bow grip for a string player. Appearance could mean a style of clothes, or how a person dresses. Is the candidate skinny or fat, pretty or unattractive? Does the candidate look a certain way?

can “bring to the table... because you can change some things and you cannot change other things” (Wittry, Diane. Personal Interview. Dec 9, 2013). These are admirable and optimistic comments, as these individuals want to assume that leadership recognition is gender neutral. However, based on my interviews and questionnaires, glaringly inequality continues to dominate perceptions and practices in the field of symphonic conducting.

A woman’s presence on the podium inevitably differs from the established male norm. Gender is the first physical attribute of presentation of conductors. The following two sections identify characteristics of how conductor dress and language may present themselves to the orchestra and compares observations of professional musicians with those of professional conductors and teachers.

4.1.1 Dress

“The tuxedo needs a few alterations” – Cindy Browne Rosefield, bassist

How women dress significantly influences perceptions of leadership, according to the professional musician survey. Respondents claimed that women’s attire affects musician’s perception of leadership 47%, almost twice as much as men’s dress at 26%. Despite the double standard, this statistic is important for women to recognize. Strategically, female conductors need to dress in a manner that presents them in the most positive light as a leader. This professional music survey does not indicate what type of clothing aligns with this goal but reveals the prescription that a female conductor must be conscious of how she will be perceived

women have coped with expectations for conductor dress, though some female conductors do opt for feminine styles.

Concern over “what to wear” can be a daunting dilemma for women as they encounter additional gender stigmas. According to Bartleet (2008), regardless of the way a female presents herself on the podium, she will always be perceived differently than a male who may assume the same style; for women, sexuality will be primary and talent will be secondary in the viewers’ minds. As a result, women have had to concern themselves with deciding what to wear to avoid potential judgments such as too alluring, too feminine, or too masculine.

From the outset, the media fixated upon dress as a point of distinction of women in music. For instance, a 1915 headline in *The New York Press* describing Leginska announced, “Energetic English Pianiste Tries Hard as She Can to Be Like a Man; Wears Short Hair, Mannish Suit, with Long Sleeves and Something Suspiciously Like a Skirt, Thus Ridding Herself of Frills” (as cited in Macleod, 2001, p. 101). Leginska attempted to remove gender from consideration in her performances by way of dress. Fortunately, today, women have the advantage of having observed women predecessors emulating (or changing) the expected conductor’s uniform, yet unspoken conditions remain as to what constitutes appropriate dress for their gender.

During her early years in the 1980s and ‘90s, Falletta’s concert dress echoed Leginska’s. When she conducted the Bay Area Women’s Philharmonic and the Denver Chamber Orchestra, she wore tuxedo tails, while in Long Beach, she may have worn skirts, or black and white outfits. While conducting in the South, she

always wore dresses “to avoid appearing masculine” (Beigel, 1990, Sep 09). At that time, Falletta was trying to establish herself as an equal in a male dominated industry, while at the same time retaining her gendered identity.

Some women, such as Diane Wittry, have arrived at their own comfortable dress style. Wittry changes her dress according to what she thinks will work with the music being played “whether it is a skirt or pants.... If I wear pants, I always wear some sort of jacket, but not a tailored – not a male jacket, but a woman’s jacket” (Wittry, Diane. Personal Interview. Dec 9, 2013).

Monteux interviews suggest that dress and physical presentation continue to be important topics relevant to women conductors. Conducting student Julian mentioned that, unlike women, when men “dress professionally and step on the podium, there’s not the element of sex there... but [with] women, there is a little bit of a fashion element.... Are their nails painted or are they not? Is their hair back or is it up?” (Julian. Personal interview. July 21, 2012). The factor of “sex” concerning conductors comes into play only with women. Conducting student Russ indicates, “Clothes are a big thing because that is something that is... [a] societal normal that [women] do differently. A similar thing would be the way they wear their hair or shoes” (Russ. Personal interview. July 8, 2012).

Current fashion for women encourages a more traditionally feminine aspect, yet in conducting, women are still looking for the perfect balance. Expected dress for women in leadership roles tends to de-emphasize female sexuality and erase gendered traits that are considered feminine or weak. An example of this would be the female version of the power suit, or a suit meant to imitate masculine style,

“based on a ‘male construct’ and worn with tied back hair” (Wolfe, 2014, Oct 25). The overwhelming precept is to de-sexualize the dress, or make it less feminine. Professional conductor and teacher Kate Tamarkin chooses to “neutralize a little” with clothes including “palazzo pants...because they look like a skirt when you are standing still, but when you move they look like pants...[which] is a great middle ground. And...a...jacket[with] colors on top” (Tamarkin. Personal interview. Jan11, 2014). Tamarkin feels that female conductors no longer need to look like a “jock or something,” as opposed to when she first started in conducting, when “women wore little bow ties and little tuxedos” (Tamarkin. Personal interview. Jan11, 2014).

Conducting student Larry spoke of his teacher’s style of dress and how he felt it expressed not only her masculinity, but also her leadership style.

[T]his is a woman who has pretty much worn khaki slacks the entirety of her life and is kind of the button down shirt and such. And she also ...sees herself wearing the pants in a relationship....[T]here was a story she told me once – it had to do with how she found a certain necessity of bringing the masculine – I mean, her mentality was that a masculine presence had to be brought to the podium in order to be taken seriously (Larry. Personal interview. July 1, 2012).

The concept of bringing forth a masculine presence in order to be taken seriously is a common theme throughout my research.

A different perspective came from Monteux conducting student Kim, who said her conductor attire would never include elements such as “big earrings, or a skirt – never.... [A] conductor is in pants. [Y]ou shouldn't have any sex on the body. There should be nothing that distracts anybody from the music” (Kim. Personal interview. July 22, 2012). Kim’s vision of a conductor’s look is clear in her mind. This female conducting student is adamant about desexualizing her dress on the

podium. An important question here is, who has coached her in how to dress?

During Kim's time away from the podium, she dressed in feminine fashions, frequently wearing summer skirts to orchestra rehearsals.

Women today do not encounter a social stigma for wearing types of clothes that are traditionally men's, such as pants, jackets, or pant suits – a significant contrast with the 1920s, when the *Brooklyn Eagle* stated that Ethel Leginska “perhaps intentionally leaves to the imagination of her audience whether she is a girl or a boy” (as cited in Macleod, 2000, p. 147). However, the question remains: What do women wear that conveys the physical presentation of a leader?

Women must convey the degree of leadership that orchestras and audiences expect while wearing comfortable and socially accepted women's wear. Each woman will develop varying ideas of what this means, but importantly, females have to reconcile conflicting social expectations as they figure out what constitutes “correct” dress in the eyes of musicians as well as audiences and critics. Earlier, Russ noted that the orchestra musicians are a “fickle” bunch. If a female wants to be taken seriously, she needs to pay attention to what facilitates her ability to command respect.

Monteux conducting student Curt describes his colleague's dress style: “[S]he knew how to dress as a woman on the podium.... [S]he wasn't up there wearing something that was too masculine; it wasn't a dress, [or] too feminine. She really had the exact right touch of femininity and still look in control and still look like a conductor” (Curt. Personal interview. July 7, 2012).

He went on to describe her appearance.

She always wears pants, and then she sort of wears... a plain black shirt on or something, and then over that she has some sort of top that might look, might have sparkles, or sometimes there is a little bit of gauze. And she always has her hair in this shoulder length, blonde, very blonde, and very much in a coifed down here. And she looks good (Curt. Personal interview. July 7, 2012).

Women conductors, in short, must walk the line between “too masculine” and “too feminine.”

Comfort is key in the dress of a conductor. Professional conductor Diane Wittry makes an excellent point in saying that clothes that are too tight and hug the arms are not “usually a good look.... [They] tend to emphasize the angles more of the elbow, which breaks the line of the arm. I usually say if possible, conduct with long sleeves and a little bit looser, which is going to keep the focus more on your hand and allow the line of your arm to *not* get in the way or to break the phrase” (Wittry, Diane. Personal Interview. Dec 9, 2013). This is good advice emphasizing the need to be clear to the orchestra. Tight clothes may also inhibit the conductor’s movement, which may restrict musical direction in various ways.

The overriding message is that if the conductor is not comfortable with her own dress, this will be conveyed to the musicians, who in turn will be made uncomfortable. JoAnn Falletta describes the lack of comfort that musicians might notice as being different, annoying, or distracting:

It’s silly things – like sometimes women wear clothes that are not really comfortable, whether it is in a rehearsal, or their hair is done up in a way that’s not really comfortable, or they’re fiddling with their hair, or they’re adjusting their clothing. It’s just anything that distracts the orchestra into not concentrating on what they’re doing. [This] gives the feeling of lack of confidence in the leader. I mean, that would be true of anyone giving a speech... and anyone who is trying to lead a group. You want the feeling of the person who is totally comfortable and focused on what is happening in that moment (Falletta, JoAnn. Personal Interview. Dec 22, 2013).

Women's dress and comfort level can facilitate increased acceptance and credibility on the podium by allowing the conductor to be completely present with the music and the musicians at hand.

Evident gender bias emerged with respect to female conductor attire to be worn while performing specific pieces. Conducting student Russ discusses the issue of attire for male versus female conductors.

To me, I don't know how someone could conduct anything epic like Strauss or Mahler or even Beethoven wearing a dress. I mean, is that a terrible thing to say? But then again, it should be equally true that a guy should not be wearing masculine clothes to conduct something extremely sensitive (Russ. Personal interview. July 8, 2012).

Russ's reaction is common, although he himself obviously felt uncomfortable with it. His point underscores the quandary: How are women supposed to dress for Mahler, Strauss, Wagner, or Beethoven? Should that dress be different than for Debussy? Male conductors have the quintessential tuxedo, a standard that is never questioned, so no concern need be devoted to whether it "matches" the quality of the music. Whether conducting Strauss, Beethoven, Debussy, Higdon, or Tower, a male tuxedo is always considered appropriate attire.

4.1.2 Footwear

Women's footwear drew attention as another dress topic. Monteux conducting student Curt regarded heels on the podium as a distraction. He surmised that he would not "notice it if a woman wore flats, but [would] notice it when they wear heels." Julian noticed when conducting students Kate and Marie wore heels. He thought the heels caused them to have a "tilted torso." Specifically, he commented

that when Kate wore sneakers, she was “very balanced.” Julian explained that when she wore heels, her body would tilt forward so she “conducts differently with them than without them (Julian, Personal interview. July 21, 2012).”

Conversely, conducting professor Nikolas Caoile was not bothered by one of his female students wearing four-inch heels, yet he did notice that she was not as well balanced on the podium. He felt that “she lost her balance when she made aggressive strong movements...” When Caoile talked with his student about this, the student expressed the sentiment that the height of the heels “gave her a little bit more height and it gave her a sense of authority.” He went on to say that because she chose to continue wearing the heels, he felt “she avoided huge strong moves to keep her balance. So I thought there was a limit to her power” (Caoile, Nikolas. Personal interview. Aug 21, 2014).

Musicians being as socially conditioned as any population, the appearances of heels, dresses, tuxedos, and jackets are all associated with a certain sense of gender. Without question, the onus appears to have been placed on women to minimize the visual “distraction” caused by the discord between femininity versus authority in our culture. Not everyone agrees this is an added hurdle for women. For example, Pierre Montoux School Maestro Michael Jinbo, expressed the idea that good conducting can override the externals of gender and, for that matter, all external traits.

Competence should always trump gender. The ideal is to not be distracted by gender or externals when observing someone on the podium. One might be distracted if a male conductor is a body builder, wears a tight T-shirt and projects a very alpha male personality; or conversely, if he projects very feminine traits. Similarly, one might be distracted if a female conductor looks and acts very masculine; or conversely, if she is highly done up – make-up,

hair, nails and the rest. In the end, do externals define someone's abilities as a conductor? Absolutely not. But, if one is more aware of such externals than the quality of a conductor's musicianship and what he or she brings to the podium, there's a problem (Jinbo, Michael. Personal interview. June 26, 2014).

Jinbo supports the idea that conductors ought to be somewhat genderless; however, my argument is that "genderless" on the conducting podium tends toward norm of masculinity. If this is true, females must be conscientious about dressing in a manner that minimizes awareness of gender in order to enable musicians to focus on their music making. This is a concern and an important subject for conducting teachers to address. It is also important for women to look toward other women who have successfully dealt with these concerns of appearance and comfort in their dress.

Concerns regarding dress are one outward component of gender that places additional hurdles in the path of women conductors. Other factors include female voice and physical movement.

4.1.3 Voice and Language

The next section covers two topics: first, how women use their voices, and second, how women use verbal and body language in order to convey musical information.

Concerning voice, Casey, Rindy, and Susan (2012) found that men and women select female leaders with lower-pitched voices, most likely because "both men and women perceive lower-pitched female voices to be more competent, stronger and more trustworthy" – attributes correlated with leadership perception (p.2702). Furthermore, Conlon and Apfelstadt (2009) stated that voice needs to be

adequately projected and assertive without being “harsh” or “aggressive or arrogant,” and must employ a variety of inflections (p.167). Conductors must be heard clearly and must sound respectful in order to maintain collegiality with musicians. It is evident from the professional musicians survey that symphony musicians regard respect highly. Of surveyed musicians, 98% listed “Respectful” as the most desired leadership quality.⁴⁸

“Comfortable/confidence” was the second most desired quality in a conductor (tied with “Prepared”). Conductor voice inflection makes an important impression on symphony musicians. Conlon and Apfelstadt (2009) indicate that a statement should not sound like a question. The speaker will sound unconfident or uncertain if the pitch of his/her voice slides up at the end of an assertion.

Professional conductor JoAnn Falletta reiterates the importance of confidence:

“Let’s just take this one more time.” You don’t really know if it’s going to be one more time. You might have to take it ten more times. But if you give the impression that maybe, if you give the orchestra “one more time,” that subtle apology [will come across], or that subtle kind of pleading on their good will to do it one more time (Falletta, JoAnn. Personal interview. Dec 22, 2013).

Phrases such as “just” or “one more time” can give the feeling of pleading rather than direction.

Unconfident or condescending language was noted as an immediate mark against a conductor. For example, one Monteux student conductor said, “[anonymous conductor] rubs me the wrong way every time he is on the podium....[B]asically every remark out of his mouth is extremely condescending. I really do not like the way he speaks to the orchestra” (Anonymous. Personal

⁴⁸ See professional musician survey Appendix E, question 20.

interview). A confident demeanor is important, yet on the professional musician survey, adjectives defining conductor leadership qualities such as “Forceful” (9%) were not highly rated. Characteristics such as “Confident” (82%), “Sensitive” (69%), and “Self-aware” (63%) fared much better.⁴⁹

Use of language is vital for connecting with musicians, not so much because musicians are playing rightly or wrongly, but to make certain that musicians “understand what they are doing” and to let the musicians know that “you [the conductor] think they are vitally important to what is happening” (Falletta, JoAnn. Personal Interview. Dec 22, 2013). The choice of words or phrases employed by the conductor is important. Falletta offers an example of how subtle language differences may be perceived while working with dynamics.

[Y]ou could even say a subtle thing like, “Maybe you could play that softer.” Or, “Could you play that softer?” – it’s a world of difference. “Could you play that softer?” is not a command, but it implies that you know what you want....[I]f you say “maybe” or “perhaps,” it’s a small thing that indicates that the person is not completely sure of what they are saying (Falletta, JoAnn. Personal interview. Dec 22, 2013).

Conductors must make musical decisions and must assert their authority. A concern for many women is being too polite while on the podium. Monteux conducting student Marie had an interesting observation about women conductors being “more concerned with being nice to people.” In one specific rehearsal, a Monteux musician played a wrong note and Marie felt that one of the male conductors made a “big deal” out of this. Marie’s feeling was that men had a different attitude than women as “the guys tend to get up there and kind of take the bull by the horns and kind of want to run the show” (Marie, Personal interview, July 15,

⁴⁹ See Appendix E, question 15 & 19.

2012). She went on to say that when females are on the podium, their rehearsals seem to be “a little less direct.... I think the girls concern themselves a little more with how to phrase things to be nice to people... in general.” Regardless of whether personal amenity is an innate tendency or a culturally imposed expectation placed upon women, it does not necessarily foster effective direction. Women must pay attention to their language in order to maintain the clear, commanding presence essential to good conducting.

Monteux conducting student Julia offered a different opinion with regard to language. Julia felt that “female conductors have a tendency toward a little more humility in their language... [I]t is very rare that the females will... act like the big head honcho maestro person” (Julia, Personal interview. July 7, 2012). Monteux conducting student Scott restates this opinion that male conducting students were “looking for the opportunity to rehearse, to get their point of view across verbally, and [would] actually interrupt Jinbo, or interrupt the rehearsal to talk” (Scott. Personal interview. July 8, 2012). He went on to say the female conductors tended to “talk less and when they [did] speak, it [was] concise and to the point. Not timid, but rarely is it more language than is needed.” In other words, the women were less apt to push their opinions onto the orchestra.

Women must concern themselves with the orchestra’s perception with respect to dress and language. Kruse and Prettyman’s (2008) research published in *Women, leadership, and power revisiting the Wicked Witch of the West* presents the idea that “women learn to ‘play the game’ by adopting traditional masculine characteristics, dressing like men, and aligning themselves with men” (p. 455). This

has historically been true for women symphony conductors. The responses gathered in my interviews indicate clearly that women want to maintain their female identities, yet avoid distracting the musicians. Presenting themselves on the podium is thus tricky. Prescribed dress and language for conductors are geared toward masculinity and impose a double standard. Regarding their dress or personal presentation to the orchestra, male Monteux students wanted to look good on the podium, yet there was no a controversy over how they shaved, styled their hair, or what type of shoes, cufflinks, or jewelry they chose to wear. By contrast, concern was expressed about how women styled their hair, what kind of jewelry they wore, whether they wore pants or a skirt, or what type of footwear they chose.

In this section, I have discussed how musicians may view female conductors differently because of dress and language as their presence on the podium differs from the male norm (Casey, Rindy, & Susan, 2012; Conlon and Apfelstadt, 2009; Kruse and Prettyman's, 2008). Falletta stated, "[T]he way for the future is really training and music first. If young women who are learning to be conductors go into it with really sound training in what they are doing, there will be a built-in confidence factor (Falletta, JoAnn. Personal Interview. Dec 22, 2013). Based on my research, it is my opinion that female conductors must be far more cognizant than males in how they present themselves on the podium. This point may require divergent training in matters that may be appropriate for male and female conducting students.

4.2 Gesture

“Expressive gesture is “the craft of conducting...precisely,...’showing’ rather than ‘talking” (Green and Malko, 2004, p. 41).

Conductors are prominently displayed on the podium, while their bodies convey music through gesture. As Elizabeth Green (2004) has written:

Our hands will learn whatever we teach them. As our skills mature, the time ultimately arrives when our musical thoughts appear in our gestures, but only if the training has taken place. Practicing the exercises strengthens the ‘neural pathway’ from brain to hands (Green & Gibson, 2004, xiii).

The following section interweaves discussion of experiences pertaining to gendered gesture with pedagogical and professional implications for conductors and professional musicians.

Conducting pedagogue Gustav Meier equates conducting gestures with gesticulations evoked by leaders in chamber music ensembles. Appropriate body language translates subtle musical information through physical movements. The strength of this communication depends upon the “conductor’s awareness, understanding, and total commitment to the composition” (Meier, 2009, p. 5-6). Experienced conductors demonstrate a wide variety of gestures and non-verbal communication relevant to all styles of music.

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. Social expectations encourage women to embrace behaviors culturally defined as feminine, while the field of conducting has required that women take on a demeanor and presence associated with

masculinity (Bartleet, 2008). The particular category to which a viewer assigns an individual based on apparent visual cues such as gender, race, and physical appearance influences that viewer's expectations for body movement and other behaviors (Gurwitz & Dodge, 1997). Among conductors, males have established the norm, linked with masculine body movements.

Wöllner & Deconinck (2013) investigated trained movement gender recognition with regard to body and movement cues at different skill levels of male and female orchestra conductors. Gestures were recorded with a motion capture system through point-light displays that presented observers with various conducting conditions: walking and static images, visual-only, auditory-only, and audiovisual. Seventeen full body markers were placed on the conductors' ankles, knees, hips, shoulders, elbows, wrists, tip of index finger, head, and sternum, in addition to two small markers for the baton. The locations of these markers were exhibited as black dots on a white screen to study participants.

Though participants were able to distinguish gender in the gait and static images of conductors, they were unable to do so when viewing skilled conductors in the visual-only or auditory-only conducting environment, in which gender recognition did not register above chance level. Results pointed to a bias as participants tended to assume the conductors whose movements they observed were male. Of importance to my study was Wöllner & Deconinck's (2013) finding that suggests perceivable differences in trained movements between men and women conductors are virtually negligible.

My research points to the importance of women embracing their gender distinctiveness and conveying innate positive gender qualities in order to portray themselves as comfortable and confident. The following section identifies themes concerning conductor gesture raised by Monteux conducting students, which are followed by anecdotal narratives from current professional conductors and teachers, as well as statistics from the professional musician survey.

4.2.1 Gendered Gestures

“Baton! It’s not the size that matters, it’s how you flick it!” (Anna Edwards)

Although Wöllner & Deconinck’s (2013) research found that observers were not able to distinguish gender for skilled conductors, my research shows that female and male conductor gestures have a substantial effect on orchestral perceptions of conductor leadership. Professional musician survey participants felt that male gesture affected musicians’ perception of leadership 43% and female gesture affected musicians’ perception of leadership at 37% (See Table 4.2). Conductors must consider the effectiveness of their gesture, or how the musicians will perceive their gesture.

Table 4.2		
<i>Does male (masculine) or female (feminine) conductor gestures affect musicians' perception of leadership?</i>		
<u>Answer</u>	<u>Female (feminine) gestures affect musicians' perception of leadership</u>	<u>Male (masculine) gestures affect musicians' perception of leadership</u>
Strongly agree	2%	3%
Agree	35%	40%
Neutral	33%	30%
Disagree	16%	15%
Strongly disagree	8%	6%
Other	6%	5%
	(SD - 1.19)	(SD - 1.19)

Curt, a Monteux conducting student stated, “Your body is your tool. [It] is your instrument” (Curt. Personal interview. July 7, 2012). Consideration of body movement is imperative. Musicians make initial judgments of conductors the instant they walk into a room or based on how they initially raise their baton. Because females differ from the male norm on the podium, women encounter additional barriers to acceptance (Yoder, 2001; Bartleet, 2008; Elkins, 2008). Advice an American conductor offered Australian conductor Simone Young was that “as a young conductor... standing in front of an orchestra for the first time, ... you have got about ten minutes to prove yourself... [I]f you are a woman, you have got about two” (as cited in Bartleet, 2002, p. 55). Recognizing gendered conducting traits and gesture perceptions may help women add credence to their conducting.

The professional musician survey identified specific gestures associated with gender, which may help clarify assumptions surrounding conductor body language. Significantly higher male-identified gestures included “angry or aggressive body

language” (41%), “tense body movements” (32%), “large beat patterns” (21%), and “forceful beat patterns” (24%). Significantly higher female-identified gestures were listed as “balanced” (43%) and “whimsical” (19%) (See Table 4.3). For both genders, “strong and centered” and “excellent use of strength” were listed as associated characteristics. Males received a slightly higher percentage of “very dramatic” gesture.

Table 4.3

Gestures and Gender Identification

	<i>Mark conducting gestures that you generally associate with females.</i>	<i>Mark conducting gestures that you generally associate with males.</i>
<u>Answer</u>	<u>Percentage For Women</u>	<u>Percentage For Men</u>
Angry or aggressive body language (face, shaking of fist, eyes narrowed)	11%	41%
Tense body movements	15%	29%
Strong and centered	35%	32%
Large beat patterns	13%	21%
Balanced	42%	15%
Very dramatic	24%	30%
Whimsical gestures	19%	8%
Forceful beat patterns	8%	24%
Excellent use of conveying strength	16%	19%
Other:	32%	30%
	(SD - 2.74)	(SD - 3.1)

It is important to note that several participants objected to the relevance of gender in these two factors. For example, one participant maintained, “I associate none of this with the fact that they are male. Gender does not determine stereotypical behavior with conductors as far as I can see” (Anonymous.

Professional musician survey. 2014). Another participant pointed out that “these characterizations are irrelevant to gender as conductors of both genders exhibit all” (Anonymous. Professional musician survey. 2014).

Comments such as, “depends on the person, not gender” (Anonymous. Professional musician survey. 2014) and “I do not associate conducting gestures with gender” (Anonymous. Professional musician survey. 2014) are significant as they provide an indication that gender equality may be on the rise for women symphonic conductors.

For the purpose of my research, the comment from this anonymous individual merits particular note:

Conductors in most of my career and education have always been male. As I stated earlier, I think I have had about 2 or 3 female conductors in the past 5 years and possibly fewer than that previously. All of these options above can be associated with male conductors as most conductors ARE male and they vary, just as we all do in our given traits!! (Anonymous. Professional musician survey. 2014)

This individual indicates that male conductors have dominated his orchestral experiences. Additionally this person clarifies that “all” gesture options named in this question could be associated with male conductors. Yet despite the observation that we all vary in our given traits, the participant couched this objection solely in terms of *male* conductors, rather than noting that all such movements could be associated with conductors of *either* gender – inadvertently reinforcing the masculine norm in conducting. At the same time, what I find relevant to my research is the disparity of gestures most respondents associated with female versus male conductors. Almost four times as many participants found men likely to demonstrate “Angry or aggressive body language,” and three times as many found

males likely to express “Forceful beat patterns,” while twice as many found women likely to project “Whimsical gestures,” and “Balanced” gesture (See Table 4.3).

Conductors are all different. Each director brings a variety of gestures to the podium in a style affected by individual body type, motor skills, personality, culture, and other characteristics; yet, professional musicians still maintain “general” gendered associations with male versus female conductor movement.

4.2.2 Monteux Students

Musicians may assume that women conduct differently than men. When I asked Monteux student conductor Curt whether he noticed differences between female versus male conducting gestures, his response was, “Yeah. I do. I definitely do.” However, after he paused to think about the question, he recanted, saying, “but I think that, and then I’ll see a man and then I’ll go, well, maybe that is not really true” (Curt. Personal interview. July 7, 2012). Though Curt initially assumed there were gendered differences, once he considered his experiences with both male and female conductors, he changed his mind.

Perceived gendered gesture characteristics and traits became apparent during Monteux student interviews. I asked Monteux students Julian, Scott, and Marie for examples of gendered gestures. Julian provided two examples. First, as he demonstrated his version of a woman conducting a musical line, he gestured, “like *t-h-i-s*” (speaking and moving very slowly). He followed his right hand gesture with his rendition of a female’s left hand, which resembled an elegant ballerina hand

elevated above the head in an “alms to the poor”⁵⁰ supplication. Second, he explained how men show musical line, demonstrating this motion with his left fist jabbing toward the orchestra, fist clenched and biceps bulging. Julian’s female example showed the gesture to be slow and elegant, whereas the second showed an aggressive and forceful gesture.

Scott talked about a fellow female student conductor’s typical left hand movement.

[S]he does this thing with her left hand that’s this kind of cradled hand and arm that’s kind of motherly – actually. It is almost like cradling a baby.... I think she uses that for a legato and to create a line in a way that I don’t think that any of the guys do. It’s a very feminine gesture (Scott. Personal interview. July 8, 2012).

The feminine image of cradling a baby is vivid. He contrasted this feminine gesture with large and strong gestures such as the “bring it – shaking fist that seems like a markedly masculine thing to do,” which Scott believed many men use. Scott questioned whether he had “seen any of the ladies” make use of this gesture (Scott. Personal interview. July 8, 2012). The maternal hand cradle is antithetical to the powerful aggressive fist.

From a female perspective, Marie describes her gendered perceptions of female versus male gestures.

[T]he six of us [women conducting students]...for the most part have...softer...default beat patterns,...neutral position tends to be a little bit softer, a little more rounded edges... I think that a lot of the guys have...the aggressive, really big, heavy stuff naturally really well. Whereas, not to say that we don't, but it feels to me that I have to work really hard to get that kind of thing to come out of myself, and then, in turn, to come out of the orchestra (Marie, Personal interview. July 15, 2012).

⁵⁰ “Alms to the poor” during this 2012 summer session was a phrase used by Maestro Michael Jinbo to denote a choreographed gesture with the left hand. The left hand is outreached with the palm up.

Marie sensed women's default gesture to be more neutral and possibly balanced, whereas men tended toward the aggressive. Although Marie surmised that men may feel more comfortable with heavy gesture, she clarified that women can still achieve this gesture; they just have to work harder at it.

The implication that heaviness and strength may be more difficult for women to achieve is consequential. This identifies a gesture that women conductors may need to explore in more depth. Conductors come in many shapes and sizes, and many conductors may not have that innate feeling of heaviness or strength originating within their own physical body and thus may need to find other ways to conceive of weight or strength. Professional conductor Diane Wittry described external ways in which to acquire the sense of weight, using objects. For example, she described using a hammer to experience weight; "The hammer has a weight that has nothing to do with your body.... The weight of the hammer gives you the understanding and feeling of that weight" (Wittry, Diane. Personal interview. Dec 9, 2013). This concept is important for women, especially if the conductor is not physically large. She may need recourse to alternate imagery to deliver strength gestures.

Though Monteux student perceptions pointed toward the need for women to find physical strength in conducting gestures, I found it surprising that 91% of professional musicians indicated that professional female conductors are as capable of conveying strength in both musical character and fortissimo gesture as their male counterparts.

Table 4.4	
<i>Females are capable of conveying strength of musical character and fortissimo gesture in music as much as males.</i>	
<u>Answer</u>	<u>Percentage</u>
Strongly agree	44%
Agree	47%
Neutral	4%
Disagree	2%
Strongly disagree	2%
Other:	2%

(SD = 0.95)

4.2.3 Women and Strength

Pierre Monteux female student conductors all felt that men seem to embrace aggressive, strong gestures more easily than do women. Marie considered women's struggle with massive sound: "I think in general... male conductors... do the aggressive, massive sound thing naturally..., whereas I feel... I have to work really hard to get that to happen" (Marie. Personal interview. July 15, 2012). Kim described her impression of fellow female conducting students: "They [younger female students] just try so hard and they're so tense that it can't work. And the moment when you just calm down and do your own thing and don't care about what people try to make you be, this is when it works" (Kim. Personal interview. July 22, 2012). Martha commented on the body type of some women and the need to do "more," noting, "Conducting requires so much strength physically and I think for us women it takes more to actually look and feel the strength of the music, because we are usually, you know, 'thin' and we don't have muscles. And I think that, too, affects the music" (Martha. Personal interview. July 15, 2012). These comments allude to extra effort that women may need to expend to access strength. These comments

lead me to theorize that these female students may not understand how to express strength in their gesture and may not have been taught appropriately for their body type.

Professional conductor JoAnn Falletta elaborates on finding strength within physical gesture with a petite or slight body:

A lot of conductors are small....[T]he center of your body is where your strength is. So that if you think of your solar plexus or your core – that's where your strength is, and if you use gestures that focus around that area of your body, you're much stronger than if you wave your arms two feet above your head. That is not strong. So that he [Jorge Meister] was constantly saying, you have strength; but whatever size you are, you use the strength of the center of your body... I think that anyone who seems off balance on the podium doesn't really encourage really a committed warm mature playing from the orchestra, but if you're feeling balanced and strong and centered on the podium physically, that changes the sound of the orchestra (Falletta, JoAnn. Personal Interview. Dec 22, 2013).

Falletta's explanation centers on the core of the conductor's body. Women who may overcompensate their movements will appear "off balance" or off-putting. These gestures may give conflicting visual signals to the orchestra, sacrificing leadership cues, which may alter the sound quality of the orchestra.

4.2.5 Problematic Gestures

Women I interviewed were aware of negative feminine defined gestures. For example, Marie considered the way a woman may use "her head to conduct... especially going from side-to-side..." She continued, "I think...it can look a little bit flimsy and can sort of add to the perception that we are just sort of whimsical, just going with the flow up there or whatever instead of really leading.... I had a teacher in a master class one time tell me that I did something like that with my head or I cocked it to one side and he said, 'Don't do that – it makes you look feminine'"

(Marie. Personal interview. July 15, 2012). For women, whimsical can undermine leading capabilities, whereas for men, whimsical can constitute an effective conducting attribute.

Marie described fellow conducting student George, who cocked his head slightly during a triangle entrance in a musical section of Strauss's *Don Quixote*: "I don't know if it would work for all guys, but it seems effective and it seems to get across the music rather than just being a habit" (Marie. Personal interview. July 15, 2012). Marie described George's "whimsical" gesture as an enhancement to the music, whereas her master class teacher considered Marie's "whimsical" gesture as being feminine, which seemed to be a negative characteristic as he told her, "don't do that."

Women may have to work differently at conveying gestures that may be considered either too feminine or too masculine. Marie elucidates this contradiction:

[W]omen have to work, not be consumed..., but work... to be very conscious about what our body language communicates beyond just the music... I mean, if there is whimsical music and that's what you should do to get it across, then you have to do it because it is in the music. I guess it's kind of a *Catch 22* (Marie. Personal interview. July 15, 2012).

Female conductors must be mindful as to how they translate physical gesture and non-verbal expressions into sound as their viewers – the orchestra – may perceive the physical information differently than they would from the same gestures from a man. That the gestures are physically equivalent is evident from Wöllner & Deconinck's (2013) research showing that participants were unable to distinguish

skilled male or female conductors in an auditory-only or visual-only point-light⁵¹ conducting environment.

Women may also need to be conscious of how they present facial gestures, as these expressions can likewise be perceived in a potentially negative light. Russ defined a negative gesture specifically for women as “looking angry or incredibly [breathing in and contorting his face, eyes narrowed] *intense* in some way that is scary or completely aggressive, to get something really nasty out of an orchestra” (Russ. Personal interview. July 8, 2012).

As indicated in the professional musician survey, musicians are four times as likely to ascribe the “angry or aggressive body language” to men. Aggressive facial gestures are not associated as feminine gestures. Although women may feel or have been told that they need to “step up” the intensity and take on a masculine approach in order to convey a specific musical idea to the orchestra, it is important that the female assume an expression that is within her character. Otherwise, aggressive facial intensity may bring an uncomfortable feeling to the orchestra, which may in turn be seen as negative. Russ continues, “I am committed to this idea of the persona being more important, but the persona will always be influenced by the fact of someone's gender” (Russ. Personal interview. July 8, 2012). This is consequential because orchestras may view differently identical “aggressive” gestures from a male conductor versus a female conductor.

Monteux conducting Steve feels that women are “compelled to do more of the typically aggressive or loud or intense passages with a sense of having to step up

⁵¹ Point-light displays a selection of markers on a conductor's body in order to observe perceptual qualities in movement (See pg. 94).

something... and to do this more intensely, to make up in some sense in order to say, 'I can also do this!'" (Steve. Personal interview. July 21, 2012). If females are told through conductor workshops or conducting studios that they need to "step up something" or project themselves in an "intense" way that is not innate to their body or personality, they may feel they are performing contradictory movements and gestures incompatible with who they are as women. This may be the reason why some high profile conductors continue to maintain the antiquated view that women are not capable of strength.

A current example of this outdated perspective came from Yuri Temirkanov, music director of the St. Petersburg Philharmonic, who spoke with Elena Gantchikova, a Paris-based pianist and composer, in an interview with the newspaper *Nezavisimaya Gazeta* (September 10, 2012)⁵²:

Gantchikova: In your opinion, could a woman conduct?

Temirkanov: In my view, no.

Gantchikova: Why not?

Temirkanov: I don't know if it's God's will or nature's that women give birth and men do not. That's something that no one takes offense at. But if you say that a woman can't conduct, then everyone's offended. As Marx said, in response to the question "What's your favorite virtue in a woman?" – "Weakness." And this is correct. The important thing is, a woman should be beautiful, likable, attractive. Musicians will look at her and be distracted from the music!

Gantchikova: Why? There are women in the orchestra; people indifferent to a women's charms. Besides, how many times would you be enraptured by appearances? After all, it's something you tire of, and switch to the heart of the question. Statistically, of course, there are women conductors.

Temirkanov: Yes, they do exist.

Gantchikova: Nevertheless, you maintain that these are less than women, or less than conductors.

⁵² Original article Gantchikov, E. *Nezavisimaya Gazeta* (translated by Google translate) This article was also translated on Norman Lebrecht's blog page on March 31, 2014 at <https://www.artsjournal.com/slippeddisc/2014/03/women-conductors-its-not-getting-any-better-only-worse.html>

Temirkanov: No. Simply that in my opinion, it's counter to nature
Gantchikova: And what is it in the conductor's profession that runs counter to a woman's nature? That's counter to the essence of the conductor's profession?

Temirkanov: The essence of the conductor's profession is strength. The essence of a woman is weakness.

My rebuttal is that women are capable of showing strength and aggressiveness, but the viewer may perceive the gesture differently because of preconceived gender-defined expectations. Women must concentrate their strength through a balanced, strong and centered body that generates visual connection with the musicians (See Table 4.3). These gestures will engender confidence for women and convey leadership characteristics that musicians associate with females.

4.2.6 Self-study

Bartleet (2008) wrote, "The situation of a woman standing on the podium thus presents a contradictory situation: dominant social patriarchal discourses encourage them to pursue their femininity through their bodies, while dominant conducting conventions suggest that they need to renounce their femininity and adopt a surrogate masculinity" (p. 40). The attempt to emulate masculine models may cause discord not only within the conductor but also for the orchestra.

Though professional symphony musicians may not specifically recognize "masculine" or "feminine" gestures, women conductors must maintain awareness of how their gestures convey musical information. Apparent in my study was the fact that emerging female conductors and professional conductors have had few female role models or mentors with whom to discuss specific issues dealing with the feminine conductor body. Diane Wittry observed:

Women's bodies are obviously different from men's and most women conductors are taught by men... So, often we do not talk about the body and how to hold the body and how to create the right type of posture.... [S]ometimes women may have more difficulty in dealing with that and finding their technique (Wittry, Diane. Personal Interview. Dec 9, 2013).

Wittry insinuates two important points. First, women lack adequate access to other professional women to watch or consult concerning specific questions on gendered conducting gesture. And, second, male conducting teachers may not be cognizant of how to teach women to most successfully use their bodies. This is not to say that men cannot effectively teach women conductors. It only points out that there are far fewer female conducting teachers than male teachers. Having a female teacher would provide alternative perspectives on addressing female conducting gestures. To date, little research examines gendered mentorship in the field of symphony conducting.

While many highly successful and empowering male conductor pedagogues can be found, there are still relatively few female mentors. For example, the Conducting Guild website lists 20 conducting mentors, four of whom are female. The official web page for "Some of the great conductors" lists no women.⁵³ Lack of female visibility has forced women to work out individual ways of answering gendered gesture questions.

Two professional female conductors communicate the importance of their own self-study with regard to teaching themselves strength in their gestures. In the 1970s, Victoria Bond, the first woman to graduate from the Julliard School with a DMA in orchestral conducting, explored conducting gestures that were both

⁵³ Retrieved from The Conductor Guild website - <http://www.conductorsguild.org/>

powerful and yet feminine. Her conducting teachers (Jean Morel and Sixten Ehrling, plus master classes with Herbert von Karajan at Juilliard, Leonard Slatkin and Herbert Blomstedt in Aspen) focused solely on musical matters of score study and interpretation, presuming that all their students had already mastered the physical aspects of conducting technique. Bond concluded after watching her own videos that “a vocabulary of strength for a woman” was something she needed to study (Bond, Victoria. Personal interview. Sept 4, 2014). Her basis of analysis for strength in conducting gesture came through sports, which allow “people to be strong, graceful, and clear in their gestures” (Bond, Victoria. Personal interview. Sept 4, 2014). Females must be conscious of arm placement and the way they hold their shoulders in order to access this strength. Bond feels that “women have a tendency to be apologetic, hunch their shoulders and... keep arms rather high, which is the least forceful place for conducting. The area around the middle is really our area of strength” (Bond, Victoria. Personal interview. Sept 4, 2014). Bond’s self-instruction on the language of gesture allowed her to adopt “gestures that were forceful, strong, and appropriate” for her body without suggesting that she was “imitating a man” (Bond, Victoria. Personal interview. Sept 4, 2014).

Kate Tamarkin described her process of developing strength through self-study as she recognized her need to convey that quality in conducting. Again, through self-study, she found that the answer to lie in conducting lower:

I would look stronger because men are basically shaped like a triangle with the point down. You know their power is in the shoulders. Women are the opposite. For women, the power is in the hips, physically. Once I began to fool around with where to put the gestures, I found that I could get strength pretty well (Tamarkin, Kate. Personal interview. Jan 11, 2014).

In our discussion, Tamarkin revealed that she does “teach women a little differently” (Tamarkin, Kate. Personal interview. Jan 11, 2014). She explained that in alignment with Gustav Meier’s description of strength in the middle, she maintained that women’s “middle *really* has to be the middle, the lower middle, to really get the feeling of the breadbasket and the strength that we need” (Tamarkin, Kate. Personal interview. Jan 11, 2014). The “middle,” “breadbasket,” or “core” is where women access physical strength.

One of the important findings of my research concerns masculine gesture. All professional female conductors I interviewed were taught by men. This indicates physical gestures envisioned by these women were those of their conducting teachers or mentors who were men. Of concern today is the fact that only one female conductor holds a symphony conducting position on the faculty of a top 30 music university or conservatory in the U.S., and who teaches conducting courses. This points to the fact that the vast majority of professional emerging conductors will be taught at the conservatory/ university level by men. Lack of same-gender mentors may be an important factor obstructing the growth of women conductors.

Although cultural expectations reflected among orchestra members remain a concern for women, less actual bias may exist than we think. VanWeelden’s (2002) study of effective nonverbal conductor communication found that, despite assumptions that outward appearance would affect opinions on job performance, gender did not affect ensemble and conductor performance ratings. My research via the professional musician survey made clear that many musicians would like to move on from the current gender divide. One anonymous comment ran as follows:

Gender is irrelevant. As far as I'm concerned, in this era of diminishing chauvinism, good conducting will be recognized as such by most orchestral players regardless of gender. I don't think there are any such things as "masculine" or "feminine" gestures, only competence and incompetence (Anonymous. Professional musician survey. 2014).

Negative gendered gesture perception may be part of what is restricting women's appearance in professional symphony orchestras. Again, to restate, Wöllner & Deconinck's (2013) recent point-light study observed that gender was not "reliably detected in visual presentations of orchestra conducting gestures" (p. 83) of expert conductors.

4.3 Leadership

"[T]hat's kind of the stereotype of the woman conductors – that they won't bring the right ferocity" (Larry. Personal interview. July 1, 2012).

Traditional western classical symphony musicians have known a long tradition of working with male conductors, a norm that has conditioned not only orchestra musicians but audience members to hold certain ideas of how a conductor should look and act. Russ, a Monteux conducting student said, "[T]he biggest difference between a male and a female conductor... is how they are going to be perceived. Not necessarily that female conductors tend to do this or male conductors do that. It's that when they do what they do, it will be perceived differently" (Russ. Personal interview. July 8, 2012). My interest lies in what attributes women possess or have ascribed to them that may be perceived differently on the orchestral podium.

The following section discusses leadership in contexts of emerging conducting students, professional conductors, and professional musicians along with past research in order to address pedagogical and professional implications with regard to gendered leadership on the orchestral podium.

4.3.1 Perceptions

When I asked Monteux conducting student Russ if he had had any experiences with women conductors at his conservatory, he described his first two and only experiences of working with women conductors before coming to Monteux:

They [two female conductors] were very different conductors. With (female conductor 1), her persona and the way she worked with the orchestra just completely didn't register that "oh, this is a female conductor," except to mentally remark upon "oh, this is a female conductor and it feels extremely normal to be working with her." I do remember characteristics of what she looked like and thinking she was not particularly feminine looking. She was very short - squat and Asian and thick glasses, but she had a real funny way of talking to the orchestra and big powerful gestures and we really loved playing for her. (Conductor 2) is this Amazon - over six feet tall, gorgeous blonde woman. She is probably in her 40s but still obviously leaves a big impression especially when she is on the podium. And that was a great experience, too. She was very competent, but I felt we were aware that this is the persona of a female conductor that really works because it was authoritative. Again, you really have to see this person, long ponytail, blonde hair - like an Amazon. Completely in charge from the first step, the way she talked with authority, everything was a great experience. But... I think I was aware at that time - more so than with (female conductor 1) - like, oh, this is a type of female conductor - just like there are types of male conductors (Russ. Personal interview. July 8, 2012).

Russ was clearly impressed with both women. He used words such as "not particularly feminine," "short," "squat," "funny way of talking," "thick glasses," and "big powerful gestures," which suggests a humorous masculine caricature, where as

Russ describes the second female conductor with words such as “Amazon,”⁵⁴ “over 6 feet tall,” “gorgeous,” “blonde,” and “authority.” The second female conductor is described with an overall ‘goddess-like’ quality.

Russ identifies the first conductor as “not particularly feminine” physically and then conveys that her leadership and strength emerged from her powerful gestures and humor with the orchestra. Are his perceptions of the first conductor’s strength and power causally related to her lack of femininity? Russ then describes his awareness of the second conductor’s gender owing to her feminine qualities and physical characteristics such as being tall, beautiful, and blonde. These physical traits in conjunction with the term “Amazon” give a clear impression of strength. If the second conductor were short and pudgy with the exact same conducting skills, would the perception of strength remain? These two examples show the influence of visual perception upon a musician’s impression of leadership. This participant’s gendered language perpetuates perceptions of female leadership and may give us clues as to why our music culture still prefers masculine leadership, which leads me to question expectations of gendered leadership.

4.3.2 Leadership Expectations

Expectations demand conductors exhibit excellent performance skills, including mastery of at least one instrument, instinctual musical skills through ensemble or solo performance, a voracious appetite to learn more about composers’ wishes, and the ability to summon a multitude of emotional responses through gesture. Secondly, technical skills are necessary in order to demonstrate awareness

in many areas including pitch, balance, harmony, music analysis, and musical styles. Thirdly, conductors must possess adequate conducting and rehearsal skills in order to maintain musical integrity and to diagnose and correct musical issues such as intonation, rhythm, balance, and musicality. Lastly, conductors must be artistic leaders of the creative community, providing support and involvement in the business operations, public relations, governance, marketing, and fundraising vital to the wellbeing of the organization (League of American Orchestras, 2001; Green, Gibson, & Malko, 2004; Meier, 2009). This set of characteristics and traits corresponds with what is expected of an effective symphony conductor.

Women can exhibit excellent leadership skills. Significantly, some studies have indicated that women, more than men, exhibit qualities that denote effective performance as leaders (Eagly & Carli, 2003; Eagly, 2007). Regardless, since most people still prefer male bosses to female bosses, succeeding in male-dominated leadership positions continues to be difficult for women.⁵⁵ Relevant to my research, Eagly & Carli (2003) and Eagly (2007) reflect on attitudes and behaviors that have allowed considerable progress toward gender equality in the United States, as well as the challenges women continue to experience in primarily male dominated fields.

Since each person brings a different palette of behavior and personality to their individual leadership style, it would be unfair to evaluate all men or women based on judgmental or even researched stereotypes of certain groups. As Eagly and Carli (2003) explain, "Prejudice consists of unfair evaluation of a group of people based on stereotypical judgments of the group rather than the behavior or

⁵⁵ See *Americans' Preference for Gender of Boss, 1953-2013*. Table 4.9.

qualifications of its individual members..., expecting members of that group to possess characteristics and exhibit behavior consistent with those stereotypes” (p. 818). Research shows that men and women apply certain stereotypes based on gender.

Research on stereotypes discloses that people in general tend to regard men as more agentic than women and consider women more communal than men (Eagly & Carli, 2003). These stereotypes are important for women conductors because communal qualities such as being warm, nice, and respectful that many people link with women diverge from agentic qualities such as being assertive and authoritative that people perceive as characteristic of successful leaders (Eagly & Carli, 2003). To reiterate, men can be “warm, nice, and respectful” *and* “assertive and authoritative.” The conundrum arises when women display “warm, nice, and respectful” *and* “assertive and authoritative” qualities.

Current expectations for music directors differ from those of years past. JoAnn Falletta described her perception of leadership in conducting and how it has evolved from the 1980s to today.

I think in the past a leader was almost really someone who forced things to happen...[T]he conductor corralling the forces of the orchestra and forcing them into the great music making – almost against their will. Some people say it almost came like the conductor and the orchestra were almost struggling, but the conductor always won. This is probably true in the business world. The head of the company was all-knowing, all-powerful, and he told everyone what to do – and that was the way it was. Now, the corporate world has started to change and it’s very different today, where people are valued and the people are doing team-building exercises all the time. People are calling each other by their first names and it’s more casual, and there’s more interchange of information.

I think that has affected the orchestra world as well. It has affected the way that musicians view themselves. They don’t come into the rehearsals afraid

of the conductor as it was in the past. For the most part, the conductor speaks to them and is friendly very often and values them. So that has changed. The difficulty that arises is when the environment of how you make music changes and how you work to get the changes. You are still running a group of 100 people and you still have to be in charge. So, you have to have the environment of respect, or collegiality or cooperation, which is wonderful. There still needs to be a feeling of a conductor ultimately leading the group because if 100 musicians try to lead themselves, it is chaotic. Most of the musicians do not want that either... I mean, someone has to make these decisions – a lot of decisions all of the time, both big and small (Falletta, JoAnn. Personal Interview. Dec 22, 2013).

In earlier years, many male leaders may have led with a tyrannical style, one famous example being Arturo Toscanini. Toscanini threw dramatic fits if his musicians were not performing their best. Harvey Sachs (1978) wrote that Toscanini “would break batons, scream obscenities, tear up scores, throw music stands into the empty auditorium, and hurl insults at principal offenders” (p. 35). Falletta’s perspective describes previous leadership styles with words such as forcing, struggling, all-knowing, and all-powerful. Such words are linked to a clear image of masculinity and may still be what many musicians think of when they hear the word “Maestro.” Falletta believes that expectations of leadership qualities are changing, but conductors must continue to provide clear direction and guidance. Leadership has evolved from an autocratic leadership to one based on “respect, collegiality, or cooperation,” (Falletta, JoAnn. Personal Interview. Dec 22, 2013) which aligns less with the agentic masculine image and may herald the emergence of a more feminine model.

The professional musician survey shows that musicians hold a neutral to positive impression of both male and female conductors. Of interest, however, is the indication that 57% of professional musicians hold a positive impression of female

conductors versus 25% for male conductors. Both men and women can serve as excellent leaders; yet, as current symphony statistics referenced earlier show, women conductors are still having difficulty obtaining equal access to the podium.

Table 4.5		
<i>Conductor impression</i>		
	<i>My impression of female conductors is:</i>	<i>My impression of male conductors is:</i>
<u>Answer</u>	<u>Percentage for females</u>	<u>Percentage for males</u>
Very Positive	22%	3%
Positive	35%	22%
Neutral	40%	68%
Negative	3%	2%
Very Negative	1%	0.0%
Other	0.0%	4%
	(SD - 0.86)	(SD - 0.79)

Common traits more recently associated with leadership include communicative, decisive, original, passionate, ethical, humorous, self-aware, confident, courageous, experienced, responsible, and powerful (de la Rey, 2005). These leadership characteristics translate to the optimal symphony conductor. A clear understanding of innate feminine leadership characteristics may help women, as well as their teachers and role models, comprehend which types of leadership styles and traits work for women and which do not.

Important to feminine leadership, the top four qualities professional symphony orchestra musicians want to see in their conductors are respectful, prepared, comfortable/confident and dedicated. These are specifically identifiable feminine leadership skills (de la Rey, 2005; Eagly, 2007; Heilman, 2001).

Comprehension of expected leadership skills in connection with expected gender characteristics may affect gendered perceptions of a symphony conductor.

Table 4.6	
<i>Leadership qualities/characteristics that you want in your conductor</i>	
<u>Answer</u>	<u>Percentage</u>
Respectful	98%
Prepared	97%
Comfortable/confident	96%
Dedicated	89%
Confident	80%
Cooperative/collaborative	79%
Sensitive	69%
Objective	67%
Self-aware	63%
Inclusive	57%
Original/unique	47%
Authoritative	33%
Dramatic	25%
Other:	11%
Competitive	10%
Forceful	8%
Self-indulgent	2%

(SD - 4.56)

4.3.3 Transactional/Transformational Leadership

Transactional and transformational leadership behaviors are common in positions of management and can be translated to symphony music directors, who hold key roles in the orchestra organization. Transformational leadership refers to a process of changing and transforming individuals through a shift in values, ethics, and long-term goals (Northouse, 2004, p. 169). Leaders promote the success and development of their followers through charismatic leadership. Bass and Avolio (1990) state:

Transformational leaders elevated the desires of followers for achievement and self-development while also promoting the development of groups and organizations. Instead of responding to the immediate self-interest of followers with either a carrot or a stick, transformational leaders arouse in the individual a heightened awareness to key issues, to the group and organization, while increasing the confidence of followers (p. 22).

An example of symphonic transformational leadership might include a music director's vision in promoting educational components of their organization. This might include outreach performances of symphony ensemble members for local schools that enroll students who may be highly motivated or who live in an underserved community. This event may allow a transformative experience for orchestra members, which could lead to a deeper appreciation of their organization and their personal role within the organization. Such experiences of goodwill or giving back to their community may allow symphony ensemble members to feel proud of or more committed to the organization.

Transactional leadership is best described as "a barter or an exchange of wants between leader and follower" (Bertsch, 2009, p. 38). Bertsch describes this style of leadership using words such as "command, control, and authority" (p. 38). Transactional leaders impose punishments or offer rewards for specific behaviors. Bryant (2003) describes transactional leadership characteristics:

First, transactional leaders work with their team members to develop clear, specific goals and ensure that workers get the reward promised for meeting the goals. Second, they exchange rewards and promises of rewards for worker effort. Finally, transactional leaders are responsive to the immediate self-interests of workers if their needs can be met while getting the work done (p. 37).

An example of transactional characteristics in a professional orchestra could involve a music director's expectations of adherence to an orchestra's handbook, which

outlines clear directions for musician expectations within the context of the orchestra. If musicians come to orchestra rehearsals well prepared and on time, they will be paid for their work. If a musician comes to rehearsal consistently late or unprepared, the music director may publicly embarrass the musician or even fire them.

Both leading styles are important and can be beneficial. Transformative leadership allows vision and a sense of purpose, whereas transactional leadership provides rewards for positive performance and consequences for negative performance.

Concerning gendered leadership, Eagly's (2007) study shows that transformational leadership exhibits greater effectiveness where values of collaboration, participation, and role modeling promote pride and respect. Transformational leadership behaviors are important for women conductors resolving incongruity between female gender and female leadership, as these transformational styles are not necessarily masculine and in some respects are considered feminine.

Transactional leadership is almost as effective as transformational leadership. However, transactional leadership can promote punishment in order to shape behavior, which instills a weak positive relationship to leadership effectiveness. This is important in a musical context, because if conductors behave too aggressively or change personalities on the podium in an attempt to gain authority, their approach can disturb the musical setting, which can cause negative judgment (Eagly, 2007). By the same token, if a female conductor attempting a

transactional leadership style behaves in a way that is not consistent with or innate to her personality or demeanor, this discord can cause added negative perception towards that female, especially in a field that is dominated by men.

Eagly's (2007) study provides possible reasons why women need to understand and embrace positive gendered leadership skills. Transformational leadership establishes trust, confidence, and the development of potential, which calls upon inherently feminine characteristics that a good coach, teacher, or role model may provide. These traits place women in an excellent position to gear their leadership skills towards their intrinsic attributes, "rather than a highly authoritative person who merely tells others what to do" (Eagly, 2007, p. 3) – a persona generally not considered feminine. JoAnn Falletta provides an excellent example of a transformative leadership behavior:

I think the most important thing is you need to expect the best from people, not the worst. I think that makes a great deal of difference in how you approach the orchestra, whether they are a major symphony or a community orchestra. If you expect the best from them and you indicate to them that you have respect for them, you generally get great response from them (Falletta, JoAnn. Personal Interview. Dec 22, 2013).

Falletta's observation indicates that the music director who expects great work from an orchestra engenders mutual respect, which provides a positive and transforming experience.

Comparing conductor leadership skills to business manager skills may highlight areas women need to address in conducting. In the 2008 Pew Research Center study, women were rated above men in five of eight leadership character traits: honesty, intelligence, creativity, outgoingness, and compassion. Women were rated equal to men concerning hard work and ambition. Men were rated 10% higher

in decisiveness. Overall 69% of those surveyed thought women and men would make equally good leaders (Pew Research Center, 2008).

Similar observations have been pronounced over and over in the various interviews and surveys throughout this author's research. Specifically addressing conductor expectations may suggest paths that women need to identify for progress.

4.3.4 Conflicting Expectations

"She was one hell of a guy." (Anonymous)

Assuming the podium can pose a conflicted experience for women in subtle ways. Construed masculine and feminine leadership traits are not concrete. Women and men can exhibit characteristics of both gendered leadership styles, yet ambiguity persists as to how women should behave on the podium. Today, women's dress can be varied; however, women still hear that they should not wear a dress to conduct Mahler (Curt & Russ. Personal Interviews. July 7 & 8, 2012). Women continue to struggle with maintaining their personal identity in the course of presenting themselves as leaders.

Although reticent to discuss gender discrimination, Monteux female student conductors were aware of expected masculine values and behaviors conflicting with their female selves. Three women offered examples of issues concerning leadership. The first example impugns femininity as carrying a negative influence. The second example suggests the expectation for women to bring masculinity to their conducting. The third example questions whether women are taught to assume they are not as talented or knowledgeable as their male colleagues.

Marie spoke of body language and its impact on leadership.

I think that enough women have to... work... to be very conscious about what our body language communicates beyond just the music. Because, like, that teacher told me, "Oh, that makes you look feminine."I mean, if there is whimsical music and that's what you should do to get it across, then you have to do it because it is in the music. I guess it is kind of a *Catch 22* (Marie. Personal interview. July 15, 2012).

The teacher, in this example, conveyed the assumption that appearing feminine comprised a liability, which he proceeded to advise her against.

Martha spoke of the conflicted identity women bring to the podium.

Now that we are trying to... step onto the podium, it's very hard to also take out that masculine look (identity). So even if you're... [a] very strong woman in character and personality, if you don't show it [masculine look], it's not going to work because orchestras are used to working with men... [W]e are all trying to find the inner balance to actually project what's in our minds and what's in our hearts because we can also be aggressive, we can be direct, assertive, strong. It's just.... [that] we have to think more (Martha. Personal interview. July 15, 2012).

Martha points out that women must bring masculinity to the podium because a male conductor is the standard in a musician's normal working environment. It is her opinion that if female conductors do not show the expected male leadership presence, they will encounter difficulties in projecting clear ideas of their own musical intentions.

Julia's strong ethical character questions whether societal conditioning or tacit messages from previous teachers have affected her sense of leadership.

So I would like to be able to say that it's a personal wish to have a lot of integrity when I get up there... It's always possible that... as a result of society... we have been trained to think that we know less than other people who are in positions or who used to be in positions [of power]...[Y]ou can tell right away who is on the podium and is used to feeling like they are in a position of telling people what to do (Julia. Personal interview. July 7, 2012).

Julia questions whether women are trained to believe they "know less."

These three examples touch upon the leadership expectations that result in conflict for women. The first example cites messages that being female and looking feminine are detrimental. Marie clarifies the idea that women must be concerned with how they present themselves relative to potential bias. Martha contends that women must tap into their masculine qualities and strong character on the podium in order to be taken seriously. Finally, Julia wonders if women conductors (or women in general) are taught that they know less. Are women somehow taught differently than men? These women were aware that their success or failure depended upon their ability to abide by certain gendered leadership expectations that were not aligned with their physical gender.

Historically, many women conductors have found that if they want to lead, they must adopt a masculine leadership style that may not coalesce with their intrinsic social characteristics. However, responses from professional musician surveys and conductor student interviews lead me to question the manner in which females are being taught. Are females being trained to bring appropriate leadership styles and skills to the podium? Should females be given slightly different training to accentuate leadership styles that work specifically for them? Can women obtain effective training with so few women teachers and role models available? These questions lead me to conductor confidence.

4.3.5 Confidence

Confidence is a crucial component of a successful conductor. Falletta describes the necessity of confidence in leadership:

[T]hey [the orchestra musicians] need your confidence. They need your absolute dedication to the music. Your preparation has to be impeccable and you need to be constantly aware of them. I think that is the most important thing.... I've found true leadership is really completely invested in what you hear [musically] around you, and you are confident enough to be able to listen to all of that so that you can react to what the musicians are doing, you can help them excel (Falletta, JoAnn. Personal Interview. Dec 22, 2013).

Confidence seems to transcend gender in this statement. To restate, professional symphony musicians with both male and female music directors want their conductors to be respectful, prepared, comfortable, confident, and dedicated. Falletta's statement concurs with surveys of musician's preferences.

Confidence was a recurring topic in the student interviews. Monteux conducting student Julian described his observations of female versus male confidence:

I think there is a natural thing when a woman steps onto the podium, it's a little bit like (long pause) – how confident are they going to be right away? [M]en don't have that natural strike against them that either they think is there, or might really be there. [A] lot of women step onto the podium like they already have that against them, and really, I think, at this point they really don't (Julian. Personal interview. July 21, 2012).

Julian assumes that women behave as if they have a strike against them, although he believes that, culturally, they do not.

Confidence in women is not assumed. Women must prove that they possess confidence, whereas many men do not seem to encounter that initial obstacle. Scott mentioned that men seem to be more comfortable in showing confidence immediately, whereas, he said, "women have a quiet confidence when they have it – it's an inner thing, whereas men generally are more apt to display that confidence" (Scott. Personal interview. July 8, 2012). His sense was that women had a "different

kind of self-confidence... [that is] more innate” (Scott. Personal interview. July 8, 2012).

Quiet confidence in women may be misunderstood. Monteux student conductor Julia is conscientious of being comfortable, confident, and competent before telling others what to do as she wants to “be able to substantiate everything...[and] be absolutely justified and... know my stuff before I start telling people what to do” (Julia. Personal interview. July 7, 2012). This comment is interesting because 40% of professional musician respondents feel that “women have to overcome rather than just meet conducting expectations” (See Table 3.10, p. 152). This may explain Julia’s conditionality for displaying confidence. Her attitude may be misinterpreted as quiet confidence or a lack of confidence.

Confidence is built through obtaining and demonstrating excellent leadership styles, which men and women can both bring to the podium equally. Julia and Scott’s examples lead me to question once again whether women would benefit from focusing on innate gender traits rather than traits that are not part of their acculturative or biological make-up. As the minority in symphonic conducting, most women have been taught by male instructors to draw from their masculine side as they command the podium. These male teachers are most likely comfortable teaching innate leadership skills that feel natural to them. This suggests that male teachers may need to become more aware of innate feminine leadership styles so they can instill confidence in female conducting students by focusing on these traits.

4.3.6 Double Bind

Effective feminine leadership behaviors and skills are important for women, particularly in male dominated professions. It is not that women cannot exhibit male characteristics, but that women must be aware that their masculine behaviors will be scrutinized through different cultural lenses than will masculine behaviors in men. If women go against what is considered the prescriptive norm, they have committed a gender violation (Heilman, 2001). An example of this could be found in a female conductor, small in stature and feminine in demeanor, conducting Symphony No. 9 by Mahler or Symphony No. 10 by Shostakovich. Despite a high level of skill and ferocity, musicians may not perceive adequate physical strength in her musical character.

Victoria Bond talked about this subject in a previous interview during the 1970s. She was asked how a woman could “conduct Beethoven’s *Fifth*? It’s such powerful music that it requires a powerful person. They equated power with actual physical strength, when it is inner strength that is required. In fact, many of the great conductors have been very small in size” (Bond, Victoria. Personal interview. Sept 4, 2014). Seiji Ozawa and Claudio Abbado are two examples of male conductors small in stature yet renowned for their power.

Research on effective leadership raises two important concerns. What is effective for men may not be effective for women, and what is effective for women depends on the context in which a given leadership characteristic is enacted (Yoder, 2001). Competent assertive behavior is a demeanor effective for male leaders, yet it is frequently considered a gender infraction for women (Yoder, 2001; Bartleet,

2008). Other assertive actions such as “being dominant, autocratic or directive” can “prove effective for men but not women leaders” (Yoder, 2001, p. 818).

Heilman (2001) contends that cultural prescriptions for gender urge women to behave differently than men. Deviations from expected behavior can produce negative and possibly vitriolic reactions. Montoux conducting student Curt describes a double standard which can elicit derogatory reactions.

I do definitely think that there is a double standard... If women are sort of powerful, imperious, forceful on the podium, well, people would say she's a bitch, but if men do the same thing – well, he's a *real* leader, he's got so much charisma or whatever (Curt. Personal interview. July 7, 2012).

Women and their teachers must address the foundations of bias in the music world and identify current practices and beliefs which may furnish important initial step for breaking through this glass barrier.

4.3.7 Focus on the Positive

Studies have explored strategies for understanding women's effectiveness as leaders (Eagly, 2007; Yoder, 2001; Kruse & Prettyman, 2008). Kruse and Prettyman (2008) examined cultural norms and bias towards female leadership practice and how these leadership styles are accepted within our culture. They maintain that, through recognition of gendered styles, women may be able to identify more effective leadership strategies in fields traditionally dominated by males.

While assertive behaviors can prove negative for females, empirical studies have shown humor to be beneficial. Decker (1986) found a higher job satisfaction rating among workers when their supervisors were reported to possess a good sense of humor versus a poor one. Decker and Rotondo (2001) found that females

using positive (non-offensive or non-sexual) humor acquired an advantage at work, presumably because of an increase in perceived leadership effectiveness. In addition, because female supervisors in general were reported to use less positive humor overall, those who did employ humor obtained a higher effectiveness rating, which suggests that such humorous women get more “bang for the buck” (p. 460). In the professional musician survey, 73% of musicians agreed that humor was an important quality, while 19% were neutral.⁵⁶

In the Monteux interviews, humor was also addressed as a benefit for conductors. Scott mentioned, “I think humor is a very useful thing for us, and I think typically we all think that men have an easier time accessing it.” However, some of the female students possessed senses of humor that allowed them to be very funny, even when they were not deliberately trying. “Somebody like Marie, when she’s not even trying to be funny, she’s hilarious. I think that is just her being herself, but it works to her advantage” (Scott. Student interview. July 8, 2012).

Conducting student Mark talked about the way humor worked for his university teacher with her orchestra.

She will say some funny things during orchestra to get the kids to listen to her better and to get what she wants them to do. For instance, people were coming in late off of a rest in a specific piece... She stops the orchestra and she says, ‘when you’re resting, well, I hate the word ‘resting,’ because you shouldn’t be resting, you should be *waiting*....’ [S]he encouraged us to think of waiting instead of resting [while] playing this piece of music.....[I]t helped a lot with getting them [the orchestra] to come in on time (Mark. Personal interview. July 1, 2012).

This professor incorporates humor as a teaching tool to positively encourage students to perform in a certain way, with a specific intention. This concurs with

⁵⁶ See Question 25 on Professional Musician Survey – Appendix E

Decker and Rotondo (2001) who identify humor as beneficial in the work environment due to “the positive role humor plays in affecting the mood at work and the communication channels between group members” (p. 451).

Positive respectful communication is another discernible leadership trait of women. Respect for the orchestra was the number one leadership quality (98%) that musicians sought from their conductor and also the highest leadership characteristic (59%) that musicians associated with females (See Table 3.8).⁵⁷ JoAnn Falletta spoke of an important, life-long lesson in respect and communication that has impacted the way she addresses her profession:

The very first time I guest conducted, I was very young and hoping the orchestra would like me, which of course, every young conductor feels... Am I doing a good job? Do they seem to be enjoying this? Will they like me? What will they say at the end? So I noticed that the oboist was very angry. I could tell from the way he was turning pages, he was looking at the floor in disgust, and I was very rattled by that because I thought, “Ah, he’s obviously thinking that I shouldn’t be here and not liking anything that I’m saying.” I really found it hard to work because it was so upsetting... And then at the intermission of the rehearsal, I saw that he was waiting to talk to me. He was waiting off to the side, and my initial thought was, “Oh, great, what is he going to say now?” He came up to me and he said, “Maestro, I am so sorry! I was so much looking forward to playing with you and doing a good job. However, I cannot get my reeds to work today. I am just going crazy because my reeds have betrayed me. I am so sorry that I am not playing for you at the level that I want to play.” I thought, I made a completely wrong judgment on this young man! I assumed that he didn’t like me and it colored everything that I did. I mean, I couldn’t relax. I was constantly focusing on this on the first part of the rehearsal.

After this, I thought, if I look for prejudice for the rest of my life, I will find it. Or, I will imagine it, or will make it up. I will see something and misread it. So, I decided to go into these situations with the highest expectations of not only excellence, but also of collaboration. I really have never been disappointed. I have always felt that people who feel you are expecting great things from them will deliver to the highest level that they can (Falletta, JoAnn. Personal Interview. Dec 22, 2013).

⁵⁷ See Questions 20 & 29, Professional Musician Survey, Appendices E

This situation shows one way that positive results came about because of positive communication between a musician and a conductor, which could have had a very different outcome had the conductor condemned the player based on over-confidence or an all-knowing attitude. Falletta absorbed this communication as a life-long lesson on positive leadership skills and simultaneously may have allowed the oboist to feel more comfortable and confident about his playing under her baton. Women should learn how to use their own distinctive leadership traits to their advantage.

According to the professional musician survey, certain leadership styles are expected for men and women. De la Rey (2005) maintains that women are more likely to lead from behind, compared to men who lead from the front. Literally, this is obviously impossible for women, as the conductor stands at “front and center” of the orchestra. However, women emphasize many leadership characteristics that encourage participation and the sharing of power and information (de la Rey, 2005). These characteristics are in line with what professional musicians seek in their conductor and may constitute one reason women may soon start to gain more access to conducting positions. According to Eagly and Carli (2003), “organizational leadership roles have changed and practices that constituted barriers to promoting women into positions of authority have eroded” (p. 826). Concerning orchestras, women offer strong alternative leadership characteristics that are increasingly favored by orchestra members (See Table 4.7).

Table 4.7

Leadership characteristics

<u>Answer</u>	<u>Leadership characteristics generally associated with females.</u>	<u>Leadership characteristics generally associated with males</u>
Visual connection with all of the musicians	54%	20%
Comfortable with their body	28%	30%
Respect for orchestra	59%	15%
Business-like manner	40%	39%
Masculine	4%	32%
Feminine	22%	2%
Sense of unwillingness to adapt	7%	26%
In charge	31%	44%
Overconfident/All-knowing	5%	47%
Other:	23%	23%

(SD – 2.87) (SD – 2.88)

“Visual connection with all of the musicians” and “respect for orchestra” are leadership characteristics that women possess (far more than men). These characteristics are indistinguishable from characteristics symphony musicians desire, such as “respectful” and “prepared.” Women have the right combinations of skills and leadership styles that should be outstandingly effective on the podium. Yet, to date females remain overwhelmingly in the minority.

As the symphony podium becomes increasingly open to women, gendered characteristics stress the importance of normative femininity. Physical appearance, gesture, and leadership are obvious aspects of conducting. Far less obvious are the covert social criteria by which those appearances are evaluated.

4.4 Why not more women?

Table 4.8	
<i>Mark the statement(s) you feel are the leading reasons why there are not more female in the professional conducting arena.</i>	
<u>Answer</u>	<u>Percentage</u>
The long tradition of men conductors is the biggest obstacle for women	73%
Women have to overcome rather than just meet conducting expectations	40%
There are not enough qualified women in the field	39%
Other:	21%
Women do not have adequate leadership skills.	3%
Women are too hesitant to be authoritative	3%
Women's bodies can be distracting (pregnancy, hot flashes, attractiveness)	2%
Musicians feel women are too maternal	2%
Women do not conduct as well as men	1%
Women cannot withstand the stress of conducting	0%
Women are too sensitive	0%

(SD - 4.25)

This final section discusses various factors professional symphony musicians felt may explain the relative lack of women in the professional conducting arena, followed by observations on the importance of female role models and teachers.

4.4.1 Traditional Leadership Preference

Of the survey participants, 73% felt the leading reason for the lack of female conductors was the long tradition of male conductors. Leadership in symphony orchestras can be compared with chief executive officers (CEO) or bosses of large corporations, which have seen a similarly sluggish rise in female leadership positions in the United States. The 2013 Gallup Poll asked, "If you were taking a new job and had your choice of a boss, would you prefer to work for a man or a woman?"

Responses showed an increase of 18% for female bosses and a decrease of 31% for male bosses over the last sixty years, reflecting a slow trend towards equalization in gendered leadership preference – a trend that may be relevant to the slow increase of women symphony music directors.

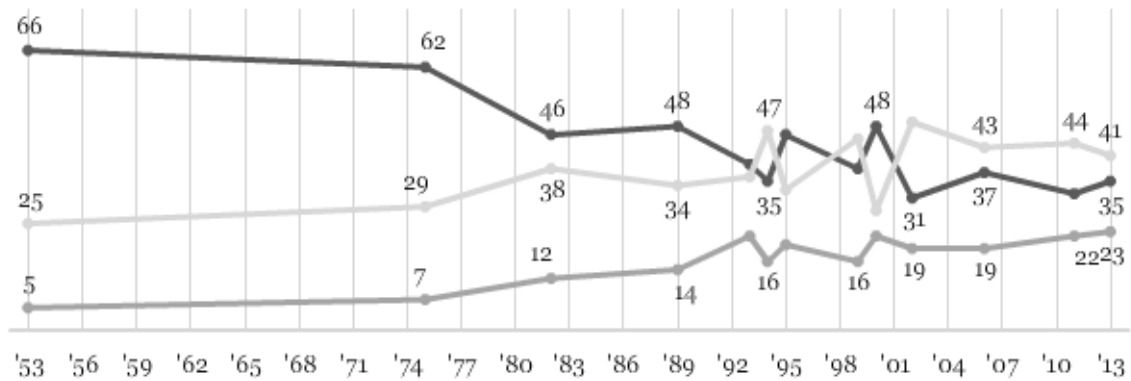
Table 4.9

Gallup Poll (2013) - Americans' Preference for Gender of Boss, 1953-2013

Americans' Preference for Gender of Boss, 1953-2013

If you were taking a new job and had your choice of a boss would you prefer to work for a man or a woman?

■ % Prefer male boss ■ % Prefer female boss ■ % No difference (vol.)



(vol.) = Volunteered response

GALLUP

Copyright © (2013) Gallup, Inc. All rights reserved. This content is used with permission; however, Gallup retains all rights of republication.

Figure 4.9 shows a slow trend of upward movement of preference for women bosses since 1975. Although these figures show a gradual shift towards equity, the rate of change has been slow and calls for closer examination. Preference for female bosses has almost doubled since 1982. Although female music directors in the United States are not at 23%, the number of female music directors as a whole has slightly more than doubled since 1982, which corresponds with the Gallup 2013

statistics.

Lawson's 1984 research showed that women held 3% (13 positions) of 424 conducting positions listed in the *Musical America Annual Director Issue* (1982). Bartleet's 2008 study cited data supplied by the League of American Orchestras in March 2006, indicating that 29 females held music director positions out of 389 (7%) orchestras with operating budgets between \$130,000 and \$880,000, and 5 females held music director positions out of 122 (4%) orchestras with operating budgets of over one million dollars. Currently, 15 females hold music director positions out of 169 (9%) orchestras with artistic budgets between \$225,000 and \$999,999, and 5 females hold 7 music director positions of 76 (7%) orchestras with artistic budgets exceeding one million dollars.⁵⁸

While these figures show slight improvement for symphony orchestras overall, it is important to look more closely at the data in order to clearly understand where female musical leadership is increasing versus stagnant. Table 4.10 provides information on current music directors from eight group levels according to total expense and artistic budget.

⁵⁸ JoAnn Falletta holds 3 positions at this level: Buffalo Philharmonic Orchestra, Virginia Symphony, and Hawaii Symphony.

Table 4.10	
<i>Statistics of women conductors in orchestras listed in the League of American Orchestras (group 1 – group 8)(as of April 2014)</i>	
<u>Total Expense Artistic Budget</u>	<u>Music Director – Men/Women Percentage</u>
Group 1 - \$16,100,000 and greater \$9,100,000+	29/1 3% (Marin Alsop)
Group 2 - \$7,200,000 to \$16,099,999 \$3,500,000 - \$9,099,999	19/1 5% (JoAnn Falletta)
Group 3 - \$2,600,000 to \$7,199,999 \$1,000,000 - \$3,499,999	21/5 19% (Carolyn Kuan, JoAnn Falletta, Mei-Ann Chen, Anu Tali)
Group 4 - \$2,000,000 to \$2,599,999 \$685,000 - \$999,999	25/5 17% (Diane Wittry, Jane Glover, Kayoko Dan, Laura Jackson, Mei-Ann Chen)
Group 5 - \$965,000 to \$1,999,999 \$470,000	49/4 8%
Group 6 - \$500,000 to \$964,999 \$225,000	80/6 7%
Group 7 - \$165,000 to \$499,999	102/11 10%
Group 8 - Less than \$164,999	135/17 11%

Table 4.10 reveals several important statistics:

1. Fifty orchestras employ female music directors (10%) out of 526 orchestras.
2. Seven of 76 orchestras (9%) with artistic budgets of \$1,000.000 and higher employ female music directors. Three of these 7 positions are held by JoAnn Falletta.
3. Forty-three of 434 orchestras (10%) with artistic budgets below \$1,000,000 employ female music directors (two women hold two positions of these 43).

These percentages show that the proportion of women music directors has failed to rise at the same rate as that of their female business counterparts. This is

puzzling. According to the professional musician survey, musicians prefer or strongly prefer a female conductor at 4% and prefer or strongly prefer a male conductor at 7%. These percentages are low, but significant. Professional musicians “Disagree” that they prefer a female conductor at 10% and “Disagree” that they prefer a male 22% – a more substantial figure that actually contradicts the assumed gender preference for conductors.

Table 4.11		
Professional Musician Survey - <i>Conductor preference</i>		
	<i>Preference for female conductor</i>	<i>Preference for male conductor</i>
<u>Answer</u>	<u>Percentage</u>	<u>Percentage</u>
Strongly agree	2%	1%
Agree	2%	6%
Neutral	86%	67%
Disagree	7%	15%
Strongly disagree	3%	6%
Other:	0%	4%
	(SD 0.52)	(SD 0.85)

These statistics may appear confusing at first because of the significant difference between Neutral responses of both male and female participants and the Disagree responses with “male preference.” In order to take a closer look, I re-entered data, separating musicians who currently had a female music directors from those with a current male music director, which produced different statistics.

Table 4.12		
Professional Musician Survey - <i>Conductor Preference (with divided current music directors)</i>		
	<i>I prefer a female as my conductor.</i>	<i>I prefer a male as my conductor.</i>
Current Music Director is Female		
<u>Answer</u>	<u>Percentage</u>	<u>Percentage</u>
Strongly agree	3%	0%
Agree	3%	0%
Neutral	89%	77%
Disagree	6%	17%
Strongly disagree	0%	2.9%
Other:	0%	2.9%
Current Music Director is Male		
<u>Answer</u>	<u>Percentage</u>	<u>Percentage</u>
Strongly agree	0%	1%
Agree	1%	10%
Neutral	84%	65%
Disagree	10%	12%
Strongly disagree	5%	9%
Other:	0%	4%

Interestingly, among musicians who currently work with a female conductor, 0% prefer a male conductor, versus 10% of the participants who currently work with a male conductor and prefer a male conductor. Twenty percent of musicians who currently work with a female music director disagreed that they would prefer a male, which is in line with the 21% musicians currently under a male music director. What is most significant in these responses is the neutrality evinced on feminine leadership, especially among those having a female music director. Participants with a female conductor are overwhelmingly neutral in their preference for a male or female conductor, which means they are more willing to have, or not have, a conductor of either sex. The correlation between the professional musician survey, like the Gallup (2013) “Preference for Gender of Boss”

survey, shows that once employees have had a female boss (or conductor), those individuals “are as likely to prefer having a female boss as a male one” (Newport & Wilke, 2013). This connection is important because it may indicate that once a musician has had the opportunity to work with a female music director, that musician may be more receptive to working with other female music directors.

Table 4.13

Gallup Poll (2013) - Americans' Preference for Gender of Boss, by Select Groups

Americans' Preference for Gender of Boss, by Select Groups

Suppose you were taking a new job and had your choice of a boss. Would you prefer to work for a man or a woman?

	Prefer male boss	Prefer female boss	No preference
GENDER			
Men	29%	18%	51%
Women	40%	27%	32%
EDUCATION			
High school or less	38%	24%	36%
Some college	33%	20%	45%
College grad	31%	23%	43%
Postgraduate	30%	23%	46%
AGE			
18 to 34	37%	25%	36%
35 to 54	30%	25%	44%
55+	37%	20%	42%
PARTY ID			
Democrats	32%	33%	34%
Independents	33%	20%	46%
Republicans	40%	16%	42%
CURRENT BOSS			
Male	35%	17%	45%
Female	31%	32%	36%

Gallup's annual Work & Education poll, Aug. 7-11, 2013

GALLUP®

Copyright © (2013) Gallup, Inc. All rights reserved. The content is used with permission; however, Gallup retains all rights of republication.

4.4.2 Exceeding Expectations

The second leading cause musicians believed explains persisting scarcity of women in the conducting arena is that women have to not only meet but exceed high conducting expectations (40%). Eagly and Carli (2003) contend that in order to be considered as proficient as men, women must furnish clear evidence of superior performance. Because there may be doubts about women's leadership abilities, female conductors may be held to a higher standard of competence. Monteux conducting student Julian spoke of assumed judgment of women conductors.

By the way they walk in, the way they put their score on the [podium], the way they bring their arms up. I mean you make a million decisions about the person having nothing to do with anything but the way they look, the way they walk, the way they talk, the way they act... There is an expectation that you have to overcome rather than just meet (Julian. Personal interview. July 21, 2012).

Women's leadership credibility seems to be questioned by default as they must still overcome barriers or predetermined judgment. A professional musician commented:

I do not think that males automatically gain respect due their sex; there are incompetent male directors that could easily be laughed off stage by the musicians. However, when a man and a woman side by side are equally competent, in my experience, more credit would be paid to the man... And vice versa: if a man and woman are equally incompetent, they would consider the fault of the woman to be greater than the fault of the man (Anonymous. Professional musician survey, 2014).

Eagly and Carli (2003) also contend that women are held to a higher standard because of doubts regarding their leadership abilities; therefore, women must give clear evidence of "greater ability or superior performance" to be considered as competent as their male counterparts (p. 819). These expectations may be the

reason many women need to feel driven in order to succeed. Diane Wittry talked about her philosophy in dealing with success or failure.

I think that if a door shuts, then see if there is a window open. And if there is a wall in the way, see if you can go around it, see if you can over it, go under it. I think it's the creative people that don't just stop. A friend of mine is a very successful businesswoman and she wrote a book on lessons she learned from her vacuum cleaner that was one of those robotic ones... It says that if you hit a wall it just changes directions. It never stops... It keeps going and that is what we have to do. If you've tried a whole bunch of stuff and one direction doesn't work, then try something else. Because as long as you're learning and growing, life is a journey; it's not necessarily a destination (Wittry, Diane. Personal Interview. Dec 9, 2013).

Wittry's tenacity has opened many doors for her and allowed her to become an inspirational mentor and role model to hundreds of aspiring conductors.

Finally, 39% of the professional musicians surveyed noted that there are not enough qualified female conductors in the professional arena. One survey participant commented:

Women conductors in my experience have come to jobs as music directors with little or no experience as pops or resident conductors. Most men conductors have to work their way up; many women are hired for PR reasons. They have thus no concept of orchestra "politics" and make friends among the musicians and listen to gossip, especially from orchestra women. They micro-manage and want their own way regardless of orchestra master agreements. This is due to lack of experience in a less responsible job than that of music director. Many women are excellent conductors, but until they get real orchestra experience and work their way up to a job, they do not deserve to be on an equal footing with men (Anonymous. Professional musician survey. 2014).

This comment, which generalizes that women have had little to no experience in assistant conducting positions or university programs to learn the responsibilities of a music director's job, led me to question how major orchestras in the United States choose their assistant conductors and the demographics of university doctoral conducting students. Professional orchestras hire assistant conductors as the next

learning opportunity for young conductors after their university or conservatory studies. I phoned or emailed 10 of the top 20 budgeted symphony orchestras across the U.S. and asked, "What is your procedure for hiring Assistant Conductors?" I obtained 6 responses, 4 of which included a request to remain anonymous. All orchestras invite conductors through either suggestions from top music university/conservatory professors or other top conducting pedagogues worldwide, lists of winners of international conducting competitions, or the pool of conducting fellows invited to the prestigious summer institutes such as Tanglewood, Aspen, or Lucerne Music Festivals. In other words, in order to apply for these positions, you must be invited. The orchestra managements stressed that these screening parameters were necessary as otherwise there would likely be far too many applications for the orchestras to handle. However, this system merely reinforces existing patterns of preference and may exclude many potentially competitive applicants.

4.4.3 Importance of female role models

Bartleet (2008) has suggested that the availability of more women role models and pedagogues would establish some sort of normalcy for women in conducting and contribute a positive norm for women's behavior on the podium. It is imperative that pedagogy be developed to allow exploration of female concerns including female values, interests, and learning styles (Barleet, 2008). It is not difficult to understand why young women might feel alienated by the conducting profession when masculine-oriented conducting pedagogy and curricula are combined with a learning environment dominated by men. According to Grant's

(2000) research, offering female mentorship in the field of conducting is essential for the professional growth of young women. Students want mentors who look like they do. Women want to see other successful talented women they can look up to and follow (Sheldon & Hartley, 2012).

Wöllner & Deconinck's study speculated that "conductors are more often taught by male instructors or have a male biased prototype as an example, given the domination of males in the field of conducting" (p. 86). Falletta talks about her frustrations as a young student in the 70s not having female role models or mentors.

There really were no women role models. There were more women conducting, but they were not actively teaching. Sarah Caldwell was conducting and Antonia Brico was conducting a little bit...but it was just too early...so there weren't really women role models (Falletta, JoAnn. Personal interview. Dec 22, 2013).

This situation has not changed much since the 70s. In the top 30 music schools in the United States, Susan Deaver (Stony brook) is the only female symphony orchestra conducting professor.

The scope of this dilemma may be illuminated further if we consider that similar gender ratios exist among conductors of pre-university and pre-professional music festival ensembles as well as in college/university, high school, middle school, and even elementary education. A study conducted by D. A. Sheldon and L. A. Hartley (2012) gathered information on the primary conductors of ensemble performing at the Midwest Band and Orchestra Clinic in Chicago between 1947 and 2008. This stretch of time witnessed a series of 602 primary conductors. The first year that a woman conducted an ensemble at this festival was 1955. In its 62-year history, women conducted 8% of the groups (1 elementary, 35 junior high, 15 high

school, 0 universities, 0 military bands, and 1 adult band), while men conducted 92% of the groups (13 elementary, 71 junior high, 264 high school, 94 universities, 68 adult groups, 31 military bands, and 9 miscellaneous groups).

Most female conductors have had few opportunities to study with female mentors or role models. Marin Alsop with the Cabrillo Festival as well as various Conductors Guild Workshops provides opportunities for young conductors to work with a female conducting mentor. Professional conductor Diane Wittry provides a “Beyond the Baton” course, which offers resources to potential and new music directors. The importance of female role models is immense. Conducting teachers Gustav Meier and Nikolas Caoile support this statement. Meier said,

We need more women teachers – that is for sure. There need to be more. When the conducting numbers are the same [and] women are more comfortable, they [female students] will choose a woman. Now it’s really hard to find a woman. I mean, where do you go to find a really good [female] teacher? I’m sure they’re out there, but they are not in positions that are prestigious enough. (Meier, Gustav. Personal interview. Aug 31, 2014)

Caoile concurs:

When we talk about conductors in class, we’re usually talking about male conductors - Kleiber, Rattle, Karajan, all these male conductors. I can’t remember a conversation in my studio when we were talking about female conductors or female conductor pedagogues, which I feel kind of bad about. I think there are great pedagogues out there like Alsop, Falletta, Wittry, Green. (Caoile, Nikolas, Personal interview. Aug 21, 2014)

It is difficult to supply female role models in prestigious schools if the positions are not made available to women.

Monteux conducting student Kate made an interesting observation when she talked to her conducting teacher about a specific graduate school. Her professor, she says, told her the following:

You might think about applying there because that could be a role model, because she's a straight conductor, female conductor with a family. And it was just like he was saying that there are not many of those... And I ended up not applying there. But he pointed out that is someone who is not just a woman, but someone like you (Kate. Personal interview. July 22, 2012).

This teacher recognized that his student might benefit from studying with a conductor of the same gender; however, this female teacher was not at one of the top music schools in the United States. This leads me to two questions: 1. Where do women go if they are interested in studying with a female teacher? 2. Are teachers such as Kate's professor leading talented female students towards schools that might not be in their best interest relative to a professional conducting career? Realistically, if a conductor wants to have a professional conducting career, they need to attend an internationally renowned music school, or a school on par with the top music schools in the United States. At this time, these top tiered schools feature no women conducting teachers.

5. CONCLUSION

My goal for this research was to provide women and teachers tools to consider regarding conducting. My interest was not to change the way society views gender, but rather to offer women and their teachers information and tools which may suggest choices in the way women choose to present themselves to their orchestras and audiences. I approached this research from the viewpoint of a female in her late 40s who has enjoyed the opportunity to build a career as a professional violinist, music teacher, and professional conductor. It was apparent from my study that professional musicians and teachers must recognize gender implications and sexual roles in the conducting profession. It is important to legitimize the female perspective and rejoice in who we are and what we bring to music. A driving goal was to raise the interest of inequity for women in conducting because I believe women have the talent to significantly contribute and successfully lead symphony orchestras.

In the book *Rethinking Music*, Suzanne Cusick's (1999) chapter, "Gender, Musicology, and Feminism," questions why it is important to rethink gender in music and to delve deeply in order to understand the how and the why of "power relations and cultural policies" in the field of music (p. 476). Cusick points out that few individuals perceive women to be universal when considering music. For example, in interviews, viewers or readers may not concern themselves with the pronoun "he" when talking of conductors, yet it might seem odd to hear

interviewers using “she” for similar interviews.⁵⁹ My study clearly shows that in the field of symphonic conducting, the dominant expectation for a symphony conductor is a male.

Ideas of gender in music have changed over time, with women having been part of the fabric of music for centuries. Women have found that objections to gender-based discrimination must be carefully worded in order to, as Cusick (1999) explains, “avoid the twin bogeys of essentialism and special pleading” (p. 494). Females must concern themselves with the issue of gender, and must be mindful in how they express their concerns in order to be heard.

This study sought to explore the symphony orchestra conductor profession with respect to current thoughts toward gender from emerging professional conductors, professional conductors and teachers, and professional musicians who perform in orchestras. The purpose of this study was to identify possible reasons for the marked underrepresentation of women among major music director positions in the United States, as well as to identify gendered traits that, when considered, may help women better succeed in this field. It was my intention to address gendered conducting traits from several different viewpoints to develop a more comprehensive data set.

After furnishing a brief history of women conductors in the United States, I used three research methodologies to align information. First, I conducted one-on-one interviews to illuminate current perceptions into the conducting field. Second, I led and interpreted critical ethnographies addressing current perceptions,

⁵⁹ See Temirkanov’s interview pg. 95-96

questioning the reasons for continued low numbers of females in the professional symphony arena, and identifying views of musically and pedagogically important professionals in the conducting field. Third, I used an online questionnaire to survey professional musicians from across the United States. This survey design not only harvested basic personal information (such as gender) and important demographic information (such as the gender of participant's current music director), it applied leading questions to obtain descriptive information as well as structured and closed-ended questions regarding gender and leadership qualities, and offered the option to provide further written comments.⁶⁰

Interview transcription analysis illuminated four emergent themes concerning women in the conducting profession: 1. Physical Presentation; 2. Gesture; 3. Leadership; and 4. The desire for more women.

Concerning physical presentation, findings indicate that a conductor's dress matters. The manner in which any conductor presents him or herself to the orchestra affects leadership expectations from that orchestra. My research shows that women's dress affects musicians' perception almost twice as much as does men's. Women must identify a way to dress to achieve the right balance for their personality and gender along with their personal comfort. Based on my research, it appears female conductors must be far more cognizant than males of how they present themselves on the podium. As a result, divergent training in these matters may be appropriate for male and female conducting students. Though some teachers and mentors have attempted to teach both genders equally, or in a more

⁶⁰ Professional Musician Survey results are in Appendix E

gender-blind fashion, this may be an area in which females should be coached in order to dress in whatever way they feel most comfortable with their “gendered” person, whether in a skirt or pants. Further studies could include a narrower examination of dress specifics, such as clothing colors, types of shirts or shoes of both male and female conductors at various stages of their professional careers in comparison with the evolution of the business/power suit.

Conductors express music through gesture. My research argues the importance of women embracing their gender distinctiveness in order to tap into innate positive gender qualities, such as a balanced, strong, and centered body, in addition to clear visual connections with musicians. These physical and visual gestures may enhance the manner in which women portray themselves as comfortable and confident.

Gesture has a substantial effect on perceptions of leadership. It is important that women experience opportunities to watch and learn from other women to understand the complex consequences of performing “aggressive” gestures that may be scrutinized or interpreted in a manner different than for male conductors. Future research could survey pedagogical techniques of both male and female conducting instructors in various methods of teaching specific gestures such as heaviness, lightness, aggressiveness, whimsicality, or lyrical gestures to male and female conducting students.

Curiously, my research revealed that professional musician participants had almost twice the number of positive or very positive impressions of female conductors (57%) than male conductors (25%). Of the 134 participants, 80 of

whom were female and 54 male, 61% had a male conductor, 31% had a female conductor, and 8% had “Other,” which typically meant they played under direction of both male and female conductors. Many musicians noted their dissatisfaction with conductors in general, questioning the current leadership model. Additional research could investigate targeted questions on leadership styles and the manner in which these styles do or do not work and what professional musicians want and need from their conductor. The League of American Orchestras or the American Federation of Musicians may be key in fostering a comprehensive study of this subject, as data would be more revealing given a larger participant pool.

Understanding transactional and transformational leadership skills may lend female conductors a set of tools to complement their inherent leadership styles. Transformative leadership features behaviors associated with feminine personality traits that may offer a more appropriate method of leading, as opposed to the transactional style of leadership, which employs punishment or aggression in order to shape behavior and may pose a leadership approach less effective for women. My research reveals that women must employ leadership styles in sync with their personality or demeanor in a field dominated by men, or negative perceptions may ensue. Further research could investigate specific leadership behaviors that work and do not work for men and women and where double standards exist. Important future research should examine the manner in which female conducting students are being taught with respect to their leadership effectiveness and innate leadership skills.

Finally, interviews and musician surveys made clear that the professional symphony conducting profession wants more women, yet the standard answer for the slow progress has been that “these things take time” (Anonymous. Personal interview). This answer leads me to question how female conductors are being taught and whether females are being trained in appropriate leadership styles and skills innate to their personal style of leadership.

Is it possible that female conductors have been trained as a group to assume they know less or are less capable than male conductors simply because women may be incapable of moving or behaving exactly like men, who currently constitute the norm in conducting? The few women teachers currently in symphonic conducting have by and large been taught to conduct from a male perspective. Male teachers are likely more comfortable teaching with their own innate male leadership traits than with those traits found successful for female conductors. More research is needed on innate feminine leadership styles to target what does and does not instill confidence for female conducting students and whether or not they can be effectively trained without adequate access to women teachers and role models.

Most importantly, my survey revealed that professional musicians who currently have a female music director hold a 0% preference for a male conductor (See Table 4.12). These participants were overwhelmingly neutral in their preference for a male or female conductor, which supports the call for greater numbers of women both on the faculties of significant music universities and conservatories and in music director positions with professional orchestras. Review

of the hiring process of top music education institutions and professional orchestra assistant positions will ensure that organizations and influential individuals are encouraging the equity for both male and female conductors.

While this study sought to elucidate women's current standing in the conducting arena in the United States, my intention was also to collect valuable insights from female and male musicians on specific gendered perceptions, as well as to furnish conducting pedagogues with substantial educational points for teaching all conducting students. It is important to clarify that the scope of my research has been contained within the parameters of male versus female conductors. I have not approached this study from the two important additional vantage points of race or sexuality. One professional musician participant pointed this out clearly in a survey comment:

I do not consider these traits to be singularly male or female. Relative to gender, failing to take into consideration the personality traits displayed by members of the gay and lesbian communities that may cross gender stereotypical behavior calls into question the validity of considering only male/female traits and their impact on conducting ability or expectations of that ability. It creates a serious flaw in the study to assume that ALL men do things one-way, ALL women do things another and their actions determine their success on the podium (Anonymous. Professional musician survey. 2014).

We must also avoid the assumption that *all* gay and lesbian individuals depart from gendered norms. Future research could investigate conductor leadership and gesture through the lenses of sexual preference and race.

I want to underscore that I personally have experienced only one female conducting teacher, but am aware that there are excellent conducting teachers of both genders and know that both genders bring different positive experiences to the

conducting podium. My intention in this research is not to diminish either gender, but to bring about equality, which I believe will broaden the musical spectrum and elevate different points of view.

In conclusion, my research based in ethnography, through one-on-one interviews, critical ethnographies, and a quantitative questionnaire survey, offers information and provides useful insights into the complex layers that gender adds to the field of symphonic conducting.

REFERENCES

- Amusements. (1871, Jun 29). Amusements: Note of music and the drama. *New York Times (1857-1922)*. Retrieved from <http://search.proquest.com/docview/93152185?accountid=14784>
- Amusements. (1871, Sep 13). *New York Times (1857-1922)*. Retrieved from <http://search.proquest.com/docview/93059364?accountid=14784>
- [Anon.]. (1871). New York (Sept. 25) [Vienna Lady Orchestra. Theodore Thomas's orchestra. Operatic and oratorio announcements. Stadt Theatre: Boieldieu, La Dame blanche; Herr Wachtel (tenor) (Sun)]. *Dwight's Journal Of Music*, XXXI(14), 111. Additional Information: Persistent link to this record (Permalink): <http://offcampus.lib.washington.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rph&AN=DJM019020&site=ehost-live>
- Barber, C. & Bowen, J. A. "Falletta, JoAnn." *Grove Music Online. Oxford Music Online*. Oxford University Press. Retrieved from <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/44630>
- Bartleet, B.L. (2008) Women conductors on the orchestral podium: Pedagogical and professional implications. *College Music Symposium*, 48, 31-51.
- Bass, B.M., & Avolio, B.J. (1990). Developing transformational leadership: 1992 and beyond. *Journal of European Industrial Training*, 14, 21-27.

- Beigel, G. (1990, Sep 09). Music, maestra. *Los Angeles Times (1923-Current File)*
Retrieved from
<http://search.proquest.com/docview/1460982063?accountid=14784>
- Bennett, J. (1811). *Letters to a young lady on a variety of useful and interesting subjects: Calculated to improve the heart, to form the manners and enlighten the understanding*. Hudson [N.Y.: Printed by William E. Norman.
- Bernas, R. "Hillis, Margaret." *Grove Music Online. Oxford Music Online*. Oxford University Press. Retrieved from
<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscribe/article/grove/music/13045>
- Bertsch, D. L. (2009). *The relationship between transformational and transactional leadership of symphony orchestra conductors and organizational performance in U.S. symphony orchestras*. (Order No. 3359533, Capella University). *ProQuest Dissertations and Theses*, 259-n/a. Retrieved from
<http://search.proquest.com/docview/305161798?accountid=14784>.
(305161798).
- Bowen, J. A. (2003). *The Cambridge companion to conducting*. Cambridge: Cambridge University Press.
- Bowers, J. M., & Tick, J. (1986). *Women making music: The Western art tradition, 1150-1950*. Urbana: University of Illinois Press.
- Brenneman, J. S. (2007). Footsteps of my own: gender issues that influence the formative experiences of exemplary women choral conductors (Doctoral dissertation). Retrieved from Dissertation Abstracts International Section A:

- Humanities & Social Sciences. (Accession No. MAH0001689485)
- “Brico: Portrait of the raconteur,” (1975) *Symphony News*, August, 1975, p. 10.
- Bryant, S.E. (2003). The role of transformational and transactional leadership in creating, sharing and exploiting organizational knowledge. *Journal of Leadership & Organizational Studies*. 9(4), 32-44.
- Casey A., K., Rindy C., A., & Susan, P. (2012). Sounds like a winner: voice pitch influences perception of leadership capacity in both men and women. *Proceedings Of The Royal Society B: Biological Sciences*, 279(1738), 2698-2704. doi:10.1098/rspb.2012.0311
- Coghlan, A. (2013, Sep). Pass the baton. *New Statesman*, 142, 50. Retrieved from <http://search.proquest.com/docview/1431990525?accountid=14784>
- Coghlan, A. *theartsdesk.com*, “10 Questions for Conductor Marin Alsop,” (September 6, 2013), Retrieved from <http://www.theartsdesk.com/classical-music/10-questions-conductor-marin-alsop>
- Conlon, J. C., & Apfelstadt, H. (2009). *Wisdom, wit, and will: Women choral conductors on their art*. Chicago: GIA.
- Creswell, J. W. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. Boston: Pearson.
- Cusick, S. G. (1999). Gender, musicology, and feminism. In M. Everist & N. Cook (Eds.), *Rethinking music* (pp. 475-502). Oxford: Oxford University Press.
- de la Rey, C. (2005). Gender, women and leadership. *Agenda*, 19, 65, 4-11.

- Decker, W.H. (1986). Sex conflict and impressions of managers' aggressive humor. *The Psychological Record* 36: 483-490.
- Decker, W.H. & Rotondo, D.M. (2001). Relationships among gender, type of humor, and perceived leader effectiveness. *Journal of Managerial Issues*, 13, (4), 450-465.
- Dempf, L. (2006). The woman's symphony orchestra of Chicago. *Notes*, 62(4), 857-903.
- Di Bonaventura, S. et al. "Bond, Victoria." *Grove Music Online. Oxford Music Online*. Oxford University Press. Retrieved from <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscribe/article/grove/music/47158>
- Eagly, A. H. (2007), Female leadership advantage and disadvantage: Resolving the contradictions. *Psychology of Women Quarterly*, 31, 1-12.
doi: 10.1111/j.1471-6402.2007.00326.x
- Eagly, A. H., & Carli, L. L. (January 01, 2003). The female leadership advantage: An evaluation of the evidence. *The Leadership Quarterly*, 14, 6, 807-834.
- Edwards, J. M. (2003). Women on the podium. In J. Bowen (ed.), *The Cambridge companion to conducting* (pp. 220 -236). Cambridge: Cambridge University Press.
- Elkins, C. W. (2008). *Conducting her destiny: the making of a maestra* (Doctoral dissertation). Retrieved from Dissertation Abstracts International Section A: Humanities & Social Sciences. (Accession No. MAH0001773204) ***UMI Number: 3307198***

Emerson, R. M., Fretz, R. I., & Shaw, L. L. (1995). Writing ethnographic fieldnotes.
Chicago: University of Chicago Press.

Events in Local Society, (1906, Apr 25). *Los Angeles Times*, April 25, 1906.

Foreign notes. (1871). *Musical Standard*, 1(375), 305-306. Retrieved from
<http://search.proquest.com/docview/7218260?accountid=14784>

Fuller, S. (2002). Women in music. In A. Latham (Ed.), *The Oxford Companion to Music*. Oxford University Press. Retrieved from
<http://www.oxfordreference.com.offcampus.lib.washington.edu/views/ENTRY.html?subview=Main&entry=t114.e7375>

Gantchikov, E. *Nezavisimaya Gazeta* (translated by Google translate)

Retrieved from

http://www.ng.ru/culture/2012-09-10/10_temirkanov.html

This article was also translated on Norman Lebrecht's blog page on March 31, 2014 at <https://www.artsjournal.com/slippeddisc/2014/03/women-conductors-its-not-getting-any-better-only-worse.html>

Garland, H., & Garland, M. (Eds.), (1997). *The Oxford companion to German literature*.

Oxford University Press. Retrieved from

<http://www.oxfordreference.com.offcampus.lib.washington.edu/view/10.1093/acref/9780198158967.001.0001/acref-9780198158967>

Goldin, C., & Rouse, C. (2000). Orchestrating impartiality: The impact of "Blind" auditions on female musicians. *American Economic Review*, 90(4), 715-741.

Grant, D. E. (2000). *The impact of mentoring and gender-specific role models on women college band directors at four different career stages*. (Order No.

- 9966225, University of Minnesota). *ProQuest Dissertations and Theses*, 147-147 p. Retrieved from <http://search.proquest.com/docview/304608713?accountid=14784>. (304608713).
- Gray, A. (2007). *The world of women in classical music*. La Jolla, Calif: WordWorld
- Green, E. A. H., Gibson, M., & Malko, N. (2004). *The modern conductor: A college text on conducting based on the technical principles of Nicolai Malko as set forth in his The conductor and his baton*. Upper Saddle River, N.J: Pearson Prentice Hall.
- Groh, J.B. (1991). *Evening the score: Women in music and the legacy of Frédérique Petrides*. Fayetteville: The University of Arkansas Press.
- Gurwitz, S. B., & Dodge, K. A. (1977). Effects of confirmations and disconfirmations on stereotyped-based attributions. *Journal of Personality and Social Psychology*, 35 (7), 495-500.
- Heilman, M.E. (2001). Description and prescription: how gender stereotypes prevent women's ascent up the organizational ladder. *Journal of Social Issues*, 57(4), 657-674.
- Heilman, M. E., & Eagly, A. H. (2008). Gender stereotypes are alive, well, and busy producing workplace discrimination. *Industrial & Organizational Psychology*, 1(4), 393-398.
doi:10.1111/j.1754-9434.2008.00072.x
- Henry, D. "Women and music," *Atlanta Journal and Constitution*, April 4, 1991, sec E, 1.

- Jagow, S.M. (1998). Women orchestral conductors in America; the struggle for acceptance – An historical view from the nineteenth century to the present. *College Music Symposium*, 38, 126-145.
- Jepson, B. (1975), American women in conducting. *Feminist Art Journal*, 4, 13-18, 45.
- Kendel, J., (Dec 11, 1940). "Antonia Brico given ovation at Denver symphony's concert," *Denver Post*, December 11, 1940.
- Koegel, J. and Westover, J. (2012). Beethoven and Beer – Orchestral Music in German Beer Gardens in Nineteenth-Century New York City. In J. Spitzer (Ed.), *American Orchestras in the Nineteenth Century* (pp. 130-155). Chicago: The University of Chicago Press.
- Kozinn, A. (1985). An American woman conductor on the way up. *New York Times*, March 24, 1985, sec. 2, 23.
- Kruse, S. D., & Prettyman, S. S. (2008). Women, leadership, and power revisiting the wicked witch of the west. *Gender & Education*, 20(5), 451-464.
doi:10.1080/09540250701805797
- Lawson, K. D. (1984). A woman's place is at the podium. *Music Educators Journal*, 70 (9), 46-49.
- Lawson, K. D. (1982). Women conductors: Credibility in a male-dominated profession. *The Music Profession*, 197-219.
- League of American Orchestras. (2001) *Traits and skills of a music director*. Retrieved from <http://www.americanorchestras.org/conducting-artistic-programs/conducting/traits-and-skills-of-a-music-director.html>

- Lebrecht, N. (1991). *The maestro myth: Great conductors in pursuit of power*. Secaucus, NJ: Carol Pub. Group.
- Ledbetter, S. et al. "Caldwell, Sarah." *Grove Music Online. Oxford Music Online*. Oxford University Press. Retrieved from <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscribe/article/grove/music/A2256301>
- Leginska Conducts (1925, Nov 26). Leginska conducts last of three concerts for people's symphony. (26 November 1925). *Musical Courier* 91: 24.
- Leginska (1917, Feb 17). Leginska has very modern ideas of women's freedom. (1917, Feb 17). *The Duluth Herald*.
- Leginska (1925, Aug 02). Leginska next bowl feature. (1925, Aug 02). *Los Angeles Times (1923-Current File)* Retrieved from <http://search.proquest.com/docview/161792006?accountid=14784>
- London, (Nov 17, 1871). *The orchestra, Oct.1863-Mar.1881*, 17(425), 104-105. Retrieved from <http://search.proquest.com/docview/7721388?accountid=14784>
- Macleod, B. A. (2001). *Women performing music: The emergence of American women as classical instrumentalists and conductors*. Jefferson, NC: McFarland.
- Meier, G. (2009). *The score, the orchestra, and the conductor*. Oxford: Oxford University Press.
- Meyers, M. (2000). Searching for data about European ladies' orchestras, 1870-1950. *Music and Gender*, ed. Pirkko Moisala and Beverley Diamond, 201.

- Music And Drama. (1871, Sep 16). *The Albion, A Journal of News, Politics and Literature (1822-1876)*, 49, 588. Retrieved from <http://search.proquest.com/docview/89564998?accountid=14784>
- Music in Manchester. (1882). *Musical Times and Singing Class Circular, 1844-1903*, 23(468), 82-83. Retrieved from <http://search.proquest.com/docview/7695686?accountid=14784>
- Music's Wonder Woman. (1975). *Time*, 106(19), 74.
- Naylor, B. (?). *The anthology of the Fadettes* (ca. 1937), 8-13. This book is held by the Special Collections of the Music Department of the Boston Public Library. It appears to have been printed in a limited edition to commemorate the Fadettes' fiftieth anniversary.
- New England Conservatory of Music Bulletin 1* (July 1919); 5-7.
- Newport, F. & Wilke, J. (2013) *Americans still prefer a male boss: A plurality report that a boss' gender would make no difference*. Retrieved from <http://www.gallup.com/poll/165791/americans-prefer-male-boss.aspx>
- Neuls-Bates, C. (1982). *Women in music: An anthology of source readings from the Middle Ages to the present*. New York: Harper & Row.
- Neuls-Bates, C. (1986). Women's orchestras in the United States, 1925-45. In, *Collected Work: Women making music: The Western art tradition (1150-1950)*. Pages: 349-369. (AN: 1987-01014)
- Neuls-Bates, C. (n.d.) "Steiner, Emma Roberto." *Grove Music Online. Oxford Music Online*. Oxford University Press. Retrieved from

<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscribe/article/grove/music/47154>

Neuls-Bates, C. & Laurence, A. (n.d.) "Brico, Antonia." *Grove Music Online*. Oxford Music Online. Oxford University Press. Retrieved from

<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscribe/article/grove/music/A2248487>

Newman, N. (2012). Gender and the Germanians: "Art-Loving ladies" in nineteenth-century concert life. In J. Spitzer (Ed.), *American orchestras in the nineteenth century* (pp. 289-309). Chicago: The University of Chicago Press.

Northouse, P.G. (2004). *Leadership: Theory and practice* (3rd ed.). Thousand Oaks CA: Sage Publications, Inc.

"Orchestral Women." (Nov 23, 1895). *Scientific American (1845-1908)*; Nov 23, 1895; Vol. LXXIII., No. 21.; American Periodicals, p. 327. Retrieved from

<http://search.proquest.com/docview/126696030?accountid=14784>

Our Musical Hopper. (1871, 12). *Church's musical visitor (1871-1883)*, 1, 9.

Retrieved from

<http://search.proquest.com/docview/137509458?accountid=14784>

Pendle, K.A. (2001). *Women and music: A history*. Bloomington, IN: Indiana University Press 2nd ed.

Petrides, F. "Los Angeles group: A tested veteran. *Women in Music, 1 (1936)*, 47. Pew Research Center, (August 2008). *Men or Women: Who's the Better Leader?*

August 2008 national study, Retrieved from

<http://pewsocialtrends.org/assets/pdf/gender-leadership.pdf>

- Ross, A. (2013, Aug 3). Women, gays, and classical music. *The New Yorker*. Retrieved from
<http://www.newyorker.com/culture/culture-desk/women-gays-and-classical-music>
- Sachs, H. (1978). *Toscanini*. Philadelphia: J.B. Lippincott Co.
- Sargeant, W. (1975). Conducting. *The International Cyclopedia of Music and Musicians*, 10th Ed., New York, Dodd, Mead & Co., p. 452.
- Santella, A.P. (2012). Modeling music: Early organizational structures of American women's orchestras. In J. Spitzer (ed.), *American orchestras in the nineteenth century* (pp. 52-77). Chicago: The University of Chicago Press.
- Santella, A.P. (n.d.) The Fadette ladies' orchestra." *Grove Music Online*. Oxford Music Online. Oxford University Press. Retrieved from
<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/A2087981>
- Santella, A.P. (n.d.). Nichols, Caroline B. *Grove Music Online*. Oxford Music Online. Oxford University Press. Retrieved from
<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/A2085442>
- Sheldon, D. A. & Hartley, L. A. (2012). What color is your baton, girl? Gender and ethnicity in band conducting. *Bulletin of the Council for Research in Music Education*, 192, 39-52.
- Sigourney, L. H. (1845). *Letters to young ladies*. New York, N.Y: Harper & Bros.

- Smith, C. P. (2007). *Making music in Los Angeles: Transforming the popular*. Berkeley: University Presses of California, Columbia and Princeton.
- Spitzer, J. (2012). *American orchestras in the nineteenth century*. Chicago: The University of Chicago Press.
- Tick, J. (1973). Women as professional musicians in the United States, 1870-1900. *Yearbook for Inter-American Musical Research*. ix., 95-133.
- Tick, J., et al. (2014). Women in music. *Grove Music Online*. Oxford Music Online. Oxford University Press. Retrieved from <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscribe/article/grove/music/52554pg2>
- United States Commission on Civil Rights. (1981). *The Equal Rights Amendment: Guaranteeing equal rights for women under the Constitution*. Washington, D.C: U.S. Commission on Civil Rights.
- VanWeelden, K. (2002). Relationships between perceptions of conducting effectiveness and ensemble performance. *Journal Of Research In Music Education*, 50(2), 165-176.
doi:10.2307/3345820
- The Viennese Ladies' Orchestra. (1874, Jul 27). *New York Times (1857-1922)*. Retrieved from <http://search.proquest.com/docview/93342260?accountid=14784>
- Wigmore, R. (n.d.) "Alsop, Marin." *Grove Music Online*. Oxford Music Online. Oxford University Press. Retrieved from

- <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/53969>>
- Willis, T. (1976, Jan 13). *Chicago Tribune*, January 13, 1976.
- Wireless to The New York Times. (1930, Feb 15). Miss Brico triumphs as Berlin conductor. *New York Times (1923-Current File)* Retrieved from <http://search.proquest.com/docview/98772052?accountid=14784>
- Wolfe, A. (2014, Oct 25). Review --- icons: Women's changing power suits. *Wall Street Journal* Retrieved from <http://search.proquest.com/docview/1615993610?accountid=14784>
- Wöllner, C., & Deconinck, F. J. A. (2013). Gender recognition depends on type of movement and motor skill. Analyzing and perceiving biological motion in musical and nonmusical tasks. *Acta Psychologica*, 143, 1, 79-87.
- Yoder, J.D. (2001). Making leadership work more effectively for women. *Journal of Social Issues*, 57 (4), 815-828.

Appendix A: Institutional Review Board Approval Pierre Monteux Study



Date: 6/11/2012
PI: Ms. Anna Edwards
Graduate Student
School of Music
CC: Tim Salzman
RE: HSD study #42981
"Gender and the Symphonic Conductor"

Dear Ms. Edwards:

The University of Washington Human Subjects Division (HSD) has determined that your research qualifies for exempt status in accordance with the federal regulations under 45 CFR 46.101/ 21 CFR 56.104. Details of this determination are as follows:

Exempt category determination: **2**

Determination period: **6/11/2012 - 6/10/2017.**

Although research that qualifies for exempt status is not governed by federal requirements for research involving human subjects, investigators still have a responsibility to protect the rights and welfare of their subjects, and are expected to conduct their research in accordance with the ethical principles of *Justice*, *Beneficence* and *Respect for Persons*, as described in the Belmont Report, as well as with state and local institutional policy.

Determination Period: An exempt determination is valid for five years from the date of the determination, as long as the nature of the research activity remains the same. If there is any substantive change to the activity that has determined to be exempt, one that alters the overall design, procedures, or risk/benefit ratio to subjects, the exempt determination will no longer be valid. Exempt determinations expire automatically at the end of the five-year period. If you complete your project before the end of the determination period, it is not necessary to make a formal request that your study be closed. Should you need to continue your research activity beyond the five-year determination period, you will need to submit a new *Exempt Status Request* form for review and determination prior to implementation.

Revisions: Only modifications that are deemed "minor" are allowable, in other words, modifications that do not change the nature of the research and therefore do not affect the validity of the exempt determination. **Please refer to the Guidance document for more information about what are considered minor changes.** If changes that are considered to be "substantive" occur to the research, that is, changes that alter the nature of the research and therefore affect the validity of the exempt determination, a new *Exempt Status Request* must be submitted to HSD for review and determination prior to implementation.

Problems: If issues should arise during the conduct of the research, such as unanticipated problems, adverse events or any problem that may increase the risk to the human subjects and change the category of review, notify HSD promptly. Any complaints from subjects pertaining to the risk and benefits of the research must be reported to HSD.

Please use the HSD study number listed above on any forms submitted which relate to this research, or on any correspondence with the HSD office.

Good luck in your research. If we can be of further assistance, please contact us at (206) 543-0098 or via email at hsdinfo@uw.edu. Thank you for your cooperation.

Sincerely,

Bailey Bell
Human Subjects Review Coordinator
(206) 221-7918
bbel3@uw.edu

4333 Brooklyn Ave. NE, Box 359470 Seattle, WA 98195-9470
main 206.543.0098 fax 206.543.9218 hsdinfo@uw.edu www.washington.edu/research/hsd

Appendix A.1

Information Statement to Pierre Monteux Students

Dear Pierre Monteux Musician,

I am writing to you as a 2012 student conductor of the Pierre Monteux School and also as a DMA student in orchestral conducting at the University of Washington. I am currently working on my dissertation, which will focus on gender and the orchestral conductor.

The purpose of this project is to examine current perceptions of gender concerning symphonic conductors. In order to get a clearer picture of how current musicians perceive gender, I will be conducting interviews with musicians from the Pierre Monteux orchestra. Each interview will last for approximately 30 minutes and will cover topics related to your personal experience and opinions. Participation in these interviews is completely voluntary. An Information Statement is included that explains this study in more detail.

I will be interviewing Pierre Monteux musicians from Monday July 2 – Sunday July 29, 2012 during our regularly scheduled time off. You may choose to participate or not. I will also audio record these interviews. A list of interview topics and questions are attached. Choosing not to participate will have no affect during your time at Pierre Monteux. If you choose not to participate, I will not contact you to schedule an interview.

Thank you for your time. If you would like more information on this study, please read attached info sheet or contact me directly at 425-652-0295.

Sincerely,

Anna Edwards
Pierre Monteux conducting student
DMA student in Orchestral Conducting
University of Washington

Appendix A.2

Semi-Structured Interview Protocols

Topic 1 – Musical Background

1. Please describe your musical training.
2. Who are some of your biggest musical influences? Or, who was someone that had a substantial influence on your musical training?

Topic 2 – Gender influence and gender traits

1. Have you had any female conductors or female conductor role models? If so, what were some specific characteristics that come to mind?
2. So far, during the program at Pierre Monteux, have you noticed a difference in gestures or language between the male and female conductors? If so, could you explain?
3. Are there particular gestures, character traits, and/or rehearsal techniques that you find work well for some conductors, but not others? If so, could you explain?

Topic 3 – Personal reflections on self-perception

1. Have you ever experienced a time in your career when a conductor's gender affected your experience?
2. [For conductors] – Have you experienced any particular positive or negative experiences because of your gender?

Do you have any other comments that you would like to share?

Appendix A.3

Interview Consent Form

UNIVERSITY OF WASHINGTON
Interview Consent Form

Gender and the Symphonic Conductor

Researcher: Anna Edwards, Graduate Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

Researcher's statement

I am asking you to be in a research study. The purpose of this consent form is to give you the information you need to choose whether to be in this study or not. Please read the form carefully. You may ask questions about the purpose of the research, what I will ask you to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research or this form that is not clear. When I have answered all of your questions, you can decide if you would like to participate in this study or not. This process is called 'informed consent.'

PURPOSE OF THE STUDY

I am exploring current gender perceptions of the symphonic conductor. I am interested in current views towards gender in the minds of aspiring musicians and conductors.

PROCEDURES

If you choose to participate, I will talk with you about your perceptions on gender as an orchestral musician and/or a conductor. You will find the topics and questions below. You do not have to answer every question. This interview will take approximately 30 minutes, including time to elaborate on these questions and/or to ask questions. If you are willing to participate, I will set up interview times during our scheduled time off starting July 2 – July 29, 2012.

Topic 1 – Musical Background

1. Please describe your musical training.
2. Who are some of your biggest musical influences? Or, who was someone that had a substantial influence on your musical training?

Topic 2 – Gender influence and gender traits

1. Have you had any female conductors or female conductor role models? If so, what were some specific characteristics that come to mind?

2. So far, during the program at Pierre Monteux, have you noticed a difference in gestures or language between the male and female conductors? If so, could you explain?
3. Are there particular gestures, character traits, and/or rehearsal techniques that you find that work well for some conductors, but not others? If so, could you explain?

Topic 3 – Personal reflections on self-perception

1. Have you ever experienced a time in your career when a conductor's gender affected your experience?
2. [For conductors] – Have you experienced any particular positive or negative experiences because of your gender?

Do you have any other comments that you would like to share?

RISKS, STRESS, OR DISCOMFORT

Although minimal, there is a risk that you might experience slight discomfort, embarrassment, or stress while answering questions concerning your experience. Some people feel self-consciousness when they are audio recorded. You are free to withdraw from the interview at any point should discomfort occur. Being in this study is voluntary. You can stop at any time. Some people may feel that providing information for research is an invasion of privacy.

BENEFITS OF THE STUDY

I do not expect that you will benefit directly from this study. I do hope that the results of this study will help us understand gender issues in the orchestral conducting (world). Currently there is very little research on gender issues concerning the Symphonic Orchestral conductor. I hope the findings of this study will be useful for conductors, teachers, and educational institutions concerning conducting.

OTHER INFORMATION

I have addressed concerns for your privacy. All information about you will be kept confidential. Only I will have access to this data. Each participant will be acknowledged either as a female or male "orchestral musician" or "conductor" in this study. If you have any questions about the study, you can ask me now or later. If you have questions about your rights as a research subject, you can contact the University of Washington Human Subjects Division at (206) 543-0098.

Sincerely,

Anna Edwards

Subject's statement

This study has been explained to me. I volunteer to take part in this research. I have had a chance to ask questions. If I have questions later about the research, I can ask the researcher at any time. If I have questions about my rights as a research subject, I can call the Human Subjects Division at (206) 543-0098. I will receive a copy of this consent form.

____ - I give permission for researcher to audio record my interview.

____ - I do NOT give the researcher permission to audio record my interview.

____ - I do NOT wish to participate in this study.

_____ Printed name and
date Signature of Participant

Appendix A.4
Verbal Script

UNIVERSITY OF WASHINGTON
VERBAL SCRIPT

[read by the interviewer] I am doing a research project as part of my studies at the University of Washington. I am asking for your participation for this study. I will tell you about it. When I am done you can ask questions. A letter about this study was given to you earlier. Hopefully, you will be comfortable talking with me about these topics.

The purpose of my study is to explore current perceptions on gender and if specific gendered physical traits or certain behaviors of conductors are considered to be positive or negative. I want to explore different perceptions on what works for orchestral conductors and if these perceptions are particularly gendered. I want to learn so I can share this information with other music teachers/musicians who might be interested to know how we perceive gender.

I will interview student musicians and student conductors between Monday July 2 and Sunday July 29, 2012 during our scheduled time off. During this interview, I will ask you some questions about your musical background and your thoughts on conductor characteristics that you feel work and do not work. I want to know what you think about these topics. The interview will take approximately 30 minutes. With your permission, I would like to audio record the interview.

Sometimes, people get nervous when they are doing an interview or are recorded. Please let me know if you are uncomfortable and I can stop the interview at any time if you feel uncomfortable.

I will not tell anyone that you were in this study. You do not have to do an interview if you don't want to. All information written about this interview will be kept confidential. All participants will be referred to as a "female musician," "male musician," "female conductor," or "male conductor."

Do you have any questions?

Appendix A.5

Pierre Monteux Letter of Cooperation

Pierre Monteux
PO Box 457
Hancock, ME 04640-0457

June 18, 2012

To Whom It May Concern:

Please accept this letter of cooperation as an indication of the Pierre Monteux's intent to participate in Anna Edwards's upcoming research study investigating current perceptions of gender concerning symphonic conductors. As Music Director of the Pierre Monteux School, I have worked with Anna Edwards for the past 2 summers. I understand that Anna will be scheduling interviews with the Pierre Monteux musicians and conductors as part of this upcoming study. I also understand that she will obtain informed consent from each participant before collecting any data, and although all musicians will take part in rehearsals and concerts as usual, only those participants returning consent forms will be interviewed. I am fully aware that although the Pierre Monteux community will receive the published results of this study, the data are confidential.

Sincerely,

Michael Jinbo, Music Director of the *Pierre Monteux School for Conductors and Orchestra Musicians*

Appendix A.6: Pierre Monteux School Conducting Interview Transcriptions

Participant #1

AE - First thing is, can you tell me how old you are?

Curt - 28

AE - Tell me a little bit about your musical background

Curt - Ok I have undergrad degree in music, in music really it is just a BA, but I call it theory and composition degree from (university) and I have a master in orchestral conducting from (university) and I have played (string instrument). I started composing around the same age I started conducting in high school doing musicals and sang in choir in high school and in college and then after I graduated from college, I worked as a conductor of a youth orchestra in (city) as well as a college orchestra and I conducted several church choirs during that time as well. I work for the (regional symphony) as the assistant conductor.

AE - Who has been your big musical influences, especially concerning symphonic conducting

Curt - Well, for during high school, there were my high school teachers they were big influences, both the orchestra and the choir teacher. But I mean looking back, the orchestra teacher to had an influence on me because he was in some ways, a real jerk, so I didn't really care for him all that much, then Michael Jinbo of course, and then the person who was my college conductor you know I played in orchestra all through college and then I played for 3 years when I was just living around I just kept playing in that orchestra. And that was a woman named (female conductor 1). She went here in the late 70s and she had you know had a few conducting positions and then was at the (university). She has been there for a long time, probably 25 or well more than that, probably 30 years. So she was definitely an influence on me. My college choir conductor was a big influence. My teacher at (university) (male conductor 1) influence so I would say in terms of direct influence people that I have know and people who have taught me, those have been big influences

AE - You mentioned (female conductor 1) in (city). Have you had any other women conducting role models and or conductors and when you think about them what are some things that come to mind and then if you can speak to that and they can be positive and negative

Curt - I will tell you about (female conductor 1) first. She is something else all together she had very dictatorial style. I actually like her a lot because I got to know her all over all of those years. I mean I have known her since I was an 18-year-old freshman so it would have been 10 years. And she was really very helpful, she gave me coaching along the way she gave me a lot of opportunities, but yea she could be so overbearing and so controlling and sort of control freak and she was very possessive about her orchestra program and you know didn't really want to let anyone else get near it and she but she worked harder than anybody else I have ever met as a conductor, so hard working very, very organized very disciplined you know

so those are those are some adjectives that I would use to describe her. I don't think I have really had another you know significant conductor that I worked with, but I have known many women conductors here. In (city) we have had a number of women conductors come through this year.

AE - Who were some women conductors that you had in (city)?

Curt - There is a Chinese lady name (female conductor 2), and then there was a lady also of Chinese origin I think her name is (female conductor 3).

AE - When you think about the characteristic of these women on the podium, what are some things that you think of that could be kind of generalized as what might be different with the male conductors?

Curt - I don't know because I see in terms of like physicality and problems like that you know there are. There are problems that men and women share, you know that they both have but with women it its sort of feminized and with men its sort of feminized too, you know I mean because there, there are things with awkwardness of physicality that I see in women sometimes, but then I do see those in men, but it is it can be different kind of thing. Let's, lets say you take two people with the same sort of body type you know like somebody who is very slim and angular long spindly something like that, like look at say like (female student conductor) this summer, she has a similar body type like (male student conductor) and I think that they - there you could compare certain things about their physicality but there are different you know...

AE - Do you think look at (male student conductor) differently than they look at (female student conductor)

Curt - I would think that they would look I think they would get a better musical example from (female student conductor) than they would from (male student conductor) just because (female student conductor) is probably a more skilled conductor than (male student conductor) is so, you know.

AE - Yes, but as far as physicality, for example, one of the things I find interesting is that when I first saw some women on the podium I had an immediate reaction. I am curious if you have that with certain people?

Curt - Well yes, I have an immediate reaction when I see someone on the podium, uh...you know I do see certain types repeating over the years, of like, x, y, or z, and for women there will be certain things that I do see over and over. There is sometimes, you know one issue that I see with ladies but again it is not something that I don't see with men, you know I think that they have a different center of gravity, than men and that can make their conducting have a certain weakness, sometimes I see that I don't know it seems like they have less control over their bodies somehow that there is more there is an awkwardness there. But there is awkwardness in men who don't have control over their bodies too.

AE - Well, I will jump to this topic. This was something that I found very interesting this summer, obviously I am not a big person and I am not a "skinny minny" either. I

am definitely short in stature and I when I did the Great Gate of Kiev, that was very difficult for me to feel like I could find that weight in my body, and it was interesting because I was working on it and I went into this rehearsal and I go in there and you know Michael says "AE, you are just too masculine, what are you doing?" and it was interesting because I was trying to get something that I thought was correct and it was really I had to work hard on that, now that being said, then Russ comes and does the beginning of the Tchaikovsky which is the same thing as the Great Gate of Kiev and it was almost effortless for him to feel that and to be able to feel that weight and I am just curious as to a person who you know who knows a lot about conducting and who has seen so many people over the years, tell me what that is like for you as somebody who watches that and what are things that might be helpful for people to think about or again a lot of this is for pedagogical reasons.

Curt - Well I think that everybody has to consider their body. Your body is your tool. Your body is your instrument as a conductor. And, so I mean you talk about this feeling of weight. The feeling of weight in conducting is something I worked on with Walter for two years - really. Anytime that I was working with him privately, or when he would ask me about stuff, he would always work on that. And I don't know if he ever got it, I mean he has a very slim, very skinny, lanky frame, but you have to work on finding your own center of gravity and using your own body in the most efficient way. You don't have much weight to your body, you have to pull everything in and find most strength that you can have. So, such a big issue with most conductors is that we tend to over compensate. People who are short tend to conduct really big because they think they ought to. People who are big, like (male student conductor) who is a huge guy and he is also somebody that has a huge personality, but he doesn't use it up on the podium and to his detriment. He should, he should make use of it a little bit more. Look at (male student conductor) , who I mean has a very natural feeling of gravity and weight and all of his beats I mean that is so not a problem, but to get something light and lilting, it is hard for him to use, if he just uses a tiny bit of his upper body the effect visually is much larger than somebody else would be. So, I think from a pedagogical point, I think that everybody has to really be honest with themselves about their own body issues and take those into account. And, it is not an insulting thing to say - I don't think, but you have to be realistic. So that is kind of pedagogical account of (I can't quite understand).

AE - Can you tell me from this summer are there things that you find that don't work for a woman when they get up on the podium that do work for men?

Curt - Yea (quickly) I think the biggest mistake is in the category of over compensation is when women try to be too masculine. Now I think that for any conductor, men or women that the best conductors have a balance. They have both masculine and feminine in their personality and in their musical approach because that is what music is, it really has both musical elements to it. So yea, so take somebody like (female student conductor) last year, and you know she worked at the (university). She knew (female conductor 1) my old boss and conductor very well and I am sure that was an influence on her. I mean (female conductor 1), she, she was a masculine woman, I mean she has a hand that is bigger than mine, she has this baton and it has this huge grip, but she is also a titan. She is like 6 feet tall and as

skinny as you can imagine a human being actually being, but she has very kind of powerful handsome masculine sort of face, and big hands, so I mean to a certain extent, that is just who she is, but say somebody like (female student conductor) was trying so much to over compensate with you know, I mean everything, from her hair style to the look, the clothes that she wore, and the way that she acted on the podium and it was, it didn't enhance her performance, it just made you notice it all the more. That is what you would think about, so that is something that I would caution against. I do definitely think that there is a double standard. Because I think if women are sort of powerful, imperious, forceful on the podium, well people would say she is a bitch, but if men do the same thing - well he is a REAL leader, he has got so much charisma or whatever, but you know everybody just has to be who they are and find their way into the music through that.

AE - What about gestures? Have you noticed a difference between the way that women do their gestures vs. the men?

Curt - Yea. I do. I definitely do, (he pauses to think), but I think that and then I will see like a man and then I will go well, maybe that is not really true.

AE - Do you think you look at people different because of their gender?

Curt - Occasionally, yea I think that maybe because I used to ask Michael about this. I asked Michael about this a couple of years ago, when there was, I don't know, I can't remember who was there, I think it was 4 years ago where there were a number of women conductors and that summer, they seemed to have similar problems. And I said to Michael, "Do you have a theory of women conductors?" and he said, "No, I really don't." But, I thought that I had a theory of it and so, I don't know, maybe that influences you know, because I have thought about it more. But, in terms of the gestures, I don't know, I think maybe that there are just more types of conductors that men and women can fall into, but maybe women would be a certain type, and maybe there would be more men in a certain type?

AE - Now elaborate on what you are saying.

Curt - Now I really have to try and think about this being specific. Hum. Well, take somebody like (female student conductor) . (female student conductor) I think is somebody who her motions are more choreographed and they don't seem really natural to me and it seems to me like she is interested in looking pretty, which I don't blame her for, because, I like to look pretty on the podium (laughs) too, but there is something, there is a wall there as far as the emotional involvement with the music because I think she's worried about this prettiness of the gestures and she does these little things with her left hand, just little pretty things that she adds and it seems that she is just trying to be so delightful and pleasant, but I wouldn't want her to conduct you know, the Honegger 3rd Symphony because I don't get any intensity from her. And I have seen that as another problem, but I have seen men who are the same way. It's all choreographed and it is all floral in a certain way. But then, I think of certain conductors who have been here I felt that they were so in control and conducted like it just never occurred to me - women vs. men.

AE - What do you think it is about them when they finally get to that point where they don't have to really worry about their gender?

Curt - Uh, I don't know I think it is an ease with their bodies more than anything. Well, if you look at the way Marin Alsop conducts, I think she looks like a man, really and we had a woman here the first year I was here named (female student).

AE - I have heard her name.

Curt - yea she was really good. She was (ethnic), she studied with (male conductor 2) and she was just really good. She was just great. Then there was a conductor who was one of the assistants during my first few years; she came in the first year with me. A girl name (female student) and she was very petite. She had trouble breaking through these emotional barriers as well. She would never seem totally comfortable up on the podium, but it wasn't a physical thing really, it was, it didn't have, let me rephrase that, it wasn't a physical thing that had to do with her body type or shape, it had to do with just the mechanics of conducting. I think there were things that were hard for her, like there was a mental coordination thing, but I never felt like it had to do with her body type or her gender or anything like that. It was as kind of like (male student conductor) who I think has a real problem with coordination. And I think she had a certain type of coordination problem just getting - with her it was a little more emotional. She couldn't show the emotion always, she couldn't get into the music physically, where there was another lady named Lena. She was from Texas as well and was very awkward with her body very kind of ganky and lanky and just really did not have control over her limbs. It really didn't seem like she had control of what was going on. There was another lady during my first couple of years, named (female student) and she was fine conducting, nothing special, you didn't think you know - woman, man - she was just not great, but she was just fine and but she was one that had this sort of slightly bitchy personality, so people kind of thought, well she is a bitch, even though I don't know, if a man had the same personality they would have thought well he's a jerk really. But, I think that here.

AE - But I have to say, you are saying she's the bitch and he's the jerk

Curt - yea, but what is the difference - really?

AE - Well, I am just saying that the name can be.... I am not saying that it is that big of a deal, I am just saying.... When you watch these conductors that are up on the podium, obviously it doesn't seem like the gender is as far as the characteristic gesture really makes a difference, so lets go into a different aspect. What about things that you notice with women that have nothing to do with gesture, but have to do with clothing or the make-up of their universe? Tell me, does that kind of thing have an impact on you as a musician and as a teacher. Do you notice that kind of thing?

Curt - Yea, just because I think about clothes all of the time, but it is funny that - Michael will tell you this - that when (female conductor 1) was here as a conductor, he said that what Nancy - Pierre's daughter - used to always say about (female conductor 1), was that she was the one woman who knew how to dress as a woman on the podium. That she wasn't up there wearing something that was too masculine,

it wasn't a dress, too feminine, she really had the exact right touch of femininity and of still in control and still look like a conductor.

AE - and what is that, I mean what did she look like?

Curt - (female conductor 1), especially now, she always wears pants, and then she sort of wears like she often will have a plain black shirt on or something and then over that she has some sort of top that might look, might have sparkles, or sometimes there is a little bit of gauze and she always has her hair in this shoulder length blonde, very blonde, and very much in a coifed down here and she looks good. I don't know what she was wearing here when she was here in the late 70s, but in some ways, I pay attention to what women wear as clothing, because I have thought about it because I had this long relationship with a woman conductor who did care a lot about her clothing and because I have had these conversations with Michael and I have seen ladies up here, so I am always wondering.

AE - What are some things that you do not like?

Curt - Well, a lot of these women wear these like Nehru jackets like especially ladies who came to (city), like (female conductor 2) - which men wear too, which I don't really like that because I think it is over done, but let's see. To me, I always wonder about the issue of footwear, should you wear heels, like (female conductor), she wears heels, and she wears heels every time she is on the podium. I think that probably more for practice, probably to feel comfortable in them. But, I don't think I don't think I would notice it if a woman wore flats, but I do notice it when they wear heels, so in a way there is something slightly distracting about it. I think about dress for conductors is that these days, you know the touring maestros and stuff - so many of them try to do their own thing clothes wise, men too. So, it is almost like men are back to the drawing board just because, by choice, where as women have to figure out what they are going to wear in the first place. I would be interesting in knowing what someone like Nadia Boulanger wore? You know she conducted the Boston Symphony. She was the first woman to conduct there I think.

AE - What do you find distracting as a musician?

Curt - Well, I don't really see this as black and white, but I see it in terms of yes - you may wear jewelry, no - you may not wear jewelry. Are you wearing something that is potentially distracting - well no of course not? I a pair of gold studs in your ears in not going to distract - really some huge gaudy necklace or whatever, of course, that would be distracting

AE - For example you know (female student conductor) wore the big gold necklace, was that distracting?

Curt - No, it didn't distract me. I thought it looked good.

AE - Are there - of course, we don't really get to rehearse much unless Michael gives us permission - are there certain things that you have noticed that are different between the men and the women as far as speech, language....

Curt - uh, I find that women tend to talk too softly, in terms of language - no, I don't think so. Yea, volume is a big deal, but it is a big deal for a lot of people, but you know what I don't find, I find that there are many more men who have trouble with enunciation and mumbling than women, even if you might not be able to hear women because their voices are too softly, it is not because they are pronouncing their words poorly, or they are not enunciating well. I can't ever think of a woman conductor who did not speak well, but I can think of many who didn't speak loudly enough. But, in terms of rehearsing things...no, I mean especially here, people have much less experience, so I find that the rehearsing things tends to be a weakness in most people.

AE - I know that for me, I choose, I don't really interject anything because when I am on the podium, I always feel like I am the one getting the lesson and I feel like that if the maestro wants me to do something, then he will ask me to do it and I do as I'm told.

Curt - You are focusing on you, but when you are up there, you are one because you have so much experience as a teacher. You do offer things sometimes, it is always important and you are just giving short succinct bits of instruction to people - if you need to, but I can always tell your focus is on you and getting the most out of your lesson - which is good because too many people are blaming things on the orchestra when really they just need to be settling on them, but when you do say something - this was a little late, this was a little something...this is not in tune, you have a good set of ears. Most people here do not have that comfort level on the podium yet to keep their ears open. So, a woman vs. a man I don't notice that here. What I was going to tell you about, I learned a lot about rehearsing from (female conductor 1). She was so systematic and so thorough, she came to every rehearsal with a plan, we are starting here, we do the 2nd theme, work on something, we will play that 2nd them again when we come back in the recapitulation, and she would give certain notes, she would know exactly where she would start and stop, she was so organized in terms that she would make lists, or make little printouts that would go on people's stands, she would have a bowing change or two, and she would have certain times when she would start at the end and move forward, play it through, sometimes she would start from the beginning or the middle, I mean she would always try to change it so it wasn't the same thing every time. She was so organized about that.

AE - Do you find that I mean, that seems like a personality trait.

Curt - Yea that is a personality trait.

AE - Have you ever experienced a time as a musician where the conductor's gender had an effect on you in a positive or a negative way and I say that I am specifically talking about a gender issue. A man getting up there and he is just obnoxious, or a woman getting up there and "oh my god," and it can be even from student conductors. What is that like and what do they do that is frustrating or not good?

Curt - I don't know, I would say, that to me, it was like I was saying before that a really good conductor has both masculine and feminine qualities, but also neither

nor, you shouldn't ever think about their gender - really - I mean if the music is masculine or feminine in sort of traits, then yea, you should get that from the person, but in terms of the person on the podium, I just don't think that - I mean a good conductor, you wouldn't think about it. Yet, if people rely on their gender or their attitude, then yes, that is something that would be annoying, like if a woman gets up there and is sort of "prissy" and everything is sort of like this (speaking in a high voice) then yea, I wouldn't care for that because it is not the music, it is not what the musicians need. And if a man gets up there and it overly masculine, or aggressive or something like that, then...perfect example is somebody like (male conductor), really bothers me on the podium because I find him so testosterone heavy and driven, he is so competitive in all walks of his life. I find him ...this thinning hair and this gut, and you know, just this, yea so his masculinity just drives me nuts. I can't stand it. Where somebody like (female student conductor)- I will come back to, I just don't feel like I get much from her as a conductor and I see her as being a very feminine personality, but it doesn't bother me as much as (male conductor) does because with her at least she is just somebody I just don't get much from and I don't really pay much attention to so I can just ignore it, where with (male conductor) it is just like I am being violated with that big ole baton and it is right in your face. There is something I really dislike about that.

AE - That is a very excellent point because the thing that is tricky is when somebody gets up there and their personality comes and it is right in your face and you can hardly miss it. Anytime there is some kind of trait that is whether it is "femmy" or masculine whether it is earrings out to here or the dress, if it gets in the way of your personal thought process, it is a problem.

Curt - Well look at somebody like (male student conductor) , who is up there and I got annoyed with him the other day because Michael was asking him questions about some story or who was such and such a character and it was just like (talking in an effeminate voice) "oh I don't know..." I mean he was being very prissy and sort of cute about it, I was saying to him after, "if you don't know the answer, then just say you don't know the answer. Don't do this whole "shtick" this "cutsie-putsie" stuff. Don't do that, it is so annoying. So there is an example of I found a man's feminine traits were annoying. Anywhere where it is NOT the music is what I think.

AE - Have you experienced any particularly positive or negative experiences because of your gender?

Curt - On the podium? No, I can't even think of what it would be. I really can't. I wonder about career stuff sometimes, for example, I was wondering when I was applying for this current job, I recall thinking - well they just had two guys, they have had a couple of guys in the position the past couple of times, I bet they might want a woman, or stuff like that. I have had that thought a few times. You know there have been a number of guys in this position; I wonder if they are going to be looking for a woman? So, that is one thing that I have thought about. I don't know, I am not sure if my gender has had an effect on my career. I don't know if I have been judged between women or men.

AE - But you haven't outwardly known? I mean I definitely gotten specific things
Curt - Yea, you have told me that

AE - I am just curious if you know specifically if you have had an issue?
Curt - No, I really don't

Participant #2

AE - Tell me who were your biggest musical influences?

Larry - I think as a cellist I had this celebratory thing going on in my head, so I think Yo-Yo, Rostropovich, and my teachers were really wonderful at making sure that I would be able to organize my musical voice, but I definitely think that the one that kind of forever changed the way I think about music, because I think I used to be really aggressive in the way I play, I used to be a very visual player, I used to think that it was almost a necessity to be a visual player in order to let the music come out. And I think the first teacher that I ever had to successfully convince me that it was an aural exercise and not a visual one was my latest teacher (female string teacher) who I studied both (string), Baroque (string), as well as viola de gamba. And she was also in the Cleveland orchestra for 25 years, so she was a very extensive background of orchestral playing. And she was really good at making me think about every conceivable detail of the sound and tried to display that in an appropriate way, to the point where my brain was almost overloaded and I would want to even deal with the visual aspect that everything - the aural perspective of music became satisfying enough.

AE - You mentioned (female conductor) at (conservatory) being one of your conductors, have you had any other women conductors?

Larry - (Female conductor 2) who did the contemporary youth orchestra and she was actually my first conductor ever. There was also another female conductor, I am embarrassed to say I do not remember her name, she was beloved who did the CIM Camerata and that was just strings. It kind of an introduction ensemble playing. It was the Suzuki method.

AE - So when you think of these women that you had as conductors in particular the ones you have had since you have been in college, what are some characteristics that come to mind when you think of these women

Larry - How very diverse they were from each other. Probably with the exception of the first three, so like there are the two that I had at Camerata CIM and then and Eliza Grossman - they are both pedagogues. They are both very string oriented. Eliza is very fantastic story because she started out as a violin and viola teacher. She would do Interlochen and a variety of other things, and one day, she was acquainted with the composer Bernard Rands and Bernard Rands decided to put together - or inspired Eliza to put together this one day or one week where it would be just exposing young kids to contemporary - to playing contemporary music. And they were both extremely struck by how influential and accessible it really was to that age range. So, thru the prodding of Bernard Rands - Eliza started the contemporary

ensemble. I don't remember which year, but I think they are in their 18th year this year. And, she has just been directing. In a way, almost accidentally came into conducting because she considers herself more of a pedagogue than anything else. It is very much of a Cleveland thing. They don't draw from any particular schools. And they really do try and get everybody. She runs it very much like school music program although she happens to have players that can handle the bigger repertoire. It is a little more - I don't want to say professional, because there is an air of professionalism, or at least not put on the group, there is discipline. They are there to make music. The goal in mind is to put on the concert, but it is not necessarily there to train young musicians to be conservatory whatever...to lead them along the path in a way. While that does happen with some members of CYO - for sure, they're really there to enjoy the musician and to explore the music.

AE - So what are some characteristics that she brings to the podium with the students?

Larry - She has an incredible confidence and I think also one of the very few people I know that is above the age of 40 that still acts about the age of 20 too. She is incredibly youthful. She finally got married this summer and all of her old students are blown away by the fact that she is married. But she bring this...I mean she is very mature. I don't mean to say that she is not mature. She brings a certain personality.

AE - What is that personality?

Larry - I think it is extremely youthful. It is extremely adventurous. There is a definite sense of discovery with everything that she does. But it is very interesting because I was thinking it is not - She is like the older sibling so to speak - of the orchestra.

AE - You mentioned that there was another conductor at (conservatory). Tell me about some characteristics that come to mind when you think of her?

Larry - She is exactly the opposite sort of thing. She was brought up under the old school thing. She was studying in San Francisco with a teacher who name escapes me now. And that was a very life changing experience for her because that was also where she found out how incredibly disciplined she had to be with the art.... almost obsessively. In fact, one could say it did get obsessively at times, but then afterwards, she would say Robert Spano - who is equally also extremely - everything has to be in it's right place, and in a way, she carried that over into her own teaching and not of just conductors, but of musicians. And one of the things that I think some musicians really appreciate, but especially conducting - that she would almost subconsciously incorporate like a conducting lesson into her orchestral rehearsal. Especially the awareness of hearing - everyone could hear every possible thing. It was extremely old school

AE - When you say that, what were the traits that are Old School to you?

Larry - I think it is very masculine frankly that really tried to bring that sort of masculinity to the podium.

AE - In what way did she do that? I mean what does that mean masculine?

Larry - I think...because this is where we get... It is hard. She is frankly a hard ass. She is really it is kind of my way or the high way. I don't necessarily think that is masculine, but its....

AE - Does she do something with her body?

Larry - She is extremely grounded. A lot of the things she does is with a lot of force. She beats with a lot of force.

AE - Too much for her stature?

Larry - I think it works, but a lot of placing the beat that you have to be with her. And, it is very interesting because at times it works fine, and at times if she is really trying to make a point, then you start to lose what she is trying to do. Just because she gets so, she gets tight. She gets tense.

AE - What about her dress?

Larry - I think that is where masculine comes in.

AE - What does masculine - I mean, when you think about masculine with a woman's dress, what does that mean for you?

Larry - I mean this is a woman who has pretty much worn khaki slacks the entirety of her life and is kind of the button down shirt and such. And she also ...there was this time, she was.... part of it is that she is a strong lesbian and really kind of sees herself wearing the pants in a relationship. That she is. And, she has made that kind of clear. It reminds me...there was a story she told me once - it had to do with how she found a certain necessity of bringing the masculine - I mean her mentality was that a masculine presence had to be brought to the podium in order to be taken seriously. I do wonder if some of that was brought in from some of her old teachers.

AE - One of the interesting things that we have here is that we have six women here and I think we are a very varied group of women and when you think about all of us that have been here this summer, what are some of the things that you have personally noticed? Let me start with characteristics first.

Larry - If there has been recognition, it has been more subconscious. I wouldn't necessarily say that I played any differently under any of the women than I have under the men.

AE - have you paid attention to them differently?

Larry - To a certain extent in there are times I look out of curiosity. Particularly with the pieces like Shostakovich 1st movement. There is this incredibly violent climax that I mean is every mans dream to conduct because they just get to flex their muscles and what not. And, it was interesting to watch our conductor do that.

AE - Do you think that she succeeded at that?

Larry - I don't think she did, but I don't think that had anything to do with her gender. I think that was more simply just a certain. I think it had more to do with her

personality that she was just extremely dry and with that movement, you just can't beat that dry. But it is interesting because I remember doing the opening for "Love of Three Oranges" - that duhduhduh... and you brought out a strict clarity to it that it was forcefully, but not overly forceful, but it brought a certain fierceness for articulation that was just the right amount, so it was interesting to notice that because that is kind of the stereotype of the woman conductors, that they won't bring the right ferocity. And I mean just also being under women conductors - with exceptions, they tend to be the ones that are more aware of sort of balance - appropriately balancing each facet when they are conducting. And you will often see the men go wild and do crazy Bernsteinisms. I mean you look at Marin Alsop, who brings a lot of voracity to conducting, but there is this certain ground and in a way there was that way with (female student conductor) that just everything was just right there. I think we are all fortunate in this case where the male conductors here are also happen to be a little bit - with certain exceptions, tend to be also rather balanced in the way they approach things, not that they'll not get into the music and the same thing with the women, it is not that they don't get into music, but there is a certain necessary (sobriety?).

AE - Have you noticed a difference in language? Words, the way people talk?

Larry - I think with this group, it has been rather similar. I mean I guess maybe if I think about it. There has been a greater eloquence with the women conductors. I don't know...maybe that is because I think the women are smart and the men are really (in a low ha-ha voice)

AE - are you saying verbally?

Larry - Like if they are trying to say something and trying to make it come across. They have a certain greater vocabulary, but then I think about the exception with the male conductors so....

AE - What about clothing?

Larry - I really chose not to look at, although it is interesting that you will never see a woman conductor wear a dress or skirt

AE - Although one of them did for one of the concerts.

Larry - And that is saying something that I didn't notice that. There is always a certain jacket concept that is the interesting thing although I also think that has to do with the dress code here at Monteux is that you wear a jacket when you conduct. But I also haven't seen anything that seems to me like an over compensating to become masculine kind of dress.

AE - Do you feel that there are particular conducting gestures that work for men or women that do not work for the other sex?

Larry - It is very interesting to watch Winifred Norbury (Elgar) being conducted - by a woman. Not to say that a man can't necessarily do the same gestures, but there was something to be said about the certain elegance, especially her because she just has that right kind of uptight, but not necessarily tense personality. She was fantastic. Yea...I mean I guess that can happen for sure and I haven't seen I guess the

one thing that I am always cautious and eager and curious to see is when women take on super aggressive composers such as Shostakovich and such. I remember noticing that and I was thinking about who I really like as conductors and it is very interesting that most of the conductors that I happen to like for instance at the moment - my favorite conductor is Abbado - yes he is a man, but he is an extremely slight man. Actually I really like his later stuff even though he has been going through his cancer and he is extremely weak and is extremely thin. You look at things like that, and he doesn't do "Pictures" so much, at least I haven't seen him do pictures, I have seen him do Night On Bald Mountain, I have seen him do a lot of Mahler, which is kind of a similar thing. In a way that he makes it work is not necessarily through weight vertically, but weight horizontally. That you kind of "mollassize" as much as possible so the grandioseness comes through in a dimension other than (he whacks his hands) bell, bell, bell. It is bell, and how long does that last (whacks his hand) bell, and he keeps on doing this, and he is not moving around very much, but he has this incredible horizontal focus.

AE - I like that word "mollassize" that is a great word.

Larry - It is a wonderful quality and especially if you find the right place to do it - it has an incredible effect. And I remember seeing Gergiev conduct when he did Great Gate with Berlin; I mean talk about masculinity.... The thing that was more striking than his movements, which are obviously flamboyant, was the fact that was not essentially his focus, his focus was that line and you would see that in the left hand and he just kept sustaining, just keep sustaining. And in that way, you have to just trust that the orchestra will play with the right magnitude and drive the machine so to speak and it becomes a lot more interesting that way because you do see a lot of 6 foot tall, 200 pound men just laying into every downbeat and it is just like just how slow are you doing this - I mean give it direction, so....

AE - Have you ever experienced a time when the gender of a conductor affected your musical experience?

Larry - I think back before I took with (string professor) who really got my mind to go on a more aural level, and I was more into the physical way of playing, we did Shostakovich 5, And I just remember thinking during the cello solo in the 3rd movement, and at that time, I was thinking, why is she not showing more for us to play because this was a (string) section that was struggling me and my friend Eric, we were on the first stand, but the rest of them weren't quite at the level to play the Shostakovich 5 solo. And it was just to the point where you just have to kind of force upon them, but that was also before I took conducting lessons and then I started to realize that you don't really want to do that. For practical purposes too, you don't want to destroy your back.

AE - But there is a certain amount of heaviness that you can do without stress

Larry - That was the interesting thing, because I remember looking at the DVD and the fact is that she did have the heaviness I just didn't see it because I was in sort of a wild rage point in my musical taste so did I actually see that happen? I don't think so - I mean the gender thing. I don't think that ever really happened. I think it was

just whatever they carry from a horizontal point of view; it tends to be equal between men and women. And their ability to make a phrase horizontally, works both ways. That is what I notice more than anything else. So, I mean I know that there are people out there that do think that gender is a "thing."

AE - Have you experienced any particular positive or negative experiences because of your gender?

Larry - I never conducted this group, but I was in YOA (Youth Orchestras of America) for the last two summers. And you want to take about a white male that was a first time that I have ever been a minority. (Laughs) Literally that everyone else was Hispanic except for maybe 20 of the 70 of us. I won't say it is a misogynistic culture but it does sort of have gender roles. I got to be principal a few times, Similar sort of leadership stature. I think they do to a certain extend respond differently, but as far as in the US where that happens and with me personally, I really have not found that experience.

AE - as far as conducting

Larry - As far as conducting...not yet. I imagine wait 10-20 years; I'll get back to you.

AE - this concludes my questions for you. If you have anything that specifically goes towards gender perceptions I would love to hear them.

Larry - I think it goes back to where in the end that whole stereotype comes down to the assumption that size matters. I mean, let's be honest, most men tend to be bigger than women. I think especially after watching these old videos of Claudio Abbado, they are very interesting to watch these videos compared to his old ones, where his older ones, he is a little healthier, and you see him conducting Berlin much more like a band master type of thing. Everything is just there (small concise gestures). And then you look at his older stuff in Lucerne where he has only rehearsed the orchestra like maybe twice or whatever, and I mean the orchestra is good enough where they don't need to be rehearsed at all, and he just lets go and you have this extremely short, extremely skinny very physically, I mean I think he is doing fine considering what he is going through, but, he is not doing that well. But to see him kind of let go, and just let the music flow onwards instead of forcing it out is a much more convincing performance, so the assumption that women have to act more masculine in order to be taken seriously I don't think it is true. Take a look a (female conductor three) for instance, that is another one that I should have brought up. (Female conductor three) who is the director of (regional orchestra) she has a very feminine personality and it works very well with that type of music especially because it is so nuanced to a certain degree that you really don't want to overplay or anything like that. I mean she has a pretty aggressive personality too, but certainly an aggressive female. It is not, it is definitely not a female trying to be a male. It is a female really trying to be really female - very feminist almost. And that works really well for her, so I mean I guess the best ones, I mean the best conductors that I have seen are the ones that feel the most comfortable in their own skin. And while I have yet to find - for instance, my favorite female conductor is not quite at the same level as Claudio Abbado, lets be honest, that doesn't mean I don't think it can happen and

I don't think that they necessarily have to act male for that to happen. I think they just need to be comfortable in their own skin and conduct the way that they want to conduct. And one more anecdote on those lines, there was one time, my teacher, who doesn't really conduct, but she likes to do physical gestures for when she is coaching and teaching. We were doing a coaching of *Du aber, Daniel* by Telemann and we were preparing to go to the (city) Music Festival with it. I remember that it was the last movement and she was trying to get us to phrase something and a bunch of us were getting it right, but not quite everyone. And (singer) was the countertenor, and he was a wonderful person and he was like - why don't you conduct this for us and we are all like going "yeah..." so she is just from her seat and she is just looking at the score and it is almost like watching her do it because she is so studious in just looking at the score it was almost like watching Stravinsky conduct way back when and she actually tells us the story where she has played under Stravinsky but, she had this incredible sort of gestural ability to convey this certain phrasing that was very true to her and from that point on, we played it exactly like that every single time. And she didn't conduct it at the performance because we were doing a conductorless version, but she just had a very refined way of moving her hand and it was very (female conductor two) moment. And that is where it comes down to. You just have to feel comfortable in your own skin and you will be good to go.

Participant #3

AE - Why don't you describe some of your musical training?

Julia - I started the (string instrument) at age three and my mom started out as my teacher. My mom taught me for like about ten years and then I switched teachers when I went to high school and I also did the piano for about ten years, but I stopped while I was in high school.

AE - Do you play piano equally as well as you play (string instrument)

Julia - No, not even close.

AE - You are just so freakin' good, it is so fun

Julia - That is why I stopped. Obviously, now I regret it because it is so obnoxious to be going through all of these interviews not knowing how to play the piano. Yea, so I did that. I guess that is about it.

AE- and then you went to (conservatory), but when you went to (conservatory), you played through college?

Julia - I played A LOT of (string instrument). I did more (string instrument) than I did Public Policy - which was my major, which was why when I graduated, I went - well this is stupid. I am not fooling anybody and I just should like, you know, I should just try and give myself a chance so that is what I decided to do after I graduated. Hum, I mean I played in just about every ensemble that was possible to play at (conservatory) and then some and I also took one small conducting class -

They had some introductory seminar - just had beat patterns and stuff like that till the end of the semester when you were supposed to recruit your own group - so that was really fun. So that was how I first got into conducting.

AE - Who are some of your biggest musical influences? Or could you talk about some of your biggest musical influences? Or someone who had a substantial influence on your musical training.

Julia - It has got to be my mom. There is not even a second place. She plays in the (state) orchestra and she - it was not like she was super encouraging or super discouraging or anything like that, it was that she just was the biggest musical influence one way or another. And I wouldn't even say that we were super close or that she taught me everything, but musically she has always been the one best in the position to offer, she knows me best obviously and she understands the music world the best, so she just has the most to say about it. And so, I think you might even be able to say me going into conducting might have originally been her idea. Which is very interesting because it is not the sort of thing that kids parents suggest to their kids. But for a while when I was growing up, she just said not to do music, because she knows what it was about and it is tough, but she wasn't ever like never go into (string instrument) because it is too.... I mean as I got into (conservatory) and I was doing a lot of (string instrument) there, it became very clear that I was not very happy when I was not doing music, so there was one point when I was considering taking off a couple of years from (conservatory) just playing the (string instrument) and getting into a conservatory and just transferring there. She was supportive of that too. She was always the person to go to for like oh should I do this type of thing.

AE - That is nice, that is really nice to have somebody to talk to.

Julia - Yes. She was really helpful.

AE - Have you had any female conductors or any female conductor role models? And if you have.... first of all if you have, what are some specific characteristics that come to mind?

Julia - So If I would say I have had a female conducting teacher for any length of time at all, it would be with a woman named (conducting professor) and she used to be the associate conductor for the (state) orchestra, which is how I knew her and how my mom knew her and it was her idea that I try and contact her and study with her. It also happens that she is a (conservatory) graduate and she currently lives in New Jersey and is no longer conducting. Her tenure ended with the (state) orchestra and I think that she just didn't find another gig. She is now working for an arts reporting organization - she does media and she makes videos and stuff like that - arts in New Jersey. So, right after I graduated, I spent several months taking twice a week lessons for my first couple of auditions and that sort of thing. And she is probably my only consistent sustained source of like feedback from a conducting perspective. And she is such a good conductor. I mean, it was.... every time I watch her, it is so clear; she is very expressive with her hands. I think probably I mean like me speculating, I think this is probably why she didn't end up getting another gig after she stopped with the orchestra was partly because I don't know, I guess whatever

traits you want me to describe of her which might have been partially a little bit harsh, in this sort of thing, because she has had it rough like all women conductors or her generations - which you would know this.

AE - How old is she?

Julia - She is probably 50s?? That is my best guess. I should know, but... And she is such a strong person, but her I guess her PR was not the greatest. I guess I have the down low on the (state) orchestra and how it works because I subbed with them all the time. I know there were a lot of people who straight up did not like her whether it was because she was a woman or what. I mean like that's up for grabs. I mean, it has been said before, so it is not out of the question at all, that it was due to her gender. And she is sort of like a...like she has to say things her way, but like expressively she is so smart and she is so.... I mean I just like to watch her conduct and it is SO expressive. And I had fun taking lessons with her. I mean she is not a pedagogue, so it wasn't my best, like learning experience ever, but it was a really inspirational thing. And, she did have quite a lot of success as a young up and coming conductor in terms of getting, like I think she won that Exxon thing. Do you know what I am talking about?

AE - The Exxon Mobile thing??.... Yes, I know what you are talking about.

Julia - She won that and this is just one example of how unlucky she was with doing all of that. And, I think the year she won that and the year she did I think it was with Rochester or something like that and then at the last minute I think they decided they couldn't afford it or something like that. So it was like the bottom fell out at the last minute and so she never I mean they never got to make good on the prize which "x" conductor gets to conduct this orchestra for a season or something like that.

AE - Have you had any other women conductors besides her?

Julia - I have never had a woman conductor.

AE - Well until you came here and now you have five!!

Julia - But, you know what else was interesting was in the course of my auditions...I took six this year. At every single one, the applicant pool was well skewed towards the guys but in terms of the students I met it was about 50/50.

AE - Really! Interesting because (female student conductor) was saying that she was the only woman at each of her auditions.

Julia - I was the only woman at all of my auditions until I got to Michigan and there were like two or three others in a pool of like eleven. Hum, but in terms of the students who were already there, it was about 50/50. It was 50/50 at Mannes, at Michigan almost, I think not quite, Denver - yes, Northwestern - definitely and yea, and I think at just about all of the schools I met a good number of female students.

AE - That is great!

Julia - I thought that was really interesting, but like the applicant pool was really skewed. Like Mannes, they don't do a pre-screening so it just everybody who applies

gets to go and take the test, that is their filter route, but the test usually has like twenty-five people and I took it both last year and this year and I was the only girl.

AE - Wow!!! That is incredible

Julia - But I got in, so that is another, I mean I don't know if it is a conscious thing, but the point is in what I saw, females are being pretty well-represented.

AE - Well you wonder if it is because they have to be.

Julia - I don't know, that is what I am saying.

AE - So far, here at the program, have you noticed a difference in gesture or language between male and females conductors and if you have, can you explain that?

Julia - I would have to think about it for a while. I mean the only thing - I think the female conductors have a tendency towards a little more humility in their language generally. I mean it is very rare that the females will say like - let me think - like they will act like the big head honcho maestro person. I mean it might just be a preconceived bias that I have, but that is how I feel.

AE - Interesting, so when you see the guys up on the podium vs. the girls - and of course - it is not across the board, I don't want to put blanket statements on anything, but do you notice the guys having more of that "commanding presence?"

Julia - Well a bigger proportion of them do, like not in terms of a commanding presence, like I mean I would not put it as a positive thing.

AE - Talk to me about what you are saying.

Julia - I am saying that like the tendency for some people to get up there and talk down to the musicians is more among the males than the females. I don't know about the commanding presence. I think there are a number of the females that command a very good presence, but I don't attribute that to female or male.

AE - Do you think the language or the way they talk to the orchestra is different?

Julia - Yes, maybe, I would have to pay more attention.... (Laughs)

AE - That is all right. Are there particular gestures or characteristics or traits that work well for some conductors, but no others and this specifically would be towards gender if you can think about it, but you can also talk about it with other things.

Julia - There are any number of physical characteristics like height, and that sort of thing

AE - Ok, well lets talk about that, height, stature

Julia - I think elbows have a lot to do with what - I mean like what people do with their elbows, like for some people he (Michael) always telling people to have bigger, or higher (she raises her arms) and for some people he is telling them to bring it back all of the time.

AE - Do you think he does that for one gender over another?

Julia - Possibly. If I were to make a guess, it would be that females more generally have to get a little bigger, but that is sort of like a very rough approximation. I would like to - again - have to pay more attention to be able to support that.

AE- What about character traits, for example - people who get up on the podium and they do try and be pretty forceful with their opinions, now of course, I don't know what your views are on this with the women and the men, but do you find that one particular gender does that more often than others.

Julia - Well there are more guys.

AE - But even with the women that are here, do you notice that any of them have the tendency to do that kind of thing? Certainly proportionally to the men...

Julia - To get up there and like what, forcefully state their opinion?

AE - Just forcefully state their opinion, kind of, again I don't want to call it a commanding thing...

Julia - I would say that I don't think that any of the women do that. Marta does it sometimes...

AE - And what about language, do you notice that some women use certain language, or use their voices in a certain way differently than men do?

Julia - Let me get back to you on that one. That is interesting to think about.

AE - And on that one, I think more of the way the voice goes up sometimes with women - you know how you might finish a question like this (raise voice high) or a statement like this (raise voice high) or maybe if you are saying something you are going down with your voice (using a declamatory voice). Or something like that, you may not have paid attention to something like this and I don't want you to say something that hasn't even entered your mind...

Julia - Well, first of all, I think that the number of like, fairly experienced guys exceeds the number of fairly experienced women in terms of proportion, so there is that, so hum, and there is also as a result of that there ...I don't know whether to attribute this to gender thing or the experience thing that it is possible that when we are up there we feel that we are being questioned a lot and are less sure about ourselves and I think as a correlation that that is a little bit higher among the women than the men, but I am not sure that is attributable to that. I know that on the podium, I don't open my mouth almost unless he asks me the question directly. I haven't even, I don't think I have even issued a directive to the orchestra so far but I also feel like I am also the least experienced conductor here in terms of how long I have been conducting and how many performances I have conducted. Like I think I am actually at the bottom of this list. So, I don't know....

AE - Which is interesting because my perception of you is not that at ALL!

Julia - Oh yea?

AE - Yea, which is really interesting, so I mean I would have never know that you had not had just as much experience as anyone else who was here

Julia - Well, that has been what I have been trying to project, but I know that I have, well in barebones; I haven't issued a single directive to an orchestra - ever (laughs).

AE - Well, I don't typically do it either because you usually - and I is funny because I have been here for a while, but I choose not to because it is my lesson.

Julia - That is how I feel too.

AE- So for me, well I will say something if I need to, and if he (Michael) asks me to rehearse the orchestra, I will certainly do it, but for me, I am there because I want to learn and.

Julia - You know, I feel like in general, and this I might actually attribute to the gender thing, I think the girls are better at shutting that part of their brain down and just learning, just being there to learn and not to be the big boss or whatever...I do think that girls are better at that and that might be a function of how we have been raised or how it is supposed to be or whatever, but I think that is a positive thing here at least. I think it works in our favor, quite a bit, there are a number of people who get on the podium and you can see that they want to get up there and make it their own or get like their own result from it, and that is a good thing too, but like it is not I don't think it is what the school is meant to do. I don't really think the school means to teach you - oh here is how you get results out of your orchestra by like hey here is how you develop your own ideas. I don't think there is much of that at this school at all. And I think it is interesting that some people do not realize that.

(Laughs)

AE- Yes, well to me it is like you come here and you learn how to be a technician with your body and with your brain. Your goal is to transmit what is on the page to physical movement and spiritual movement - almost.

Julia - It is like self-improvement. And you are not there to tell the musicians what to do or whatever you are there to develop your sense of music and your technique and your sense.... it is like how do I how do I do it better? And like I don't know, some of the more experienced guys, he will let them rehearse a lot because they are obviously really experienced at it. Like (male student conductor) does a really great job. He is really good. And like after he conducted, there was that one rehearsal that he started with (male student conductor's) movement of Brahms, and then I was the one after the break and (male student conductor) ran a good, tight rehearsal and I got all worried about this because I was like I am not going to rehearse the orchestra so I actually went to Jinbo and I was like I don't understand this style and I am not sure how I am supposed to rehearse at the same time as you're teaching me. And he said, don't even worry about it.

AE - Yes.

Julia - I said ok, great. And he said, "You know I let (male student conductor) rehearse because he is more experienced than you, but you need to work on you."

And I think that was probably the most indicative thing that he has said in terms of how he wants this school is supposed to function. You are here to work on you.

AE - Everybody needs different stuff.

Julia - Sure. And I just happen to be at the ...and I said this to him at the beginning like when he did his interviews with us, is that I am not comfortable rehearsing yet, I mean, that is partly a confidence thing and it is also a wish to be able to substantiate everything that I say. Like to have everything I say be absolutely justified and to really know my stuff before I start telling people what to do and that is a very personal thing. I just don't want to.

AE - Well you are saying now is interesting point, when you get up on the podium, you are a woman and you know a lot about the (string instrument). You are a very bright woman. And you are a very musical person and why do you feel like you are so worried about getting up on the podium when you know what your brain is capable of?

Julia - So I mean,

AE - And so, I am just going to go on with this because again I want to get back to the Jinbo thing because this is something that I think is very important for women because it is not that you are less than of a musician than anyone, I mean, your brain I would put against any of the guys there - let me tell you (in my southern accent), so why is it that you are so worried about that compared to these other guys and they don't know any more than you do. There is no question.

Julia - So I would like to be able to say that it is a personal wish to have a lot of integrity when I get up there, because I know what it looks like when somebody who doesn't know get up there. I mean I can't stand it. So, that is part of it and I guess it is part of it. I mean I don't wish to think of it in these terms, but I guess it is always possible that like as a result of society or whatever that we have been trained to think that we know less than other people who are in positions or who used to be in positions of power and you can tell right away who is on the podium and is used to feeling like they are in a position of telling people what to do.

AE - Or comfortable with it

Julia - Yes, exactly, you can tell immediately who those people are and like some of those people I respect and some of them I don't really respect. And that is mostly a wish to not be one of those people that I don't respect.

AE - What is it about the people who get up there that you don't respect? Does it have anything to do with gender or characteristics of gender?

Julia - I mean stereotypically, possibly...like I think there is like a...so linguistically, so language-wise there is some stuff that ...ok I will try not to name drop...I just don't want to be uncouth. So (male student conductor) rubs me the wrong way every time he is on the podium. I mean I can't recall right now, but basically every remark out of his mouth is extremely condescending. I really do not like the way he speaks to the orchestra and I almost feel...I don't want to go so far that I feel insulted when

he talks to the (string instrument)s or whatever, but there is a little bit of I just think he respects the expertise of the people who play their instruments because he always tells...well for example, the one that comes most clearly is not the best example, but it is the one I remember when (student musician) was playing the tambourine and he was on his back about everything and was telling him, its still behind, you're late, it was so....I mean the guy is not a percussionist you know, he has never picked up the tambourine in his life hum I just felt like everything he said was so condescending to him. He does that a lot. That I do not like. That is a him thing not like a ... sometimes he always seems so impatient when people do something that he doesn't like. I mean if someone is behind a little bit he is like, yea, you guys I am still hearing it behind and I do not know what it is, but if you guys.... it is just this attitude, I just do not like it and I mean I don't know what his story is, I don't know what his experience is, I don't know what kind of guy, guy he is or like.

AE - Do you think some of that stuff - I mean that seems to me that it is just a personality issue

Julia - Yea, and I don't know whether, I wish I could be more helpful in terms of attributing this to gender.

AE - It is good that it is not gender to tell you the truth, because for me, a lot of this is: Why has it been such a big deal? Where is the problem? Is there a problem?

Julia - I mean I try to think of it as little in those terms as possible because I know that for myself I never want to tell myself, yea you have been conditioned by society to make yourself as inferior, because I DON'T think of myself in those terms. I went to (conservatory) (laughs). There is a 50/50 ratio there. I mean we are cool. I don't want to think of it like this, but to some degree it is a question that I don't want to be all up in arms and the world is unfair.... so I mean ok. So my suspicion is that women may be perceived as easier to be stepped on and that is why people think they have a hard time in the conducting field. I don't know, I don't know. I haven't been in it long enough to know. I haven't had any difficulties personally and the results of being a woman and in fact in most cases it has been a plus because I have just gone through this audition process and there probably has been a little bit of the affirmative action in place.

AE - But it doesn't mean that you are not as good. It is like having a black person come up for job - just because they are black and they get the job doesn't mean that they are any less capable of doing it, it is just that finally, people get to be in a field that has not been so welcoming to different races. So, has there ever been an experience in your time when a conductor's gender affected your experience and this definitely gender wise.

Julia - Well I haven't ever really had a woman conductor - ever.

AE - So, then a guy, I mean you were talking about this situation with (male student conductor) ; you can talk about something like that. I mean maybe not him, but where the gender really was an issue. (There is quite a bit of thinking here) and it doesn't necessarily mean during a performance

Julia - Oh, I see. I don't know. Can you give me an example?

AE - First of all could be on the podium. I'll give you an example, I had one person talk to me about how they had a conductor that hit on them during the rehearsals and they were obvious about it. Another person discussed how there was a difference in the way people dealt with conductors as far as their personal lives. Like with guys, it is fine if they go and sleep with everybody or they take all of these drugs, but if a woman did something like that then they would not be looked upon in favorable ways.

Julia - I mean I got asked when the last time I lusted was in front of the entire orchestra.

AE - That is a good one - I would say. That could be something you could talk about Julia - well, I mean like, I talked to (student musician) about this afterwards, and he was saying that it would have been worse if he were on the podium for example, because he is a gay guy, and so is Jinbo, so he was saying that it would have been more inappropriate if that would have happened.

AE - Although, Jinbo talks about all of the gay guys up there, I mean there is no discrimination there.

Julia - Yes there is no discrimination, like I don't feel like oh I'm a woman. There were other girls saying to me that that was so inappropriate and I would have refused to answer the question and this sort of thing, and I feel like.... I mean I could have refused the question and would have been completely in my rights, but I feel like people telling me that was all an attitude of - oh you're not supposed to ask a woman these things. I think that was where that came from, and I am just a person, I would not have been anymore likely to answer the question if I would have been a guy. And I did because I was a girl and I answered it honestly.

AE - One of the things I found very interesting about that whole situation was that when that moment occurred when he said that to you, I knew that at that moment - you had passed the "test." and the test is - in my opinion - you know again, I haven't talked to Michael about it, but you know when you get up on that podium, you have to.... there can be no secrets.... really. I mean, of course people have secrets, but when you get up there you have to be who you are and you have to be comfortable in your skin - regardless of whatever that is. And, if you are not comfortable in that - because somebody is always going to be - you know it is like the thing with the baton (this is where if you stroke the baton - it is taken to be very phallic from the orchestra), or it's about (male student conductor) going up there and Michael saying "Are you the bride or the groom?"

Julia - That is so funny (laughing...).

AE - But, what I am saying is that when you go up there, you have to be comfortable in whatever skin you are in and it doesn't matter what skin that is... So you have to be fine with whatever someone throws your way, regardless of whether you like it or not. He asked a question to you that was very personal and very inappropriate,

but at the same time it was question that could have been anything. It could have been some other direction just as uncomfortable - it doesn't matter what it was. You were in an uncomfortable position, you answered it beautifully, it was just stone faced and it was great, but since then, he hasn't done it.

Julia - yea....

AE - I was talking with a professor about this type of thing and I told he about last year he (Michael) did two things to me which were annoying.... like I had to flirt with the orchestra one day and of course, I flirted with everybody, I flirted with the girls and the guys and you know I am a straight woman and I just do whatever.... I had to be a floozy on the other one and my teacher was just like "oh my god!!" why would you let somebody be condescending to you in this way? And to me it wasn't a condescension, it was he was making me be something that even though I wasn't comfortable being, it made me think about it and it made me think differently about whatever it was.

Julia - Yea I don't believe in victimizing.... People were saying like if you were taking this really seriously, you could sue him. And I was like "seriously" (in a high voice)?

AE - That is exactly right. I am not interested in the victimization either and what you see is what you get. And, of course, I get my feelings hurt every once in a while - like we all do.

Julia - Sure. I mean I wasn't happy last night, and I know I was being stupid.

AE - But ALL of us have our moments, but I am not sure that that is a gender thing, because I guarantee you the guys get just as bent out of shape with their lessons.

Julia - There were a lot of "not very happy people last night" (referring to how tough the rehearsal had gone for everyone the night before). You know what was interesting was the reaction of the rest of the orchestra when that happened because half of the girls were going "oh my god!!" she is being violated or whatever and then when I answered "well a week or two" then all of the guys are being "whoa."

AE - (Laughing) It really was priceless I have to say. I know it was uncomfortable for you, but it was great. It kind of made my whole summer (laughing still).

Julia - It is a great story. I don't have anything to be embarrassed about with that story, so I am totally willing to tell it. It was very uncomfortable though...

AE - Have you experienced any positive or negative experiences from gender?

Julia - not really. Nothing that I can really pinpoint as far as gender. There was a vague sense of favoritism in the first conducting class I had. There was this one guy and I think it was pretty clear in this class that in terms of knowing about the orchestra I was the only orchestral musician in there and everyone else was a pianist or a singer so it was so obvious when they ran their first orchestral rehearsal how lost in terms they were as far and I got a B in that class and it was - I was not happy about it and I sensed strongly that I don't think, it might have partially been due to my gender, not because I was a woman, but because he perceived me to be

less confident because of that. I mean that is a suspicion, but I know that there were two or three people that he really liked who got fantastic feedback and they got A's in the class and they were definitely not good conductors because they had never conducted an orchestra before and it was awkward to watch their first orchestral rehearsals, but you know whatever.... grades, stupid things (laughs)...

AE - That is frustrating. While I am thinking about it, what is your age?

Julia - Twenty-four.

Participant #4

AE - Can you tell me a little bit about your musical training?

Martha - I started very early at age seven playing (string instrument). In (city) there are not many music schools. There are three actually. One of them is part of the (regional orchestra) so my mom kind of enrolled me there because I wanted to play the (string instrument). And I started at age seven, but did not take it seriously like to play three hours a day or something like that. Age twelve, I got very interested in doing it for real and I started study more, but the program there is very long. You enroll early and it takes you years to get through the whole process.

AE - Is it like a Suzuki program?

Martha- No, they have a Suzuki for early starters, but the program itself goes from elementary to advance. But to get to the advanced place, there is eleven years in the middle that you have to do and you do solfège and sight-reading. The good thing is that you have your instrument with you and you start playing - they have three different levels of orchestras so you can start playing orchestra after playing one year, so I kind of played with the children's orchestra for a lot of time and then I moved on to the next orchestra until the college grade orchestra. That is pretty much my story. It took me a long time to get my Bachelors degree in (string instrument) performance, by then I was already interested in conducting. I took a conducting class a long time ago and had my first experience conducting a wind ensemble and that was like the fact that opened my eyes to this. So, I tried to enroll in the (conservatory) where they are supposed to have a conducting program and it is a Bachelors degree in conducting, but they don't have anything structured so you just go to your conducting classes and you take your harmony and counterpoint and those kinds of things, but when I was there, they didn't even have an orchestra, so the practice was silent in front of your teacher. You just go through patterns and kind of sing through different music, but nothing which involved sound back to you, not even a piano, not even a quartet, so that was very not encouraging for me to be taking lots of silent conducting lessons, but I was still interested in it and I start to apply to different music festivals and those were the ones who little by little opened the doors for learning for conducting. When I ended my bachelors, I decided to do conducting, but there was no way I could do it in my country.

AE - Can you tell me who have been some of your biggest musical influences or who have had a substantial influence on your musical training and particularly geared towards your conducting.

Martha - For conducting it is hard to tell because until I got to the conservatory a year ago, I have been jumping from one teacher to another because I have been taking this type of summer festival you know...So, I cannot say just a name. It is very messy actually.

AE - Have you had any female conductors or female conductor role models at all in your experience?

Martha - Well, I start to work six years ago at the (regional orchestra) and I did have the privilege to watch very many guest conductors, so that was very important for me also because I got to see so many conductors and they invited maybe three or four women conductors in the last 10 years.

AE - Do you remember who they were?

Martha - I remember one - Janna Bianchi. She was actually invited twice. I remember another - I think a polish I can't remember her name right now. I have seen three or four women conductors and most of them were from Europe - I think three or them and one from US.

AE - So when you think of these women, do any specific characteristics come to mind?

Martha - It is funny because I am ultra critic and I like to keep images from people from what I would like to do if I was in that position and so far what admired most from them is there intellectual knowledge and the part of the ear in how they recognized things and how they know how to work with the orchestra and how they would know the score, but while they would be on the podium, what I see.... I don't like.

AE - Can you tell me what it is that you saw that you didn't like?

Martha - I think conducting requires so much strength physically and I think for us women it takes more to actually look and feel the strength of the music because we are usually you know "thin" and we don't have muscles and I think that too affects the music.

AE - So what did these women do, were they wimpy, were they overcompensating? What did they do that didn't work?

Martha - There is something like there is a wall. I saw them moving their arms very clear, but I didn't feel any energy coming out from them, so it was like "nice beating patterns" and a little strong there and a little bump there, but nothing came actually out from them and that probably means a great deal to me. It is a matter of visual strength probably.

AE - So it is your opinion that when you watched these women, the strength of the music was not being portrayed through their bodies.

Martha - yes, exactly. It was like having a barrier. Like you know, very nice, very clean, but where is the music. And I have been thinking about it, is it a matter of size or being thin and I remember one of these four women was at least a very big one, so she get to do very good stuff like having big sforzandos and fortissimos and everything, but then she was sloppy, it was like she might have a little strength, but she loses everything being all the way, but was admirable for the four of them was they were very accurate in the study of their scores and they were intellectually very well, how do you say, they knew their stuff. They were very serious people. That is actually the thing that bothers me. There are people who actually know, but when they step in there, they talk and it is excellent, to grab the baton, and it is gone. So I have seen probably four of them. I don't think right now, they don't invite women very often. I don't know if they do not apply for these positions or if some how they don't like it. It is hard to know because Central America is still in progress and developing so I don't know what is on their minds, so far.

AE - We have six women this summer, have you noticed differences in gestures of the women vs. the men for this summer?

Martha - well yes, we usually are more...and I mean it for the six of us, we have more "delicatesse" or "delicacy." So we know how to place things softer and smoother and/or when we look at a person and give a cue, we communicate better, usually with face and eyes. It's much smooth and inviting the players to play and for the guys it's a masculine look and probably gesture too, aggressive for the men, so we kind of balance that very well. I think we have that side. We balance very well.

AE - Have you noticed the women doing anything differently physically as far as their hands or the way that they stand or hold themselves?

Martha - Since we are all in the same situation of learning we are all very self-aware of what we need to do so I think we are all like, from the basics how to stand. I don't think that any of the other colleagues.... guys is not aware of that (she stamps her feet), they try to put their feet on the ground and separate and put their shoulders back and head. I think we are all thinking the same, so I cannot tell that we are actually having physical differences at that point.

AE - What about with language? Do you feel that the women choose their words differently than the men?

Martha - I think it depends on whoever the personality is of whomever we are talking about, because if it is about a person who is really polite or shy you can usually tell that by the way they ask things for the orchestra. And it happens the same for the guys; if it is somebody who is really shy they try to ask for something and to justify for why they are asking for that, it happens the same for us. I don't think there is a major difference. I think it depends entirely on personality because in between some of us, some of us are very aggressive so we can go straight to whatever "you" want, or whatever she wants without hesitation, so it just depends on the personality of the person. Not in gender.

AE - Have you noticed any particular gestures or character traits that work well with one gender over another?

Martha - Yea, it is obvious that for a woman it is harder to achieve force and violence and aggressivity. Those moments in the music require muscle.

AE - Do you think for girls that are smaller need to take drama lessons on how to cause weight into their body. As girls, we are taught to be thin and petite and lalala and as a conductor, that doesn't fly when you are playing Shostakovich and any of the great Russians

Martha - I actually think we do have to do extra effort so we can compensate the muscle looking. Because it is not the same for a guy to look strong.

AE - When you are watching somebody who is having a difficult time with that and you are in the orchestra, what does it cause you to do? Does it cause you to pay attention or do you pay less attention?

Martha - First of all, it is probably a little different for us conductors because we are watching others conducting and we are trying to apply what is happening on the podium. So even though I am seeing you, I am actually seeing myself. I am actually wondering what the maestro is asking from you and what are you doing that is not succeeding. So, I can evaluate myself and try to do differently. I guess it is different. When you are playing it is a matter of concentration.

AE - Are you comfortable saying what you saw? If you had to be in my place, what are some things that you would really work on for yourself to conduct the same thing?

Martha - I wish I could have the answer, but to me it is what we were just talking about, just trying to be more strong...

AE - Do you think it is a mindset or do you think it is a physical thing?

Martha - It is physical. Because, if it wasn't mindset, I think we would all already have the chance to change that.

AE - Although some of us may already have the desire to change it, but we may not understand what it is that we are lacking

Martha - It just takes time (emphasizes time), for me I have been just wondering, we had this conductor during 7 years back in my country. He was a Japanese guy, very small guy in size and they know how to do martial arts and stuff. For him being such a small sized guy, the things they do like, kicking and. that employed some of the gestures into the music and it actually worked.

AE - So you think that having a physical awareness of your body can really make a difference?

Martha - Absolutely.

AE - So sport even, just a physical understanding....

Martha - Yes, as girls we don't grow, even if we like sports, they don't teach us how to kick somebody, or how to punch somebody.

AE - We are not supposed to be aggressive.

Martha - No....but they take that out of you because they raise you that way. If they raise you as a guy, it will probably be a huge difference in how you conduct your gestures. But that makes it so beautiful for us women because we can actually learn how to be strong aggressive violent to the music.... intense, but we also have this delicate.... so whoever achieves a balance between the physical and the ...I mean they will become a very successful conductor (ess). I have seen very successful women conductors in their quest to achieve that physical muscular sensation but they don't succeed because they get tied, so they get strong, but in a different way.

AE - Have you felt that any women have really embraced that strength and have been successful in this program?

Martha - I haven't yet, but I see them all working, even for myself. It is there, but you keep but going to a mirror and you keep trying to find what the thing is that you need to do to make that click, but again it is hard. We have a disadvantage here; an orchestra has been for years a man's territory. And now that we are trying to take that and step onto the podium, its very hard to also take out that masculine look (identity), so even if you are like [a] very strong woman in character and personality, if you don't show it, it is not going to work because orchestras are used to working with men. And, even for the women who are in the orchestra playing, there is a difference. It is getting better because we are getting used to it. And here it is different because each of us is struggling with it. And we are all trying to find the inner balance to actually project what is in our minds and what is in our hearts because we can also be aggressive, we can be direct, assertive, strong, it is just.... We have to think more.

AE - What do you mean we have to think more?

Martha - You see (male student conductor) , he just stepped here (she stomps) and he just do this (stomp) and (big gesture and a loud oh) and you do it and it is just not the same. (And it makes total sense and then "you" go there and it is just not the same) and you go "why" why is it not working it. And probably you have been in front of a mirror practicing that and then you go in front of the orchestra in our rehearsals and you try, but you see that it is not all of the time successful or is not what you actually want. And (male student conductor) just did it because for a guy it is super easy, for us we have to make it happen. We have to work on it and they don't.

AE - Have you experience when a conductors gender affected your performance - where someone went up there and you paid more attention to the gender than anything?

Martha - No, I don't think I have. Nothing related to gender.

AE - Have you experienced any kind of positive or negative experience in your conducting because of your gender?

Martha - Yes. Positive experiences. Being a woman now days, it is opening doors. Why? We kind of tend to think that world is being fair now and we are actually on this new way where we want to be equal in gender and you know every institution is trying very hard to show that they are giving equal opportunity. So they have control over the percentages of how many woman are enrolled in X career and that said, opens the door for women to apply for jobs, or universities. In my own personal experience, I went to this summer festival and I knew immediately that I was admitted because of two things. I was a (ethnicity) and I was a woman. And in the percentage they need to have women and they need to have Latin, or something...and I had the two, so they accepted me. The bad thing is that is probably had nothing to do with if you were good or not. Or if they actually liked to teach to you. It was more about politics and how to keep the equal opportunities, so depending on how you see it - it is a positive thing.

AE - Have you had any specific negative things happen to you because you were a woman?

Martha - Yes. They just say to you no because they do not want a woman conductor.

AE - Can you give me a specific example?

Martha - Yes. In my country, they are trying hard. And they invited a for different woman conductors and they were all from outside of our country. It is a very small country and probably a year ago we were probably only two women actually involved in conducting, so I got this invitation to conduct the (regional orchestra), which I did and I think I succeed, but then I wanted to apply again for the job, but there's people that don't want to see a woman conductor, either from the country, either from elsewhere.

AE - Did people actually tell you this?

Martha - Yes.

AE - Was it a member of the symphony?

Martha - Yes, a member from the symphony, a member of the committee that was evaluates...we have this application from this person, they won't actually say because it was a woman, but then you wonder why? And you find out that this person is the only one guy, who was opposed to a nomination of a woman and you wonder why, I mean if you have a five member committee and four say yes and one say no, you wonder because he doesn't go like, she is not capable, she is bad, she is terrible, just why no? And then because of that situation, I that kind of bothers me because I am involved (in the symphony) and it would be the same for other women conductors. Why these guys say no? Then comes a friend in a joking way, and tells me. First of all, you are a woman, they can't fuck you if you are on the podium and if you don't let them fuck you, they will not allow you to conduct. So, it was like a sex thing. If they could actually convince you to have sex, probably they will say yes.

AE – So, you as being a lesbian woman there was just no way.

Martha - No way they could do anything, so it reduces my possibilities.

AE - So, in (country) it could even be harder for you because you are a lesbian?

Martha - Yes. Oh yes, that is for sure!!! If I was a straight woman and I had this opportunity to go, Probably if I could have an affair with somebody on the committee then probably they will hire me, but since I cannot have an affair with any of them, that is a problem. THIS, a friend told me, and he was the one who told me, and this guy it is not that he would want to have an affair with you, but since he cannot do it anything with you or none of them could do anything with you, it is not going to happen.

Participant #5

AE - Why don't you start with describing your musical background?

Marie - Ok I started playing violin when I was 7. And went thru the Suzuki method type stuff. And I was in youth orchestras as a kid, and decided that I wanted to be a conductor when I was 14. I was playing Tchaikovsky “5” under this awesome, awesome conductor, and I just finished studying with him for two years for my masters.

AE - Where was this?

Marie – (University). I studied at (University) in (regional city) for violin performance for undergrad, a really small liberal arts school. The conductor there who is a female her name is (female conductor) and she went to Ithaca for her masters and Eastman for her doctorate in wind ensemble conducting. Then I did my masters with (male conductor), which I just finished up with this May.

AE - Who are some of your biggest musical influences? Or who would be someone that had a significant influence on your musical training

Marie - Definitely (male conductor). I worked with him for so many years as a kid because I was in the (youth symphony orchestra) with him as a kid. And every summer I did a youth festival sort of thing in (regional city) for five weeks and he always conducted at least one concert for that so I was in a steady - kind of training with him for a lot of my young orchestral life. And a lot of his ideas - like faithfulness to the composer, and faithfulness to the score - he went to Monteux in 1995 also, so a lot of his ideas about simplicity in your beating and stuff like that I sort of absorbed as a kid not even putting names to what he was doing, so he is a big one. Also, a lot of my violin teachers. I went to (university) - it is such a small school, people ask me why did you go there for music, because nobody does....

AE - Have you had any female conductors or female conductor role models and if so, what were some specific characteristics that comes to mind?

Marie – Yes. My first proper conducting teacher was (female conductor) at (university), she also does the (regional city) civic orchestra. And after I graduated from (university), I took a year off and I assistant conducted that group under her,

so I worked with her both as a student and kind of a professional capacity. She is really phenomenal. As I said, she went to Eastman in Wind Conducting which especially at least in my experience, tends to be a man's world. And she went there in the 80s and she was definitely a pioneer. She is also someone I look up to for musicality and I love her rapport with the orchestra. That is something I really enjoyed about her. A characteristic that I think is often labeled as female that she happens to exhibit is sort of like a hesitancy or a hesitation rather to come down hard on people and I don't know if that necessarily has anything to do with being female on the podium, but often times we are perceived as being a little less authoritative or something like that and I think that that worked to her - and she kind of played into that a little bit, and I think that worked against her, in some situations with the kids. I mean it was so interesting because when I then graduated and then worked with her at (regional city) civic orchestra, she was completely different.

AE - In what way?

Marie - She was just much more to the point in terms of rehearsal strategy, never mean or anything, but if someone needed to be called out, she called them out. It wasn't a big deal and you know, it is like what we do here, everybody gets over it and we move on, but at the university I think she had much more of almost a maternal role in the orchestra, kind of like bringing up all these orchestra kids through the four years of - whatever. So, if I had one thing that she, one of the female stereotypes of female conductors that she played into, that would be the one.

AE - Any other female conductors?

Marie - Well she is the only one that I ever worked with consistently.

AE - So far during the program here at Monteux, have you noticed a difference in gestures or language between the male and the female conductors and if have, can you talk about that?

Marie - Yes. I think gesture-wise, the six of us, tend to for the most part have sort of softer or I guess our default beat patterns, you know, sort of neutral position tends to be a little bit softer, a little more rounded edges - if you will, than some of the guys, and I think that a lot of the guys have, they do the aggressive really big heavy stuff naturally really well. Whereas as, not to say that we don't, but it feels to me that I have to work really hard to get that kind of thing to come out of myself, and then in turn come out of the orchestra. So, that is a difference. In language, that is a good question, I don't know, I would go back to what I said about (female student conductor), other than maybe (female conductor), well no. I think that (female student conductor) does it too, I think we in rehearsal are a little more concerned with being nice to people. It seems whereas (male student conductor) and (male student conductor) - you know, if (student musician) is playing an Eb instead of a D, they do not have a problem calling him out, so not that one is better than the other, but I think that across the board - maybe not a language difference but an attitude.

AE - What do you mean on the attitude, can you elaborate on that?

Marie - I guess, or maybe it is an approach, the guys tend to get up there and kind of take the bull by the horns and kind of want to run the show a little bit, and it feels like - now this is not totally across the board - I am just you know, kind of in general. In general when some of the girls here get on the podium, Our rehearsals tend to be less kind of I don't know, a little less direct even, just kind of - I am at a loss for words, I think the girls concern themselves a little more with how to phrase things to be nice to people - I guess in general. Not all across the board, but.... I haven't noticed specific language differences though, but I will have to keep thinking about that.

AE - Ok. Have you noticed different gestures?

Marie - I think in general, not just the guys here, but male conductors in general do the aggressive massive sound thing naturally a little bit easier, where as I feel - at least I have to work really hard to get that to happen. I guess the difference - some of the differences between your conducting and (male student conductor's) conducting would be that your beat had a little bit more fluidity more motion between the beats where (male student conductor) is very concerned with weight and it is almost like he feels it in his whole body and everything just kind of drives towards the ground. Yeah, that is really a great example in that he doesn't even have to think about that I- like that it is just sort of a masculine gesture, but in terms, of you both held your arms in a similar way that encouraged massive resonant sound, which I thought was good in both situations.

AE - Are there particular gestures or character traits or rehearsal techniques that you feel work well for some conductors that do not for others

Marie - What a great question. Gestures, character traits, and rehearsal techniques?

AE - Yea.... in any of those?

Marie - Gestures. Yes, I think when a woman uses her head to conduct a lot especially going from side-to-side or something like that. I think that first of all, it can look a little bit flimsy and can sort of add to the perception that we are just sort of whimsical, just going with the flow up there or whatever instead of really leading it or whatever. I had a teacher in a master class one time tell me that I did something like that with my head or I cocked it to one side and he said "Don't do that it makes you look feminine." and so at the time I was like, "ah, that wasn't nice." But, the point is well taken that this doesn't say authority or whatever, so I think that works against a female conductor in general.

AE - But does it work for guys?

Marie - I think it could...like when (female student conductor) does it. To me it works because like in the Don Quixote there is a little section with the triangle where he does that and maybe it is just because it is (female student conductor) . I don't know if it would work for all guys, but it seems effective and it seems to get across the music rather than just being a habit. Do you know what I mean?

AE - Yea, but I am just trying to think of if a woman is trying to do something that is a whimsical thing, do you think it is something that the orchestra sees as being a negative?

Marie - I think that often times, they do - which I think is unfortunate.

AE - Do you think that because it makes it less commanding?

Marie - Yea, I think if it is kind of a habit - almost a tick, I think it can come off as taking away from your authority and I think that enough women have to work not be consumed with it hopefully, but work a little bit to be very conscious about what our body language communicates beyond just the music. Because like that teacher told me, "Oh, that makes you look feminine." And, I think orchestras do have that even now in 2012 do have those sorts of notions. Not that it should be...I mean if there is whimsical music and that's what you should do to get it across then you have to do it because it is in the music. I guess it is kind of a catch 22.

AE - What about rehearsal techniques, or what about people up on the podium having a lesson. What are some things that you may or may not work well for women vs. men conductors?

Marie - I mean it seems hard because it seems that a lot of us have the same well not, it seems like Jinbo has a few key points that he wants to work on with the vast majority, but what is weird is what you were saying, you know he tells me all of the time "Keep my arms back" and sometimes I watch some of the other people guys and girls conducting and they have their arms forward the whole time and I go "Gosh, why doesn't he say anything to them?" (Laughs) So, I don't know. I don't know...I wonder if I can think of anything gender-wise? I mean was actually thinking in the rehearsal today when he was talking about (female student conductor) not swaying, that he doesn't really talk to anybody else about that, but it is a similar concept where he talks to (female student conductor) about not stepping forward and back and he talks to all of us about standing up straight and that sort of thing. So, here at least it seems pretty across the board in terms of the lessons. As far as I have noticed.

AE - So let me ask you about just pure body movements. Do you notice like when guys may beat a certain way, which is just obnoxious or not obnoxious, or when a woman does it just the same way that you really think that does it well that is a guy, if a girl does it, can you back it off a notch?

Marie - Yea I think. I can't think of a girl who has done this here, to contrast it with, but I think that with the Rimsky-Korsakoff reading last week, what was the piece, Sar Sultan, Jinbo asked (female student conductor) if he was making fun of the music...and I wondered to myself in that moment if - because I don't think he was at all, but I wonder if it looked so affected like on his body with his body language, and I kind of wondered if a woman were to do it, would it look more sort of naturally whimsical - like we said, instead of so, well, almost artificial, which is what did not work for him. It was like he constructed that gesture instead of it being organic, and then vice versa with the end of Don Quixote. That is a problem that (female student conductor) is having with all of that tension in her arm. I think she is trying to beat

so with so much musculature. It is very masculine, but it doesn't seem to work for her because it is so much tension in her arm in order to get that.

AE - I know that in the Great Gate of Kiev, Jinbo said to me "Anna you look so masculine" You are not making it yours.

Marie - Yes interesting. I think that if we get up there to try to look like men, it looks its effect because again, it is artificial.

AE - And it is something that we really don't know how to do.

Marie - Exactly. And these masculine gestures are not... They [men] don't have the corner market on powerful. There are more gestures that we can do that are more organic and not quite so, I can't come up with a better word that artificial at the moment, but have just as much power. I can't really think of any other gestures that I have noticed. I think that those are the two.

AE - Have you ever experienced a time in your career when a conductor's gender affected you?

Marie - Not that I can think of on the podium. Like playing under somebody. Not really...having had a female teacher for two years and a male teacher for two years almost back to back, I mean those experiences shaped a lot of the things that I do differently.

AE - Can you address what may have been your positive and negative experiences with that, especially considering your gender as a conductor with having both a man and a woman teacher?

Marie - I think a lot of the positives with working with (female university conductor) were that she laid a really good foundation for me. She was a very good general teacher and technique teacher or beating clear and things like that. Something that lacked a little bit with her was rehearsal technique. Because like I said, even playing under her, because I played under her for four years, well five I guess counting my year off, and her rehearsal technique was oftentimes less than efficient and I don't know what was consciously what was going through her head was oh I don't want to beat these kids down, I want to be more positive and encouraging. I mean I don't know if she was consciously thinking of that. But that is kind of how it came off at the time. And then by contrast, (male conductor) is just he is extremely opinionated, not abrasive, not ...I mean it was really nice working with him because, I knew it was going to be this way because I had been working with him for more than ten years, but he is one of those people like you can be like "oh wow you can be really good at what you do and nice about it" where especially in our field, for whatever reason, it seems like if you want to be good and get to the top, you have to step on all of these people on your way up and I don't really get that, but he's not that way at all. He was a really good role model experience for me to see someone who just sticks to their guns and knows that he is good at what he does, but he doesn't hold that over anybody's head or anything like that. So, he was a very good role model to me especially I took a lot away from his tutelage in that sense. So, I guess the positives with working with (male conductor) were he has a very systematic way of studying

a score, approaching a rehearsal, all of that sort of thing that I really needed at that point in my education. I didn't know really what to do when things were going wrong on the podium. And then I guess the negatives.... I mean I don't know if there are off the top of my head. I mean, both teachers were really, really wonderful. I think that just being in my masters and being at that point in my development, I was just able to get more out of his teaching than I could have as an undergrad anyway, so I think that is part of it too.

AE - My last question is have you experienced any particularly positive or negative experiences because of your gender?

Marie - Well not really in terms of people judging a book by it's cover, I don't think anyway, I hope not that I am aware of, but I don't have any concrete examples, but I do feel like because I am very short and I am blonde and I am naturally sort of "bubbly" I don't know if people take me 100% seriously. The first time they meet me. And so I just try to be conscious of that on the podium. Not, trying to construct some persona that is not me, I mean I want to be myself, but a little bit different than when we are hanging out having our drinks before the chamber concert or whatever. But no one has ever said anything to me that has been a blatant disregard because of my gender or anything like that. I will say however, that with the exception of this program, oftentimes when I go to these summer things, or even if I go to a master class somewhere or whatever, even just for a day, I am usually the only girl and so, I guess a positive and a negative is that you typically get a lot of attention that way, sometimes I have noticed the teachers take you under their wing a little bit and they are like "Oh we have a girl we are going to like take care of them or whatever. In general it is not something...because people ask me this all the time. Like how is it being a woman conductor, non-musical people, people who have nothing to do with classical music, and all they know is that every conductor they have ever seen is a guy. And you know for the most part I don't really notice being a girl up there. I mean I try to reign myself in, not my femininity per se, more just my kind of bubbly personality which can sometimes work against me, but it hasn't - so far - presented any insurmountable obstacles for me.

AE - Can you tell me your age?

Marie - 25

Participant #6

AE - First of all, tell me how old you are?

Kim - 23.

AE - Tell me a little bit about your musical background

Kim - I don't come from a musical family, but my mom plays piano and she used to sing in a vocal ensemble for music. She enjoyed it a lot. And my parents sent me to a musical school. In (country) you have a whole system of musical education parallel to normal schools. You have six years of primary school, six years of secondary schools, and then after that there is university or conservatory or something. So, this

all happens in the afternoons, so I was going to normal school and then afterwards piano lessons, theory, aural training, everything. So, for six years I did piano and I hated it. I hated practicing; I just wanted to play everything fast. But I, the other things like choir and theory, I was really good, but after my 4th year, I just wanted to finish it, especially after my parents - they couldn't stand me - "I can't play it, I can't practice it." and my mom would sit with me all of the time and - ok we have to repeat it again, and again, and it was pretty painful. So, after those six years, I just said I don't want to do it anymore, but one year later, I found a (wind instrument) teacher and I wanted to try violin, but it was too late, I was already 14, too late to start, and she was very insisting on it, and as I was sure I won't get in, I said yes just to calm her down. I will go to the exam and I won't pass and it will be fine, but I did pass. So that is how I ended up being in the next part of music education and there again, (wind instrument) wasn't my thing. I didn't have a good connection with the (wind instrument) professor, but I met a very good choir conducting teacher and choir conductor and it was actually a woman and I still think that all of my technique is based on what I learned from her. She also offered me additional lessons in conducting for my last year at school and she wanted me to start choir conducting, but in (regional city) it is like one department is for composition, music theory, and orchestra conducting, and this is a very high level, it is hard to get in. Teachers are very good and levels are very high and there is another department for music education and choir. There are people who they just go there because they didn't get into (audio) like instrument players and it wasn't enough for me, so I decided to do orchestra conducting because it is wider. and actually my goal was to...I never really wanted to become a conductor, but I really had this idea of development in every possible way. I wanted to do everything. I wanted to study physical therapy and physics, and music and everything and so I thought that conducting was like the best idea because you have to be able to do everything. And I somehow, I spent 2 years there and with my music teacher again, cause he was good for the beginning. And I applied for 3 schools in (country) and they didn't take me, but at the end of the summer, I went for a master class with the teacher that teaches in (regional city) and even though I wasn't applying for (regional city), he invited me there and the whole bureaucracy thing was started, and the (country) program knew I was there, then I can move somewhere. It was very easy for me to change my application and go to (regional city) and I started studies there, which was very difficult because of language and because of piano skills because you really have to play well. Since my primary school experience, I didn't practice much, so I remember my first semester in (regional city) was basically sitting at home or in a practice room playing scores because we have to play from the score during the lessons, so it was six hours in the lesson playing and four hours on my own trying to get this. And it was tough and I had nothing to go back to in (regional city). It was so much better. I have learned so much and I wanted to stay there so I passed my entrance exams.

AE - I heard that you had the woman conductor that was very helpful for you. Did you have other women conductors?

Kim - The first person I meet was JoAnn Falletta. Do you know her? She was in (country) for concerts; it was really interesting to conduct with her. She knows what

she wants, she is calm and she is not like muscular (laughs) This is really beautiful, she knows she is a woman, she is tiny, she is really sweet, and there is no problem with that, because I was struggling with ...in (regional city) like I can't wear a skirt, I can't wear big earrings even though I like them, what should I do, how should I behave, should I smile, or not smile, (wind...) you have to be yourself on the podium. If you are funny, be funny, if you are tired and be tired, then be exactly like this because only being yourself like will make people believe you and want to follow you. I just realized, I am a woman and I can't try to be a man because I will never be a better man than a man is.

AE - Let's talk about it. When you think of Joann Faletta, or any other conductors, what are some of the characteristics that do come to mind?

Kim- They are confident and that is the important thing and calm. There is nothing aggressive with them. This is very important because this is the difference that I see between the young female conductors that I have seen in (country)...it is not easy for a female conductor. They just try just so hard and they are so tense that it can't work and the moment when you just calm down and do your own thing and don't care about what people try to make you be, this is when it works.

AE - At this school, have you noticed?

Kim- I think that every person has totally different like body language and I don't think there are differences between men and women, I see it more as differences between someone who is skinny and less skinny, taller, shorter, longer hands, shorter hands, there are some, actually (female conductor), this is something really, really feminine. She is very elegant with... and full of grace. I don't think a man would ever do it. That is the only thing that I actually noticed.

AE - Have you noticed a difference in the language between men and women?

Kim- There are things that I would never do, like big earrings, or a skirt - never. I mean (female conductor), has this long beautiful dress for concerts and I would never think about it somehow. It is something, a conductor is in pants, but I mean it was really, I think it was a good idea.

AE - Do you think that it is because you have been conditioned that way to where you should wear certain things, or do certain things?

Kim- I think it was, I have thought about it a lot of times and I have talked to people. And I actually.....asked men from the orchestra, would be bothering them if I would wear a skirt or something and many of them, they say no, not at all, but for me, it is like you shouldn't have any sex on the body. There should be nothing that distracts anybody from the music.

AE - are there particular gestures that work particularly well for men or women?

Kim- I don't think so, as long, it just has to be connected to the music and your physical abilities.

AE - Do you think there are rehearsal techniques that work for women that don't work for men or vice versa?

Kim- No, it is just a character. You just have to be yourself. You connect with the orchestra the way you connect with people according to your character.

AE - Have you experienced in a time in your career when a conductor's gender affected you?

Kim- Well, I like playing for (male student conductor) a lot because I think he is so handsome and I think he is really, he has this something that is like in the music, but is still really attractive when he is conducting or when he is rehearsing.

AE - Well, he is a beautiful player, and a handsome guy. Have you experienced any particular positive or negative experiences because of gender?

Kim- Some people just think that women cannot conduct and women are just no good for it. I have one. And this is strange because one of them is an (word) and he is a conductor and he is also my choir conducting teacher at the moment and everybody says that he is so chauvinistic and sexist and stuff, but I don't know, I feel like I've learned a lot from him. He works with me. He teaches me. He respects me. And he also allowed me, he took me to this amateur choir even though, I am a singer, but I am not a professional, so he took me a little bit on the condition that I sing in bigger ensembles and learn a lot because they work with great conductors. So, I heard that he has a very bad reputation, but I didn't experience that from him. The other person is a vocal coaching teacher. He used to work with Karajan for like 30 years. He is great, but he is crazy. And, I had a very difficult time with him because he goes on the first, the lessons are like we have six people in the class, two pianos, we have like piano reductions of opera and we have to play and sing and conduct. You never know what happens, he just takes a number and ok. Play. And really my piano skills are not good enough to sight read this stuff, so I usually don't do much there. But especially, I stopped trying when he was at the beginning of the year, every time I come into the room he is like "Kim(in a high, slow, condescending voice) it is so good that you are here, just sit. And, you look so beautiful today, you just sit and you don't have to play." And every time I do something and I try and make a mistake, he would stop and go "Awh, it happens, but you are so pretty, you can make your mistakes." And this is something that I hate so much.

AE - He doesn't do this to other students?

Kim- There are some girls who experienced the same thing, but I mean I don't know. I had the impression that he was especially like this to me. But also, he also gave us grades at the end of the year and I really didn't do anything in these lessons - almost anything, and he gave me an A for opera conducting, although I only once conducted something. He gave me this note, it shows - like we have an on-line system, so I saw before the lesson that I have this grade and then in the lesson he asked me, "Did you see the grade that you got." and I said, "yes, thank you very much, I don't know why" and (then he said) "it has nothing to do with the fact that you are so pretty." (Kim gasps frustrated) So, this was really bad, but right at the end we had big exams and this time I said to myself, I don't care at all, this is my exam, this is my life, and my

education, and I tried very hard and I prepared myself very good for his part of the exam, and I did well. I saw that he respected me for what I do, not how I look. So...

AE - It is a little tough

Kim - It is a little tough. I mean I had to get over this whole period when he doesn't even...I don't know. Try to not listen to him and it took me a long time to learn how to deal with it.

AE - You seem to be really into the choir conducting, but you are such a good orchestral conductor. Do you love choir conducting, or are you doing it for a different reason?

Kim - I love choir and it's somehow natural for me. I started studying choir conducting in (regional city), but before I didn't, and I don't know where from, I just know how to do it. It just came to me from my experience from singing. And I love to sing and it is really, but it is also in the choir that I had the feeling that I am in an ensemble and I have to step up and know that they need and I find it easier for a woman (wind, could not understand).

AE - That was what I was wondering. Is it easier as a choir conductor? It is so difficult to be a female in the symphonic world.

Kim- Choir conducting would be easier and I am better at it (choir conducting). Right from the beginning I would be like the best student there for sure. And I wasn't that (the best student) at the beginning of my studies in orchestral conducting. But, I like to take the harder road (laughs).

AE - In your studies, are there very many women in (regional city) in the orchestral conducting?

Kim- in (regional city) - No. We have a lot of students all together like 40 almost 50 conductors there. And there might be eight women. There are very little women there, but in (regional city) there were more. In my year, there were all together five conductors and three women, so I don't know, but the difference is in (regional city) people come there from all over the world, so it is very international and I guess there are not as many women who would want it and are strong enough to come from - I don't know - Argentina just to study this. It is a very strange place.

AE - So do you have any comments about gender affecting your symphonic education/career?

Kim- There are two more things about it. One - I have a contact with one of the symphonic orchestras in (country), a smaller city they have a Philharmonie, and there is a music director. There is my score-reading teacher in (regional city). And there is a project that we for conducting students in (regional city) go to the city and make one concert, once a year. I took part in this project and after this, this director, he invited me to have some sort of assistant project with this orchestra. I go there for rehearsals, mostly sectionals, and for different conductors, different projects, different repertoire. It is always too late, but this is a typical central Europe orchestra where people are in their 40s, 50s, they have played their whole life. They

earn very little money; there are not many people who come to concerts. There are not many inspired conductors. They just do it. They don't want to do anything new - anything. They are not excited about this music. There was a section rehearsal with brass and all the winds; I had like 20 guys sitting there and one flutist. That is female. And, this is actually at the beginning, (so) it was easier because they didn't know me. It was a weird situation. They knew the pieces far better than I did because I only had one week to prepare. And they were...it was I think they were following me more, but there were situations where some of them seemed to not like the idea of a girl standing in front of them telling them what to do, especially because this is not a pleasant work. I just go there to tune and do correct notes. I don't do music. This is not my job there. So some of them there are really skeptical, but some of them are very supportive and like me. After and before the rehearsal they comment and thank me and say "great job" or during the rehearsal they try to calm everybody down. But many things are not quite appropriate, like there are some jokes and I don't know. It is actually really difficult. The strangest situation, they have to call me Miss Director. I don't know how to translate it, or Maestra and it is so funny because I don't feel like this, I feel like a kid. The other thing is right at the end of this school year in (regional city) my piano teacher who is also the head of the department asked me randomly in the lesson what I do (wind - cannot understand) and I just said that I study it at the moment because we don't really have time to do anything other than studies. And he said, that is not good and I have to try and try to get concerts and so on, and that he knows very well director of (regional city) Camerata Orchestra which is a professional very, very good professional (regional city) small ensemble and that he wanted to help me get there. Get some concerts with them. And I was amazed absolutely because people don't do that in (regional city). And I am like after my second year? At the end of the semester, I heard I might of misunderstood him, but he said something like this "It would be even better because I am a woman and it is so nice - they want - of course the students of this university - are successful and the they want to help, but as I am a woman, it would be even better because we have a very strong gender department and it would look good that we have a female conductor who makes a career." And I feel some kind of a pressure because they think I am good and they think, "Oh good, we have a woman and we will have someone to show yes she is studying in (regional city). We can help her and she is making a career." So, I would really prefer if this really wasn't happening.

AE- So, you would really know if it was you doing it or your gender?

Participant #7

AE - Where are you from?

Kate - I am from (urban city). We have lets see, 3 string orchestras and 2 full orchestras and I started that when I was 7 and I was in that until I graduated from high school. Lets see and in middle school, I went to the same school from grades 2 - 12. We started orchestra as in 6th grade and start 7th. So I started orchestra in 7th grade there, but I started in high school orchestras because I had already played of

course. I started playing cello in middle school and so I played and then I actually took two orchestras a couple of times where I would play cello in one and (string instrument) in the other.

AE - Talented young woman...that is awesome

Kate - So, that was fun and then what else did I do. When I was in middle school, I started doing a lot of sectionals and like teaching the class and stuff. We had a change in orchestra directors and my second (string instrument) teacher had been the orchestra director there and he retired and he was phenomenal, he was great. But the new guy was not so good and he was kind of lazy and he ended up letting me do a lot of the teaching, which was good for me, but probably not good for the actual students. So, in high school especially I would he would just leave me in charge all of the time pretty much, so that is kind of how I started conducting also. So, from that I wanted to be an orchestra teacher and I started conducting and I took a few conducting lessons from the asst. conductor of the symphony in (urban city). And that was good. And then lets see. College I got a music Ed degree.

AE - You are doing your masters now?

Kate - I am doing my masters now in orchestral conducting.

AE - Have you had any female conductors or female conductor role models and if so, what are some specific characteristics that come to mind and who are they?

Kate - I don't know if I have had any.... I mean I have definitely had role models in the music Ed world who were female like my supervising teacher in my teaching internship.

AE - More conducting...conductors?

Kate - Yeah, that would be my next thing.... not really. The (regional city) where (conservatory) is the symphony actually she just left after this season. That was a woman, but I didn't have any interactions with her. I didn't like her conducting, so I didn't really seek her out to interact with. Other than that not really....

AE - (confirming) not really?

Kate - No.

AE - Well - so far at the program here at Pierre Monteux, have you noticed any differences in gestures, or language between the male and the female conductors?

Kate - Oh man.... that is tough.

AE - We can just start with one thing. For example, I mean you said that you really haven't had any other women conductors' right? Or maybe not here, but you really haven't worked with women conductors before?

Kate - I mean I had, I have been to other workshops with female conductors.

AE - But as teachers or have you played under people (female conductors)?

Kate - uh.... I played under that woman in (regional city) once.

AE - But not really...not so much? (Kate agrees)

AE - So, this is, you know I think it is interesting and you know for me, this has been so fun to watch because of course I have my own ideas of what is really going on and what is not really going on, and it has been interesting my perceptions have certainly changed this summer.

Kate - Sure...

AE - I am interested in what your thoughts are about gestures, especially for somebody who has not had women conductors, gestures with the different women that are here. What you have noticed?

Kate - (Takes a few seconds to process questions) I think the more there is I think the guys tend to be more bombastic perhaps...I think that is the word.

AE - Tell me how they are bombastic? Tell me what do they do to make it bombastic.

Kate - I think the scale tends to be larger of the gesture in terms of like if they want a big a big fortissimo. The whole scale tends to be more I think. I think what else...I guess, (thinks) with some of, I think a lot of the guys seem to put more of the conductor mode on where.

AE - What is the conductor mode?

Kate - Like the "I'm in charge right now of everything" and you can see because we see everyone personally as well that there is that somewhat of a shift in demeanor and I feel like the guys exhibit that more like they go into almost like military general mode where it more command and where in personal interactions they might not be so crisp and harsh about what they are saying, but the girls don't seem to do that quite as much. There's a little it's a little softer I think in the girls.

AE - Do you think the girls keep their personalities a little bit consistent on the podium?

Kate - (time) Yea.... I think they do actually.

AE - Do people keep their personalities when they get up there? What do you think?

Kate - I think it depends a lot on the person.

AE - So, can you think of some examples of maybe women or men where they do keep their personalities or they don't keep their personalities? Consistent?

Kate - I think (male student conductor) , when I interact with him personally he is a really nice guy, but when he is on the podium, he seems more condescending I feel and I just don't enjoy when he is rehearsing. In real life he is a nice guy and I like him very much. Who else?

I think... let's see, someone who stays more consistent (asking herself, more than making a statement). I think (male student conductor) stays very consistent. His character stays pretty much the same.

AE - Well tell me about some of the girls. What do you think about the girls?

Kate - lets see I think, I think (female student conductor) puts up more of a guard on the podium. Because when we are hanging out at home she tends to be a little guarded anyway, but I think it just amplifies when she is on the podium. She is still very warm and collegial, and pleasant, but I think it is a little less of her when she is conducting. I think (female student conductor) is pretty consistent between how she acts most of the time.

AE - Well, I mean really great observations and I had not really thought about it. What about language? Do you notice anything different about the language between the men and the women?

Kate - Lets see, it's hard because I feel that most of the women haven't done a lot of rehearsing as much as the guys.

AE - I think one of the things that just to be clear, is that first year conductors are not really allowed to rehearse and if they do, they get shot down pretty quick. And even I have been here for three years and I chose not to really do it, I chose to have. - I go up there for lessons. And that is what I go to do - you know. If he asks me to rehearse, that is one thing...

Kate - I think, I don't know if I have noticed any trends in that area because I think from both there are some extents who are more apologetic in what they say in both genders. I guess.

AE - When you are saying apologetic, I want you to give me an example and it doesn't necessarily have to be a gender thing, I mean I think it is something that can be important just for the commanding

Kate - Someone the other day (male student conductor) wanted to.... this is a person who tends to explain everything before he says whatever it is, and he wanted to ask for something to be short, but he started by saying "I don't know much about your instrument, but if it could be short" which is not really necessary. He could have just said can you make it short.

AE -Yes

Kate - Things like that would be kind of apologetic like I don't want to criticize you too much so I'm going start by explaining myself beforehand and then...

AE - Do you feel that you know regardless of your sex I mean that is just going to be?

Kate - I mean I think there are people of both genders who do that so I don't know.

AE - Is it helpful to the orchestra?

Kate - No.

AE - Are there particular gestures or character traits or rehearsal techniques, and again I understand the rehearsal situation that you feel work well for some conductors, but not other conductors?

Kate - It's going to be hard to think of an example. I think there is because I think that the orchestra can always tell when you are being fake.

AE – Yes?

Kate - When you are doing something that its like you are playing conductor almost.

AE - Ok so that is a great thing to say, so playing conductor. Can you explain?

Kate - I think guys tend to play conductor more.

AE - Tell me what you feel when they play this? What is the characteristic?

Kate - The characteristic would be the conductor that you see in the movies with the big hair that flops everywhere and it just all over the place crazy and it's what Jinbo would call indulgent.

AE – Yes.

Kate - All that kind of stuff and then there is part of that you know I am you know the “I have been inspired by God to bring you this music” and its “I have this inspiration” and “I know.”

AE - I have the ears, I have the power.

Kate - Exactly, that dictatorial conductor that used to be so much in power.

AE - One of the things I am curious to ask you about is do you feel that any of the girls have that kind of behavior?

Kate - Not really here, no.

AE - Last year there was somebody here that was quite like that and I am interested in what people feel when someone like that is on the podium and if a guy does it, is it ok versus when a girl does it? So even with the girls that we do have, if you can think about a person that in your mind that you feel like is the most commanding or forceful, are they playing conductor? Do you think it works for that person who plays the conductor on the male side versus the female side? Does that make sense? I am not sure that question was very good.

Kate - Yes, it made sense. I don't think it is even possible to compare because I feel like there are people on the male side that are so much farther beyond anyone so it is hard to compare. Because I don't feel like any of the girls do that as much.

AE - I would have to say I agree. What I find interesting about this summer is it is so awesome to see you five (women conductors). I think you are all so talented. But, for me what is interesting is each one of you is commanding in your own different way. It can be maybe a little bit more comfortable or not comfortable at times, but when it (being comfortable) starts, it is comfortable. I had a lot of preconceived notions about a lot of stuff (conducting). It has been nice to be completely wrong. So, have you ever experienced a time in your career when a conductor's gender affected your experience and this could be a guy a woman whatever, I mean you have not had a lot of experience with women.

Kate – Hum, I don't know if I really have...I am trying to think about conductors I have had I don't think so, never been an issue, not really.

AE - So this summer, because there are 20 of use has there been a time when someone would get up on the podium that would have been a guy or a girl that put you ill at ease where you felt like or maybe that you just didn't even pay attention to?

Kate - I mean sometimes if there have been times when I haven't been paying attention because there is nothing interesting oh it just their beats I don't really need to watch that.

AE - So, what is it about that? Do they do something in particular? Or, is it because they are not paying attention?

Kate - It can be the music.... it happens uh I think it is the engagement level.

AE - If you can be doing great things with your hands, but if the rest of you does not seem to be engaged, then it is not interesting to watch, it is just like a metronome. Do you think it is important to have the "face?"

Kate - Yeah, I think so definitely.

AE - And what about...we can talk about that too, the face of engagement? Do you feel that women have a harder time than the guys do you notice the guys being a little more facial, or being expressive?

Kate - The guys do make more faces. There are people on both sides who don't, but overall the guys are more expressive with their faces. We have some guys who are particularly expressive, facially. I think that I guess some of the guys seem to be more comfortable just in general, but I think some of that is also more of the guys that have been here before. I think that is a lot of it. And they are just able to get away with just a little bit more. I don't know it is difficult. The pool is different to work with.

AE - It is a little difficult and you have to pay your dues.

Kate - Of course.

AE - Have you experienced any particular positive or negative experiences because of your gender in this field?

Kate - Hum...I have never had a negative. I mean you told me about the negative experience you had and I have never had anything like, which I am very thankful for. I had something interesting. After my freshman year in college I went to a conducting workshop the South Carolina work-shop and it was my first time going to a workshop and one of the teachers after I conducted one day, he said, you know it would be really good for you to put your hair back when you conduct just because, you know, it can get in the way. And I hadn't even thought about it before, and I thought - well that makes sense, so the next year I was taking a music Ed class at school and so whenever I would conduct in class, I would put my hair back and so I would just pull it back and tie it back like I do here, and one day I was getting feedback from the teacher and he knew that I had done other conducting stuff before and he actually asked me if I had been told in the past that women should try

to be more like stern and manly when they conduct because I put my hair up and he wanted to make sure that no one had told me that.

AE - Very interesting.

Kate - I did notice at grad school auditions that I was the only girl at every audition, but I don't know considering that they invited me to the audition, clearly they weren't anti having a girl, I mean why would they invite me if they did not want a female student.

AE - But, you were the only one.

Kate - I was the only one.

AE - How many there that were guys?

Kate - Let's see, four at each place I think. I think there were 5 at each place 20%. Well I mean, it also was what the applicant pool...that could be an accurate, which makes you wonder at what point are there more men that are interested in conducting in general? And, why is that? And, at what point do women stop being interested? It would be interesting to know if it is something that happens when you are so young that you don't even realize that you've been you kind of have gotten this idea that girls can't be conductors.

AE - Well, it was not even an option for me. It was just not an option with my generation. It is clearly still overwhelmingly a man's. Yet, this year there are six of us, and its just fantastic. The thing that I love so much about it is being able to see especially young women who are so talented who have their whole lives in front of them.

Kate - Sure. Something that you might find interesting, when I was deciding where I was going to apply to grad school and talking to my teacher about it, he suggested he was president of the (college orchestra directors association - cannot insert), so he knows all of those people there and he is particularly good friends with the woman at University of (rural city). I think and she is good. Well he said, you might think about applying there because that could be a role model because she is a straight conductor, female conductor with a family. And it was just like he was saying that there are not many of those...

AE - Yes.

Kate - I ended up not applying there, but he pointed out that is someone who is not just a woman, but someone like you.

AE - You mean not a gay woman.

Kate - Not a gay woman. She is a woman with a family also, but it was just interesting to point out that other level of...distinction.

AE - Yes, because you know the guys don't have to show that.

Kate - They don't have to get up on the podium when they are pregnant.

AE - Yes, right.

Kate - It was interesting the other day one of the parents who was talking to me about the interviews process that I am doing, she said to me, have you talked to any women who have gotten up while they were pregnant on the podium? And she said, have you ever seen anybody? Have you heard about anybody? Have you ever heard of anything like that ever happening? And I thought that was an interesting thing because what do you do?

AE - You are nine months pregnant, you got a concert, *lets go*.

Kate - I know some youth orchestra conductors who have done it and we were like holy crap.

AE - Yes, well what are you going to do? You got to do what you got to do. Should you stop because of it?

Kate - I mean I actually I saw a concert with a (string instrument) soloist playing the Brahms (string instrument) concerto and she was nine months pregnant and we thought she was going to give birth on the stage like especially that concerto and she had a stool that she sat on when she played, but it was pretty crazy.

AE - But, how great, I mean why should it matter.

Kate - I don't if I would want to do that when I was nine months pregnant.

AE - Well you probably wouldn't because you get too hot!!! Laugh....

I just don't see why not, I mean, how wonderful. I played in orchestras until I popped Julian out and it was wonderful having him there during the entire pregnancy.

Kate - Sure. When you make the commitment to do the concerto, you might not even know that you are going to have the baby.

AE - That is right.

Kate - What are you going to do, pull out of playing the Brahms concerto because you're pregnant? No.

AE - How old are you?

Kate - I am 24.

Participant #8

AE - Tell me about your biggest musical influences.

Mark - My biggest musical influences... That is something I haven't even thought of, I guess, my parents are hugely supportive. Neither of them are musicians, but they are so supportive of everything that I do. I look up to both of my sisters who also study music. The one, she does choral education and she is looking for a job right now and the other that I actually live with is actually a soprano and she is one of the most intelligent musicians I know and she lives up to everything that she does in her art form and I think it is great. I look up to her. Aside for that, icons or pinnacles that

I look up to. There are a lot of vocalists that I love just because both of my sisters sing and I sing a little bit as well, and a handful of conductors that I listen to. It is always the music that I am interested in of these composers, of these musicians that have just interested me.

AE - Do you want to name the top 3?

Mark- Well, I was introduced to Penderecki early on, and that style and that sense of music has always interested me. Mahler, just because looking more into why his music is so good and particular he was as a conductor and as a composer is fantastic. Stravinsky as well being so intelligent in how he wrote anything and if he was given a restriction on writing in a specific piece, he would use that restriction to the best of his abilities.

AE - Have you had any female conductors or conductor role models?

Mark - Yea, my current conducting teacher (female professor) is one of my more is the first conducting teacher that I have had that I have studied with consistently.

AE - and tell me, what are some specific characteristics that come to mind about her.

Mark - Specific characteristics...She is massively intelligent. She knows much more than just the notes on the page. She understands the history behind everything that she does and she challenges you to find out why things were written the way they were written. One of the projects I got studying early on with her was looking into why Brahms used brass the way he did and that was a huge learning experience for me. So now I understand a lot better why Brahms approach to writing his own music and why he approached it like that. Where other composers were doing other things. It is knowing the history of the instruments and her knowledge of something like that what you see on the page is what fascinates me is what I really respect about her.

AE - What characteristics come to mind when you think about her conducting?

Mark - Her conducting is quirky, but she gets results.

AE - What do you mean quirky?

Mark- She is just a very funny person. She is just very high energy and when she wants you to know something she doesn't outright tell you, she aids you to figure it out for yourself. She keeps an air of humor, but she also keeps the air of learning.

AE - Does she have physical attributes that cause her to be quirky?

Mark - Not really.

AE - But speaking?

Mark - But speaking-wise.... yea, yea. She will say some funny things during orchestra to get the kids to listen to her better and to get what she wants them to do, like for instance, people were coming in late off of a rest in a specific piece - I don't remember which specific piece, and she stops the orchestra and she says "when you are resting, well I hate the word resting, because you shouldn't be resting, you

should be waiting." All right and she encouraged us to think of waiting instead of resting - playing this piece of music. And it helped a lot with getting them to come in on time.

AE - so far since you have been here, one of the things that have been pretty cool has been that we do have quite a few women and that is a first since I have been here at least. There are six - of course - here, have you noticed any differences in physical gestures with the women conductors vs. the men?

Mark - honestly not really, when I look at a conductor, I see past all of that and just try to see just the gestures. I mean everyone is their own person, but I don't see the gender or the sex of the person.

AE - So you don't really put any - oh that is "femmy" or that is really masculine looking or

Mark-- Yea, not really.

AE - What about the speech or the way that the conductors deal with the orchestra. I mean obviously we do not do a lot of rehearsing here because Jinbo does it for us, but some conductors are allowed a little bit, but he does most of it. But even dealing with getting the orchestra prepared or stopping them off, or anything like that - have you noticed any difference?

Mark - again, not so much. I more so realize that a person's directness and their politeness in front of the orchestra because the majority of us know we are here to make music and that we want to facilitate the sound. They want to sound good and they know that we want them to sound good. And we are working to get that from them.

AE - Have you noticed a difference in language?

Mark - In language?

AE - In words or their approach in saying things. Are they soft spoken are they noisy? Loud? Do they use certain syllable, sounds?

Mark - I feel in general that everyone is a little more soft-spoken than they usually would be. I know that is true of myself. Just being up there, at least for me, is the intimidation factor because we are trying to work really hard to be good for the orchestra and Jinbo knows that and he will interject and he is just incredibly direct. Sometimes that comes up as intimidating to us. But we all know it is for the greater good.

AE - Do you feel that the girls take it any differently that the guys? I mean obviously Jinbo can be pretty harsh.

Mark - Yes

AE - And do you feel that there is any difference in the way that the women take his criticism?

Mark - When I see him fix things while people are rehearsing, I notice that the girls are very aware of what he is doing and change.

AE - So the way you are demonstrating this to me is oh my god, I am scared shitless. That is what I am seeing in your eyes, is that what you mean?

Mark - No, no, in the sense that Jinbo is doing something and he is trying to portray what he wants them to do and once somebody notices what he wants out of the corner of their eye, then they fix it immediately and I feel everyone is becoming more and more aware of that. But noticing especially today with (female student conductor) and (female student conductor) how I would see them catch him in the corner of their eye and they would immediately react or stand up or fix their posture or something like that.

AE - Do you think that is any different for the girls that for the guys?

Mark - Not really. Again, I think it depends on the person. Whether or not they are busy with the music or if they are aware of him back there.

AE - Are there particular gestures, character traits, or rehearsal techniques, and again, obviously he is the one who does it, but just the way the conductors on the podium do his directions to the orchestra - that you find work well for some conductors but not others.

Mark - I feel it depends on the person.

AE - Give me an example of some people who you find that work well for you and people

Mark - I think that a lot of the direction that he has been giving to (female student conductor) lately has been really good, that is not to say that his direction to anyone is judgmental. I just feel that she has reacted quite well to everything that he has given her. And she will fix things and I feel that it is more comfortable for the orchestra almost instantly when she does something like that. Somebody I feel a little bit more closed off to the idea is or who doesn't listen quite as well is for example, (student musician). He will tell him to fix things, but (student musician) is also I think in the mindset that he wants to rehearse the ensemble as well. He is aware that Jinbo is there, but he is not always responsive to what Jinbo is saying to the orchestra because he is trying to tell the orchestra and him.

AE - So do you feel that the women have a tendency to be a little bit more open to suggestions than some of the men? I realize this is a completely blanket statement, but obviously some of the men are very open to what Jinbo says, but do you feel like there is some quality that some people have that - do you feel that any of that is gendered or masculine or feminine quality?

Mark - I don't think it is masculine or feminine quality, it is just the person and if they are receptive to the very strong delineation between a teacher and student that happens at this school.

AE - Have you ever experienced a time in your career when a conductor's gender affected your experience?

Mark - No, not in the slightest. The few female conductors that I have played under have been more than competent. Again, it just depends on the personality and knowing the background of the conductor. Like playing under Marin Alsop, was weird at first, but it wasn't because she was a woman, it was because her style and her approach of conducting was just something that I had not experienced before. And same with my teacher, she is very clear and she knows what she wants, but she also understands the age level of the orchestra at (conservatory). It is not a top tier collegiate level orchestra. A lot of kids are playing because they want to play and they want to have fun because they love their instrument. She wants them to have a fun time, but she wants to challenge them to play good repertoire.

AE - It is interesting because you are one of the few people who have had the experience of working with two pretty big deal conductors. That is fantastic. Have you experienced any particularly positive experiences of your gender on the podium?

Mark - not really.

AE - Has gender even been an issue?

Mark - It honestly has never been an issue because I feel people get so caught up in delineating and putting things into two groups. As a conductor, you have to use your whole body and everything as Jinbo has said, character of this piece is two young lovers....

AE - Are you going to be the bride or the groom

Mark - Exactly today. During the wedding march the bride is going to be marching so you have to somehow capture that spirit, that energy.

AE - Well, let me ask you this then...do you feel that a straight conductor would have been as comfortable being a bride?

Mark - (he hesitates) Probably not, but again, I am not sure; it depends on the person and how open they are at trying .

AE - You do look at conductors and you look at the stereotypical things, you have men conductors, that can be straight or gay, you can have women conductors, how many straight women are there compared to gay women conductors? And you wonder and start thinking about the commanding force and you think about the guys - they can be either and that is fine, but women, are they commanding enough you are not going to be effective enough. ...So. I liked what you just said about you have to embody both. You can't just be one.

Mark - Else, the music isn't there. I mean you can be the best technician with your hands, and get lovely sounds out of the orchestra, but there is still that air about how a really great conductor, they force you to think or they inspire you - I forget where I heard this or if this is something, but what top level orchestral musicians want, they want somebody who will inspire them to play every day because playing

music in an orchestra that has a 52 week season is - it gets hard sometimes. Just making music instead of just playing the notes. And I mean, I have been there as well. Easy enough to play the notes, but forcing yourself to play music all of the time is what makes what we do what we do.

Participant #9

AE - First of all, can you tell me how old you are?

Julian - 26.

AE - So, why don't you tell me a little bit about your musical background?

Julian - well, when they signed us up for instruments in 4th grade, in public school, I wanted to play the cello. So I wrote cello on the sheet and they ran out of cellos, so I got bumped to (a wind instrument), which was next on the list. So, I ended up with a (a wind instrument) and from there I had a natural proclivity towards music like I can play the rhythms and I can play the notes, and I ended up first chair, whatever, but I didn't love it at all because as I am sure other people who you have spoken to - experiences have until you have a motivational teacher, you are just in a high school, middle school band - whatever - and somebody is just up there waving. But, it really changed for me when I got into a youth orchestra. I started playing, I remember my first piece, the first time I sat down was Mendelssohn "Italian Symphony" and it was like "Wow" - there really good music out there, especially playing in orchestra - its a lot different. Then I went to Tanglewood and I saw Kurt Masur conduct the college level, The Tanglewood Music Center Orchestra and Shostakovich 5 and I was just...in the choral balcony just leaning over like this (he lean forward with big eyes and full of anticipation). And, I couldn't believe how powerfully he felt the music just from the first way he lifted his arms like (demonstrates) and just look them and "you are going to play this music with the energy and it didn't move from that spot and people just stared at him." and that was when I got the inkling that this is maybe what I might want to do. So, at Tanglewood, they had a class for instrumentalists who wanted to conduct and I took that and went back the next year and did the same thing and that was kind of the start of it. And having done that, when I got to college, the youth orchestra at my college was just being started when I got there and they needed an assistant conductor, so I signed up for that and that was without knowing its just like an enormous step because how often, with no experience can you become the assistant conductor of a youth orchestra and they were GOOD. I mean my first concert we did Hanson "Romantic Symphony" and Tchaikovsky "Romeo and Juliet" and so just all of this amazing repertoire and I got to conduct this whole concert he gave me a whole concert and that was just a enormously lucky occurrence. He was going through some personal stuff, so he had to drop out of the concert. I had been there, and I did it. And then, I had audition material, so for grad school that no body else had right out of college, so it was just a really nice way to start out. And then two professors, because I went to a liberal arts school, and nobody else at (liberal arts school) wanted to conduct, so I am there, there is this really good orchestra, there is this guy, they just gave me their time, they taught me, they ran a conducting institute they let me be the administrator and they let me

participate and do all of this stuff, so I got really immersed in college. And that was the nice thing about going to (liberal arts school) is like I was the best (a wind instrumentalist) there even though I wasn't taking it super seriously anymore because it is not a conservatory, so playing principal in the orchestra, playing principal in the wind ensemble, and had all this amazing opportunity and then applying to grad school, I didn't have piano chops yet, so I was worried because there were some auditions that I couldn't take, because you had to play with an open score, but I was really happy to meet the teacher that I have at (conservatory) and ever since, he has been the director over at (conservatory) with (professional conductor) so I feel like I made a really good choice at that time and have stayed with him. And this will be my 5th year coming up and I feel like I couldn't have asked for more in a teacher and inspiration as a musician, so I just have been blessed with great influences along the way and now, as I'm sure we will get to, I have had a good balance of learning from men and from women like the conductor, music director of the professional symphony that I am the assistant conductor for is a woman and she has served as a mentor for me professionally because she you know sits on a board and raises funds and talks to donors and does all of this stuff and of course my teacher doesn't do that at the university, so I have had to do that stuff in a variety of different ways.

AE - Wow - sounds really nice.

Julian - And then my experience with her has lead me to now. I last year went on an audition for to be a music director of a youth orchestra system and I wouldn't have been able to speak intelligently about that role if it hadn't been for her, so I have been blessed with people who took interest in me.

AE - And tell me who this woman is?

Julian - (female conductor). She is the assistant conductor with the (professional symphony), which plays at (concert hall). (City) like where the (professional symphony) plays once a week and she is the music director of the (regional orchestra).

AE - Obviously my next question was have you had any female conductor role models and obviously you have. Can you talk to me about some of them and what are some of the things that come to mind?

Julian - At my high school, the string program is very strong. The wind program is very weak. The music director of that program is a woman and she was kind of this vicious force she was super strict and made the orchestra come in for rehearsals all of the time after school and do all of this stuff, but it was understood that if you went in there, you were going to become really good. And so then the cool guy band director that played some brass instrument that didn't really know what he was doing and like everyone went there who didn't really want to do music, so from the beginning, I had this split in my mind that women conductors were more serious than men and more strict I mean I went to a high school that only had 100 kids in a class and you went to the same physical school building in K-12, so that was the only musical presence that I knew about that was at a high level for 13 years and so that

gave me a start and once in a while they would want to do for graduation or for pit orchestra thing they would call us in to play symphonically and I was terrified and then I'd say my perspective changed when I went to college because I was in (city) where despite the fact that there is a decent level of artistic merit to the city, there is basically school that I was at and the (professional symphony). (Male conductor) is there and then both of my teachers were men so I basically in college didn't have a lot of interactions with female musicians. My (a wind instrument) teacher was a man and then I don't it affected either more positive or negative, I mean it started a long stream of gay men teachers that I would have now and would have forever, but that was more...that wasn't an adjustment at all, it didn't affect anything. But then, I think as I started to become a conductor rather than a (a wind instrumentalist), you start to see that you are influenced by concerts you go to and recordings you listen to and who people talk about and what concerts you go to and of course, on the professional circuit, you don't see women coming in to guest conduct with a symphony. You've got a couple of people who have music directorships, like Joann Falletto or Victoria Gau, or Marin Alsop doesn't do so much touring major symphonies in America as some of the other guys, but I have seen her. She came down to (city) maybe once while I was there. So, and the literature that you read, what was the woman, the Asian woman's name that became the assistant? With the New York Phil? I think her name starts with Xi (Xian Zhang). But you know who I am talking about. Because New York is like my home orchestra I would pay attention to that orchestra. So this article is great because oh, she's a woman and she is succeeding. I think it handicaps the women who are doing well when they are written about that - that said, something I have to tell you about is that I went to (conservatory) - you have heard of this right? I went there for 3 years and the first year I was there (female conductor) was on the faculty, so all of the sudden, everyone regarded her as a goddess because we are all these beginning conductors at (conservatory) and she comes in and I was SO thoroughly impressed with the speeches she gave us and the talks and the mentoring...because she just worked harder than anyone else. She was like - I knew I was at a disadvantage you know as a lesbian woman and in today's musical society and I knew that I just needed to work hard. She went to (conservatory) and studied with Harold Faberman and was like - I stayed up 'til 4:00am in the morning studying my scores, I knew every single thing that I could, I worked to memory on assignments that I would just have for the next day and it was just like awe - inspiring. Like this woman knows everything, and now I have followed her career with great interest and stay in touch with her, she gave me her email address, I email her once or twice a year Now, I am in (conservatory), so I see her almost every week conduct the (professional symphony). I just came from a workshop with the (professional symphony) that she conducted and again I am blown away by the level of innovation, ingenuity, and where-with-all that she has because she is not just good at conducting, she is not just good at being a music director, she is not just good at marketing, she is creative about all of these things, the (professional symphony) is making programs that are more creative than anybody else, they have student night, musician night, this rusty musician thing, they have the camp, they have cir du Soleil, doing a live performance in their hall, they are doing all of this amazing stuff and it is all of her brain child. She is just in

touch with the audience, she is in touch with the city, and her accomplishments make you forget that there is a gender issue at all because again, you just look at her just as a conductor and say like Wow, I want to be that creative and that well-spoken. She is an incredible speaker, she is poised, she is relevant, she is funny, she is witty and you feel like she is a real person who knows that she is super good at what she does, but doesn't flaunt it, but is perfectly willing to assume the role of someone who feels that way about it and it is a powerful force to have in a city like (city) where the arts is not a focus and they have kind of made themselves a brand there. So I would say that that is an intrinsic experience to have in my development was seeing not her because she was a woman like, oh they can do this too, but like - wow she is. I think the music director that I respect the most right now as far as how they think about their job and that just happens to be that she is a woman. That was a meaningful experience and now that I am in (conservatory). So, my first job outside of school there was with the (regional orchestra). I will be honest, (female conductor) is not a very good conductor, she doesn't have good gestural technique. She is in her mid-40s and her full time job is as a music conductor. She is the music director of a small community orchestra and assistant at an ok regional orchestra, but she is so good at every element of the job except here (he gestures conducting), like the board just nods when she talks, she can do anything because they just trust her. She has developed that trust by making good decision after good decision and she will take the time as I write an email to somebody and I didn't understand the whole situation that she was copied she will like take the time to tell me - hey, you know the next time you talk to this person, you got to know that there is this other consideration that you don't know about and it is important to think about these things and she brings me to meetings with guest artists and she talks to me about finances and she does it in a hey like this is what we need to do in front of the board, but this is the way it really works and I make these decisions and then just tell them and these ones you have to ask and its - she has figured out how to be really good at two things that she does which is assist at a pretty good orchestra and be the music director of a group that is really flourishing now because she is attracted good musicians, young musicians, and I think that part of it is that I feel really invested in the group because of how she has treated me, so I will go and invest...and they are paying me basically nothing, but I am staying there and I would quit long ago if I didn't feel like I was getting a lot out of the relationship with her.

AE - Do you feel like some of the characteristics that she has are really good people skills?

Julian - Yeah, really good people skills and just tact about how she goes about things. She understands, ok, I need to be from A to B and there is a direct way, but because of the way this is set up - money, the board, the personalities involved, the schedule, I can't go straight there, so I know that I have to go A - C - B, and she knows right where C is. Like how to get the most direct path, even though you might be mad that you can't go right there, she is very good at - and she has all of these good connections that she is able to use and people love her in the area. Nobody thinks of her as a fantastic musician, but she is a violist, she is a pianist, she is a vocal coach, she is a conductor, she does all of these different things, but it is like she has found

this niche and is filling it in a really admirably admirable way that brings with it a lot of experience that is really valuable to those which she chooses to mentor and I am happy to be one of those people. So I would say that my teacher at school is making me a better musician, and she is making me a better music director and I honestly think that both are equally important if not more so. Because no one teaches you that stuff and honestly the experience that I have been having with her, in fact my dissertation topic is going to be on not necessarily entrepreneurship, but something different, like creating your own brand and that kind of thing, and hire-ability so what, you could pick a name out of a hat a Monteux and like everybody could conduct a piece during orchestra and we happen to do that (laughs) but like what makes it so that a board will look at you, or me, or (male student conductor) , or some guy that graduated here 2 or 3 years ago and say we want you. It is not just what you do with your hands, it is how you interview, who you spoke to, how you talk about music, how your website looks, how your resume looks, how your recommendations look, did your DVD play, what order were they in, did you have a Face book profile that doesn't look professional, all of these things that add up to if 1/10th 1/15th of what doing here because honestly the people who end up hiring you don't know the horns from the sackbut, it is what impression do you give at an interview and the questions they ask you are predictable, but a lot of people don't even prepare for that stuff, so I feel like I have had a very good set of influences, some of which included women that I trusted, respected, looked up to, and that has enabled, me to be hireable in a way that I wouldn't have been if I hadn't have been to those relationships.

AE- This year, we have had 6 women at the Monteux school and you were here last year when (female student conductor) and I were here. Tell me about some of the things that you have noticed just this summer that have peeked your brain as far as the whole gender thing. Tell me about some characteristics that you think about when you think about the different women in comparison to the men.

Julian - I think, well I eh, It would do us no good for me, I think we want to find out just the truth - I think there is a natural thing when a woman steps onto the podium, it is a little bit like (long pause) - how confident are they going to be right away? Because men don't have that natural strike against them that either they think is there, or might really be there, a lot of women step onto the podium like they already have that against them and really, I think at this point they really don't. Like I don't ever think I am ready to play, but if a woman stands up on the podium just like a man would apologetically and you see that happen a lot then immediately this thing...and you know there is another level of guys when they dress professionally and they step on the podium, there's not the element of sex there. And I mean sex like (you know...he is making sure I understand his meaning). I don't know if it is the upper case or what, but women, oh there is a little bit of a fashion element. I mean are they (male conductor), ? Are their nails painted or are they not? Is their hair back or is it up for us guys it is you know ok is their shirt wrinkle-free, are they wearing nice shoes? Or whatever - now let's go. There is also this element that women have to make all of these decisions about the way they are going to present

themselves. Are they embracing the fact that they are women? Are they trying to hide it, are they trying to blend in? You know.

AE - So tell me some of the cases where you feel like people have tried not to hide.
Julian - I think somebody that is very comfortable with themselves just being who they are. (female student conductor) , she stands up there and she is elegant and graceful and wears whatever nice outfit that she is already wearing that day and it is just - ok - this is my personality on the podium and it is very similar to my personality as a person and I am displaying that and it reads as being genuine.

AE - Does it detract from her as a conductor?

Julian - oh no, I think that when someone's personality on the podium is in line with what we know of them as a person, that engenders respect. I think it is when people get on the podium and either act far more nervous and scared or more confident and I mean again, someone like (male student conductor) is not himself on the podium. He is angrier and more vicious and you can tell there are insecurities that are making him act because he is one of the most affable person off of the podium. So, (female student conductor) is the same way. She is the same on the podium as she is off of the podium. I mean she is bouncing and energetic. Serious when she wants to be. And you are the same way. Like you are on the podium and you embody who you are as a musician. I am trying to think...I think Julia, you know when you see her play the (string instrument), she is so free and fluid and has joy and then when she is on the podium, that joy is not there. You know, so maybe, I don't think it has to do with her gender. Same with (female student conductor) , he is just what an awesome funny person and then he gets up on the podium and he is just (he makes a very serious face) because it's Michael Jinbo. So, I think that what it does is because we get to know people so well here and you see them every single day that the affect of gender on the podium is diminished because people get comfortable with each other and we get to know each other and the experience is repeatable and I think it is more evident and I think I have seen this in auditions, say at grad school. I have been at (conservatory) for four years; I have seen four rows of auditions come through, like women that come in are often just so timid on the podium because they think that people are thinking about them as a woman. You hear this and you know, even someone like (female conductor), she said that she feels so awkward at times because she can tell people are thinking "Oh wow, she is good for a girl, I can't believe a girl is this serious or whatever.... conducting this way, or has this gravitas, or this athleticism and it is true that a lot of times you'll categorize the guy conductors, or the girl conductors, you know - how it went. I think as people just...the line gets blurred more and more I think that people will be just confident in themselves as a musician and they will be like are you a competent conductor or not, are you musical or not? Rather than separating it into two...when people get on the podium, they are observed differently because guys just like it clicks in like you do a quick glance to see how they feel and you know how it is to be an orchestral musician, you judge people by the way they walk in, the way they put their score on the thing, the way they bring their arms up, I mean you make a million decisions about the person having nothing to do with anything but the way they look, the way

they walk, the way they talk, the way they act and women have an added thing because it is the same thing, like it takes me 5 minutes to get ready and it takes you an hour because it is like there is a different set of things that you need to have in order and that's the same thing as a woman conductor too, you know, it is like I said, these things come into play and there is an expectation that you have to overcome rather than just meet.

AE - One of the other things I found interesting - you know you were talking about (female student conductor's) dress. Tell me about other people you have noticed this summer that dress has been an issue.

Julian - No I think that the class this year, hasn't worn something you know like I guess once in a while there are little different considerations like "oh my god, in this light, my shirt is see through" I mean if my shirt is see through, I don't really care. (Laughs) (This has to do with one of the conductors wearing a white shirt, which was very revealing under the light in the hall).

AE - Well you know I remember when that comment - and I will explain - so I can remember. There was a cellist who mentioned one of the conductors had a blouse that you could see through because of the way the light was coming in the room. You could see through her shirt. They wanted me to say something to this person.

Julian- This is a great example. Obviously, you know, we see six women on the podium all of the time and is like I don't have, it is not a consideration on my mind at all. The people who I respect their musicianship most and I feel accountable to, like if I - like this is no judgment on anybody but, when I note that there is a conductor on the podium that wants that shows the music needs to sound a certain way and will hear when it is not that way that is when I sit up and play. Maybe when I am not playing and I am just sitting there "oh 30 bar phrase...oh she is cute, I think I'll watch a little longer." But really, (female student conductor) is a perfect example, at first you just kind of look, and then all of the sudden you realize god - the conducting chops" and then all of the sudden you are like...and so very quickly to anybody who is here, for the right reasons, it goes away, right away. Everybody, not to say that people don't get like classified as you are good at this, you are not good at this, in everybody's mind, but I don't think whether or not you are a man or a woman comes into play and I think that we have so much social time here outside of that whether or not you are sexually attracted to the person on the podium sort of just goes away when you are in that lesson and especially when Maestro Jinbo is there all of the time makes a big difference because it makes everyone knows that there is somebody here and watching that you are accountable to. I mean maybe if you were the only presence in the room that had authority, it might be different because that is the only person to whom you are accountable. That is what makes this situation artificial that really, the maestro is rehearsing, and he is the one giving the lessons and the person on the podium doesn't have that authority they would if they were the one in charge in a real (could not understand the word).

AE - Well, first year students, you are almost never allowed to talk because.... I have to say that for me, I am a third year student and I choose not to talk when I am up

there because for me, I want it to be my lesson and so I don't really want to say anything unless Michael says something, the maestro says something, and I haven't even given it a thought about the rehearsal aspect of it, because for me, I am here to learn and I only want what Michael has to say for me when I get up there unless he tells me to rehearse and then, that is a different thing. That is another lesson for me to learn is that I have never even thought about pushing my ears onto the orchestra because I assume they are already there from Michael and I wonder if for some of the women here, if they go for that kind of thing because see, for me it is interesting to watch some of the guys be very forward in what they have their opinions for the music, so you are playing along and they feel like sometimes as a musician I feel like as a musician, the guys really want to put their opinions on to the orchestra on what they want immediately - right? I am curious about what your thoughts are on that? Julian - Sure, I think there are two scenarios, when I am doing a reading; I try not to do anything because I want that lesson. When I am rehearsing to give a concert, I am also concerned about the way it is going to come across and the way the video is going to look and I think that as a conductor you have to demand from the orchestra that they play what you show. So, if I show something, and can honestly know in my gesture that I tried to show it, and I don't get it, that is when I stop and rehearse. It is not when somebody misses a note or when something is out of tune, I try to stay away from that because what is the point of fixing one chord here, if the next time the chair switch ...whatever. But if I am...if Michael isn't seeing my true technique in it's greatest effect, I don't have the orchestras respect, so what happens is if you show something and there is something in the part and they don't do it, then I need to know was it because I wasn't clear enough? Is it because it is not in the part because you are being lazy? Is it because it is late and you are not paying attention? Like what is the reason? So, I pick and choose very carefully what I stop for because I want to have happen is for me to feel like if I let stuff go, they are going to just get lazier and lazier in their response to my beat. Whereas if they know, oh man, Julian's on the podium, I might be annoying, but I have to sit up and play here or else he is going to stop and call us out, then I feel like my lesson is better because Michael is looking at the score most of the time. But, he looks up if he is hearing something wrong and makes a judgment on whether the conductor was showing it. So, what I want him to do is only have to stop for things that I do wrong. And, of course he is going to do his rehearsing, but I don't necessarily think that is gendered, I just think that's for the most part the returning conductors are men this year. I mean you are the only returning woman - right? So, I think there are a bunch of first year guys that aren't stopping to rehearse and stuff because it is the same type of fear element. There are a couple of first year guys that do have that kind of push. I think it is also, we have them from graduate programs, you have been conducting how many years professionally as your job and same with me, (male student conductor) , and (male student conductor) - have obviously - this is what we do for a living so it is unnatural to not stop and do it. So, I think it is more personality, and experience, than gender, but I do notice that for sure I think it is five women first year people, I think (female student conductor) stops and rehearses a decent amount. I think (female student conductor) stops and rehearses when she wants to, but other than that, the first years don't have very ...most of them have only done one concert too,

so not really seeing them except in readings where Michael is a little more proactive. Until you have been here for a year, it is scary. You know that first year is so scary. So, to think that you are going to stop and rehearse, then eventually you realize that he wants you to do that. I would be interested to see if a couple of these women who are very talented come back what the answer to this question would be the next year. Because I think it would change a lot. I think you look at some of these women that are here and they are really talented. They are just in the Jinbo world of how does this technique work, why is he yelling at me, like what is he going to ask me to do next? I have seen (female student conductor) conduct a couple of times because she auditioned at (conservatory) and I see her improving so much here. I think the Mendelssohn concert, she was very in her element and I am really anxious to see what happens the next time she is on the podium because how she will grow from that. She has to have a lot of confidence.

AE - I think she is doing a very good job. Are there particular gestures that you feel work for some conductors and do not work for other conductors?

Julian - that is a really good question. Can I drift away from Monteux? (Yes) (Professional female conductor) for example, she studied with (professional male conductor), she has this masculine presence on the podium. She only wears blazers and pantsuits and hunches over like this (leans over - round back). And her gesture - you know (professional male conductor) by the end kind of shrunk and was kind of here, and she does this, like she her body is bent over and she is down, down, a lot of heavy weight and gesture that hits. There is a lot of hitting and dropping of the arms weight. I think it looks unnatural because when she is around, she is here talking, she is very poised and kind and then she at some point, (he grunts) it is weird almost.

AE - and what you are doing is that you are bringing your shoulders forward and your head down - almost into a ball.

Julian - I think she studied with (professional male conductor) at the end of his career and he is like that and she looks like her teacher. Whereas a lot of women make a distinctive point and (female student conductor) is a good example of this.... like I am so happy and this might be ...I think guys, there is an athletic element to it. I mean, I played so many sports. I get yelled at for moving my weight and have my feet together and moving around doing all of this stuff whereas women are taught - poise and a proper stance, so you see a lot of them default and go into like this band director thing. I think you see a couple who like (female student conductor) and (female student conductor) specifically do that, they have a way they start every single piece. Like this tilted torso and I think something else comes into it a lot speaking of stance at the start is heels. Like when you see, I talked to (female student conductor) about this because when she wears sneakers she is here and very balanced and when she wears heels, she goes like this (tilts body forward). And it is like a balance of the (AE says "of the butt") heel, its like and the thing is that (male student conductor) does kind of too...and he is not wearing heels (laughs), but tilted back, but she conducts differently with them than without them and that is like something that is interesting too, but gesturally you see this stuff (he gestures)

like women show line like t-h-i-s (slow and elegant). And guys show line like this (demonstrates) .

AE - ok the two things you are showing me are the one of them is where you are showing your left hand - it is almost like a ballet hand that goes above the head it is the "alms (to the poor)" kind of, the poor thing.

Julian - but, in motion.

AE - And then for the guys, what you did, you had your hand in a fist going towards the orchestra with the palms up

Julian - Right. I think conducting if you work it out to one thing, like what we do, it is that we gather and then we release energy. So, like I try - in my scores, I am always either, when I am studying, I am trying to decide is this gathering energy or is this a release of energy? And so I think that people have various...conductors that I don't particularly like are ones that are showing beats. Not that you don't show the beats, but I don't have an idea of whether or not you want me to moving towards or away from whatever...I don't know. I don't care if I disagree, but like who does a good job of this...(male student conductor) . I always know whether or not he is asking me to push to somewhere or move away from something, like whereas with (female student conductor) , it is like this kind of ... I am not sure if she is showing the measures or if it is just a legato or something and its this loopiness and out of time gesture with the left hand. It is not effective and she always does. Lets see...I had something else. But, it is not effective for me because I don't feel like we are either going to somewhere, or going away from something like the strings see if there is a legato, if there is a slur. You don't need to emphasize.... oh right, it is the "secret" thing. (female student conductor) does this and (female student conductor) does this. When they give cues, they like look at you like it is this little secret. It's like "you're coming in right?" Ok. And there is this little thing with the head and it is like ok cues aren't jokes, they are just musical information and I feel often the need to connect with the person a little before, smile tell them that it is going to be ok as opposed to being in the music and that is when I get distracted as a player is when I feel the conductor is out of the music. Like you connect to the person through the music, not about the music. So, when people are trying to look to you and "oh this is going to be beautiful and I know you can play it well as opposed to we are going to shape this together it is when the conducting moves away from shaping that I get distracted and I don't know specifically gesturally, but as an expression, women conductors, you can either feel what they are thinking about themselves or what they are thinking about the music or what they are thinking about the players even trying to help as opposed to just being a part of the music. I feel like there is always this analytical thing happening and I am not sure why I feel that way more when women are on the podium. Like I don't think that it is a specific gestural thing, but it is more like the looks that I sometimes get are like personal connection rather than musical connection.

AE - That is a very interesting observation

Julian - I think that women are so in tuned to the way things are making other people feel and they are respectful and in a different way than men are respectful on the podium about what they treat you and that actually comes across in the music making too. You don't have to be ...you have to be authentic, not polite when you are actually doing the conducting like once you are speaking then it is a different thing, do you know what I mean about these little looks that sometimes you get?

AE - I think I understand. I was talking with somebody about this because my thing is I never even remember who the principals are because I just think of an instrument and I don't really, it doesn't compute, although the other day I did when Amy did it because she is my roommate. So, with her, I connected definitely, but I know (student musician) was principal for one thing and (student musician) was for another and I knew this after the fact that I remember looking at them and not knowing who they were during the time because I was just looking at an instrument section and I thought this very odd because I really like these people.

Julian - It is so interesting because today I had this exact thought because Bernstein wrote that piece for specific people and I thought that is weird because I didn't picture Leonard Bernstein as somebody that would like love specific players enough to write solos because when you watch videos of great conductors, it doesn't it seems like it is really only about the music and sometimes about themselves. But it is never like this thing that Michaels talked up today...." you didn't see him sprinting back from the (word?)?" No, I am on the podium, if something like that is going on I am angry that there is something that is distracting from the music. Like, oh why the fuck didn't you make a path ready to you know like I am not all like ha-ha that is funny, Don and I are roommates lets just joke about that. And sometimes on the podium, for instance last night I felt like people were, "oh man you were being mean to (student musician) when she didn't come in" and I am like, "she had one bar of rest to count." I mean, to have to stop and fix it? You know, I don't care if you can't play that rhythm in the Britten because that is hard and I get it, but if you just sit there and don't count your rests or whatever, that pisses me off. And I am not like, "Oh, I know you so I am going to like have a laugh about this." It is this thing about conductors that they stay within the music. They carry with them a certain amount of authenticity and respect of the players because maybe you don't like them as much personally, but you feel...you know when Michael's conducting - I mean you are friends with him, but when he is on the chair or on the podium I am sure you are almost a little frightened right?

AE - Well, I certainly want to play well for him.

Julian - Right and it is like that feeling, you want that and he is never like he doesn't have personal conversations or joke around because that is not what a really good musician does on the podium.

AE - Well he... that one lesson, he was not my friend. He was my teacher and it was very clear - and should have been. There should be.

Julian - And for years, I made this mistake when I was conducting people that I knew well, I would be like "oh its ok, hey (student musician), man, you got to play that...."

No, "(student musician) (stern voice) you missed your entrance, let's go." And there is a certain way that you know how a conductor will react to certain mistakes and stuff.

AE - but I got to ask you on that. That is an intensity that you have, where as that may work for you, but if I did it or if (female student conductor) or (female student conductor) did it, how would you take that?

Julian - Well see I think it is perfect that you brought up (female student conductor) because I think she puts that on, like she conducts. You know it was funny because (male student conductor) and I were talking about like she conducted Shostakovich the first thing, right? And that piece was and we were like - oh this is great, she was perfect for the character of the music, but then after that, she has conducted things that are like light hearted and it is still (he makes a serious face), like this mean look, you know what I mean, so its like, you can't fake that, I don't mean to say that it is just this intensity, what I mean to say about it is when you are on the podium, what mind set are you in? Are you in "I'm here to help these musicians have a good time? I'm here to make the rehearsal go quickly? I'm here to improve the orchestra? I'm here to rehearse this specific piece for a concert. Like what is your mind set on the podium? I feel that People who don't actually pick one and stick to it, like move back and forth between like feeling a little embarrassed about themselves, asking permission to rehearse, or something. Not getting on someone's case because they are not playing well if they should be. If you don't have a certain way about you that seems to the orchestra that is authentic - whatever it is, I think that that is missing and I think it is just confidence really, are you sure of yourself on the podium and again, I think this transcends the gender issue, but as far as gestures go, it is that sense of is this person taking themselves and what I am about to do very seriously and I think women have to work harder to do that because of these added considerations we have spoken about. You know, like there is an element at play that is different for them because they are overcoming the reason we are having this conversation and it is like they don't want to make anybody mad or upset, or whatever for a variety of reasons and Michael is a perfect example, you have to be willing to do that I think to make yourself be good at this job. It is sad to read some biographies of conductors that say like I was tortured because I knew I needed to be a certain way to my orchestral musicians to be what I needed to be on the podium, but I never made friends with them and I miss that but I it was on purpose. Not that here that needs to happen, but there is a certain lack of willingness to be strict with people sometimes, or elicit fear in a positive way. You know Michael's way is not always positive (laughs), but makes the music better, sometimes you have to make a choice between those two things. There aren't very many music directors that I have had that really, really respected that I laughed and had a good time at rehearsal, it was like I say there and was like I need to play my part as well as I possibly can every second because I am responsible - they are going to hear whatever I do. And I think that that is the bottom line. How well are you holding your musicians accountable? Do they want to play well enough? That's where you are going to get respect no matter what gestures or hoodies, or see through shirt you are wearing (laughs).

AE - Have you ever had an experience where a conductor's gender affected your experience as an orchestral musician? And that can be positive or negative.

Julian - I would say that I think, for instance, I play in (female conductor)'s orchestra a lot, the woman - the (regional orchestra), like I say, I don't think she is a very good conductor and I think that I am a little bit quicker to like - not stop seriously engaging in the music and like complain about it afterwards because she will just forget about fermatas or like be in the wrong meter and not realize it and it is like a little be easier to be just like "oh my god - she is terrible" and I don't know why, but when you see that happening it is just like disheartening. You are like, "how come you just haven't studied?" and she is busy and whatever and its a community orchestra, but I am sitting there and I am a conductor and I know when she misses something or is doing something wrong. The way she goes about pretending it wasn't her fault when something falls apart, it pisses me off because she's like "oh ha, ha, ha, the violas got behind you know, like let's do it again." That I don't respect and I know you beat an extra beat in that bar or whatever, and I am like you see some of that stuff and it is a bit disingenuous. But then again, she is my boss and she is the only female conducting boss that I have had and so you are a little bit, you know if Jinbo is on the podium and he does something wrong you kind of go "YES" I caught him, so you know I think it is a little bit of that relationship, so how often do you play for your boss. So, I guess that is one way. And sometimes, here it has been a new situation because I have feelings for (female student conductor) and you know this is the first time I have played for somebody that I have felt that way about and that is a little bit of a different thing too because I am like rooting for her and also in my mind if we talked about how to do something better and she doesn't do it, I kind of like laugh, but I am right there and like alert when she is conducting, I take ridiculous notes because we have hour long talks for each other afterwards, so I think that is a positive, because I think I am more engaged because I feel - do you know what I mean? Not that I don't love (male student conductor) , but I don't take notes and sit there and play like this (he sits up at attention) when he is up there because I just don't - well we are friends. I would say that there is something positive about that too and it is like that with (female conductor), her personality and her eyes sparkle about talking about music, or relating to people that make you feel that. I think that is a positive thing. Like you are not going to feel that way about one out of three hundred people that step up there or something, but when you do it is cool. And also, I think part of the reason why I feel like that is because we think about music and feel it the same way. Like we both have that athletic background, we both have the same tendency to get a little too into it and whatever and I catch every little thing that I hear and think about in the music the same way so like when I point out like "you didn't know what the 2nd violins were doing there" she is like "Fuck, you caught that." It is like we have that kind of thing. So, that is also very attractive when you feel music and interpret it the same way as somebody and they challenge you to be better and that is cool because Michael doesn't sit there and take notes and review things after (actually he does if you go and talk with him) but if you have someone like she is for me and I am doing for her, accountable for all the time you want to conduct better.

AE - Have you ever experienced any particularly positive or negative experiences because of your gender on the podium?

Julian - I don't know. I think I fit a certain model so I don't that the youth orchestra that just hired me was looking for an established middle school string teacher that loves working with kids, I think they were looking for a young energetic person - male or female - I don't think it probably didn't matter. So, I think it is more like it is my age and my personality rather than my gender that is affecting my career now because I am not going to get hired to be the Music Director of the Boston Symphony because I don't have that experience. But a youth orchestra that is looking for someone young, energetic, that just came out of a youth orchestra system that is going to be great with the kids, that knows what face book is and can go into a middle school and make the kids laugh, that more than the gender is affecting that. Traits about your age, your body, and your sex, will affect it, but in the finals, there was a woman and two guys and I think they were taking it fairly, I think that maybe, I really haven't ever felt this actually coming into play but, all of my teachers have been gay men. So, maybe there is a thing there, that you know well, if I am good enough, maybe I am getting an edge over a straight woman, or something, I don't know, but I think that as a white guy who is young, I don't think I have been prejudiced against, because...(laughs) you know what I mean. But, for instance, Marin (Alsop), runs a program for young women conductors, so she is giving assistant conducting duties and stuff to only women and I can't get into that, so there is also that little sense of like well, she is the local music director and she has a foundation helping young women conductors and I can't be a part of that and so when she gives them rehearsals with the Baltimore Symphony and stuff - and I completely understand - and I don't think anything of it, I understand why she is doing it, but, its a little bit of reverse discrimination and it is like well, maybe if you have an institute or something, but to be doing Baltimore Symphony rehearsals and making those decisions that is a little bit, maybe awkward, but overall, I think we are in an age where there are people like doing what you are doing. There is an awareness of what is happening and like you said, it is awesome that there are six women here doing the program this year, and you have been here for a number of years and you said you are usually one of one or two, I have had a boss that is a woman, I have had a teacher that is a woman my executive director at my orchestra is a woman and we are a team, you know she is a 50 year old woman with kids in college and I don't think any different of any of these people based on that, but I think that the actual conducting is where I see the most difference. Not in the way people are perceived, or as professionals good or bad, you know the conducting styles are different. And that is just because we have different body types and athletic pasts or strength, you know that is another thing. If you are conducting 4 1/2 hours in an opera pit, and your arms are stronger, you are able to do a little bit more, so it was an interesting question you brought up the gestures thing, women would look silly doing some gestures that men do and vice versa and that is just the way it is, but what is interesting about it, is it is just a different way of being an artist, Anne Sophie Mutter plays the violin different than Gil Shaham. There are just tendencies there. I have never felt like "oh my gosh I can't believe this happened because this is a girl or a guy or even to me, but I think it does creep into play all the

time in ways that we don't understand and that is why I'd be excited to like read something like this and find out what you find.

AE - It will be interesting to me. Last thing is do you have anything else to share that is specifically gender related?

Julian - Having my life spent around orchestras, and usually there is a guy on the podium, so, when a woman steps up there, for whatever reason, good or bad, has something extra to prove, but if they do prove themselves, it is noteworthy and people appreciate it and enjoy it for that reason too. It is like "we are happy that this is happening in our profession and that the more women that are studying the way that you are and the other people here are that that the better it is going to be and you know sure it is very competitive, but really it is just good for us to have more good conductors so that if more women feel comfortable standing up on the podium and doing a good job like it is just better for what we do, so I am happy that that is happening, but I would not say that we are at the point where women do not have that extra little hump to get over to be taken seriously and once they are, then you are just at the even level. So, I am sure that is not the best feeling to have, but it is one that I think if you wanted to do this 50 years ago it probably would have been an impossibility.

AE - Oh yea, no way, well 20 years ago when I was young and when really I should have done this, it was really impractical.

Julian - Because it was like maybe you can teach high school probably - right?

AE - and usually it was really middle school.

Julian - Yeah right, and now it is great. Executive directors, music directors like you know, all of these people in my life, it is like half and half in my life right now...it is great.

Participant #10

AE - Can you tell me who are some of your biggest musical influences or someone who had a substantial influence on your musical training?

Steve - The first person that just jumps into my head is (conservatory professor) who was my mentor for many years and I played in the youth orchestra with him as a conductor, which was at (conservatory). Incredibly inspiring conductor, speaker, advocate for classical music and arts and someone who really opened my mind and the minds and the hearts in the orchestra to communicative power of being a musician and being an artist and the interconnectiveness of classical not only with other forms of art, but with life itself. We went on two international tours, one to Venezuela and one to Brazil, with the Simon Bolivar Orchestra - the Dudamel group and then we went to China several years later and these experiences were just unbelievable musical moments of very high technical level of all of the students who were very good young musicians, many went on to conservatories, but more over, it was some of the most intense and impassioned music making. Really. (conservatory professor) motto for his orchestra - the (city) Philharmonic was passionate music making without boundaries, and that was what it really was like, sometimes there

were so few boundaries on those tours that things got a little chaotic and there was no discipline and ultimately he is no longer the conductor at (conservatory) and unfortunately there was a big blowout, but he has been no questions asked, a formative influence and I find that his influence is continual for me and I keep discovering more and more ways in which his impacted my own philosophies about music and music making as I get farther and farther from that experience. I studied with him last summer in London to sort of refresh myself to his philosophy. It is a wonderful conducting course for a week at the Royal Academy and he has this philosophy about the art of possibility which is a musical philosophy, but has to do with life and the idea that life is an art like music making and we practice music making every day whether we are an instrumentalist or a conductor and similar way we practice being - living more fulfilled and more- lives to contribute, he focuses on contribution and this idea of a musical giving process - the idea of being able to tap into your human potential and being able to give what ever you can give to whatever you are doing whether or not - it is music or business, or something else. It is what he calls the "Art of Possibilities" and his idea is transforming experiences that are less than desirable into ones that are profoundly moving, artistic, human experiences.

AE - It is incredible how a teacher/mentor can have that kind of influence. Have you had any female conductors or female role models?

Steve - There are a couple high school conductors who were females. We never had a female conductor. I have never had any mentorship really. I have had most of my (wind instrument) teachers - it is very male dominated, so my reaction would be no. I have had some interaction, but not much.

AE - We have been lucky to have six women, during this summer, have you personally noticed a difference in gesture. Between the men and women?

Steve - The sense that I get that male and females have different capacities for gesture. This might be kind of stereotyping, but I feel like there are certain things that males can do more intuitively, and they can't do. And there are things that females can do more intuitively.

AE - Can you elaborate?

Steve - It is kind of like dance, it is like ballet. And of course when you think of ballet, you think more about the ballerinas than you do the male dancers. Or, both of that world...you really have to have both in that world even - I haven't studied ballet too extensively, but my sense is that even the male dancers who have trained for a long time, they are not trying to become feminine, and to completely embody the same sort of gestures, they use different gestures that they can convey different things.

AE - Do you think it is sort of a hand thing, a shoulder thing?

Steve - Maybe a presence thing. I think that there's the music has both has many different characters, masculine, feminine, whatever you want to call it, lyrical, aggressive, I don't think that males aren't able to express lyrical things and I don't think that females aren't able to express aggressive things, we have come to think of

these things, like a primary theme is masculine and the other theme is feminine and that doesn't mean that a male or a female musician can't embody those emotions.

AE - But, from what you have seen this summer.... what have you personally noticed?

Steve - I guess that I would think that the - there is a certain elegance of gesture from the female conductors that maybe isn't quite there with the male conductors. And, at the same time there has been many of the female conductors here have been working on more energy in the beat and more gravitas and that is something that - when somebody steps on the podium you can convey an infinite number of things, and I think in terms of finding the weight of the beat has been something he has been talking about more to the female conductors, but it is hard to say.

AE - What about characteristics?

Steve - I think that of the female conductors, the way the lessons have happened have been slightly different. I feel like in general the female conductors are better students that are better at receiving the information and adapting and less defensive in general. There have been a couple of instances where it seems like the changes he was trying to make for the male conductors, it was a bit of a harder process. It seems like of the female conductors here the majority were some of the most receptive of the students and the most willing to experiment and to really adapt their conducting style where it seems like the male conductors - myself included - but other people there is a sense of ego and unwillingness or a difficulty in adapting the gesture, adapting your presence on the podium, I think that when you are in a lesson you are as a male conductor here it - I don't know if I would even draw that line though - saying it is different to come from a different perspective in terms of adapting. But I think the women conductors have been very receptive to adapting what they are doing. In terms of presence - as far as getting onto the podium, there is a - because they are in the minority, the female conductors when they get onto the podium it is something different. I am not sure what that is, but it is different and people just - people will pay attention or - I at least pay more attention because it is a different experience in some way.

AE - For you, you really haven't had a female conducting experience.

Steve - I never really had a female conductor really - I have never been part of an intensive rehearsal process with a female conductor. In high school, I don't really think it counts, but in youth orchestra that is where we were doing some of the most intense music making and I felt like I have never there has never been a real music director that I have had. That has been giving artistic direction and I think we don't do a lot of rehearsing here, I think that is where most of this would come out.

AE - That is one of the things that is a little bit tricky about this camp is because we don't really do the rehearsals, Jinbo does the rehearsals. Have you noticed a difference in the way that the men and the women talk to the orchestra?

Steve - I think it is more demanding for the males - they are sort of "this is wrong, do this," and my general sense is that there is less rehearsal that has been done by the

female conductors, maybe that is because there are fewer female conductors, but I think in terms of rehearsing the orchestra there has been less - fewer of those demands and those exact comments, those precise things that have been said - of course this would be different if everybody were rehearsing to a greater extent, but I think the comments that have been made by the female conductors have been less kind of directed. And I feel like the female conductors here have not been so - in some ways it doesn't seem like they are pursuing something in the way that the male conductors are in terms of their vision for the piece. I haven't had the sense that "this must happen", "we must have this happen." in order for the performance to go well, or in order to get what I want out of the piece and the experience, so I think there is a difference in terms of how they speak to the orchestra. Maybe it is that the female conductors have been - have they had less time to rehearse, or less - there seems to be some sort of discrepancy there.

AE - Something to think about. Do you think that there are particular gestures or character traits that work well for some conductors, male or female, but not others? Or is there some sort of character trait where they get up on the podium and they do on the podium that works ok for men, but doesn't work well for women or vice versa?

Steve - I would say that it seems like women feel compelled to do more of the typically aggressive or loud, or intense passages with a sense of having to step up something. And I feel like there is this idea or conception that because I am a woman, I need to go and do this more intensely to make up in some sense in order to say, I can also do this.

AE - Do you think it works - being a (wind) player?

Steve - It seems to be regardless of gender, in conducting and this is something that has been a lesson for me, it is about being who you are and making the most of your innate instincts about gesture and about interpretation and when you are trying to intentionally put on some extra emotion or some extra intensity then that can be seen as somehow - I don't want to say fake, but disingenuous in some way, and it works best when the gesture is intuitive, but this is a hard thing because we are at a school to learn new gestures and to learn a new ways expressing ourselves, so it is hard just to say just be yourself because we are trying to become different conductors.

AE - But, within the comfort ability of ourselves

Steve - Yea, there is definitely a conception of masculine aggressiveness that goes beyond music and sort of female gentleness and I don't know if that is constructive at all I don't think as brass players we would have responded differently to somebody else to a male for some of the more intense passages. You know I think that (female student conductor) is a good example of somebody who has a very intense podium personality and it is very remarkable because some of the brass heavy moments and intensely orchestrated moments, she has done very well and she says a lot with her eyes and the intensity of her focus. It can be overwhelming sometimes. I don't know - it doesn't seem like she is doing that - it doesn't seem put

on, but the intensity of her podium personality seems to be constant. I don't know if I were Jinbo, I might be - oh, is that something that you always something that you have to do and aren't there various ways of being on the podium and not just this intensity which I am talking about somebody else, but really my own - what I am working on as well. I think that that might, or something like that - or a gesture, I noticed there is one conductor who is one of the women conductors who leans back a little bit and purses her lips a little bit and I don't know if that's been kind of a way of asserting more authority.

AE - But, does it work? Does it work for you when you are in the orchestra? Do you feel like she has more presence than

Steve - Something like that, I now that I am thinking about it, I see in other conductors who are male.

AE - Do you pay attention to it differently?

Steve - like, my roommate Tommy, he does a bit of this (he looks over to his side with an intense glare), and there is one person I wanted to mention that had a bit, some of the males, they look above - I don't know where they are looking, Russ does that and George does that - I do that sometimes, it is like - where are you looking? The question is - do those things work? Are the women doing their things because they are women or is everybody doing their things because they are all trying to seem more.

AE - that is a good question. The other question is when notice these traits, well this person leans back and they purse their lips, well you notice that for a woman, but when the guys do it, do you notice?

Steve - I think you are exactly right. I think that in - not necessarily our world, but definitely in the professional world, women are going to be called out for those things far more often - that is just my instinct. I think that is definitely the case. That woman is Marin Alsop - like why are they doing that? They are trying to be somebody that they are not and even if a male does that - it is a double standard and the males are not going to be called out for doing the exact same thing. And as conductors, we are all trying to be leaders and trying to have authority and to have a sense of vision and I think that- in terms of getting back to the rehearsal - moments that women won't be able to get away with some of the things that men do. They get called out for them unfortunately because there is this double standard that - I think this goes beyond conducting, I think it is about it is women in politics, it is women in any leadership positions, it is a double standard, it is harder to do it because of the way our society has dealt with it.

AE - When I was your age, no body [women] I knew even though about it [conducting]. I mean the idea of a woman becoming a conductor was ridiculous.

Steve - And now it is not ridiculous - it is an option - it is a hard option.

AE - I think so, what is cool about it - I think - is that people of your generation are at least thinking about it. And as where it is at least an option and where you are saying probably women are going to be called out on it more than it

Steve - It is going to be hard and it is going to be rough and that difficulty of learning and fighting to do what you love is going to perhaps in some ways work against the women - in some ways because their sense of defensiveness and fighting against that tide which is really I think fuels that fire to do more things that reinforce that sense - this is something (conservatory professor) talks a lot about - getting back to him. There was this master class somebody who was gay and was very outward about that and there was a woman in the master class and several men and for the woman and the gay guy he was focusing on - don't define yourself by your sex or your sexuality and that was - he comes from a different generation, but I think he believes that women and any people can be leaders and he really believes that leadership is something innate or at least it is a possibility for everybody, so the question is not who you are or where you come from, but it is who do you want to be and who do you see yourself as being. And that definitely in our generation is becoming a possibility to be a conductor and be a woman and to be black.

AE - That is a whole other ball of wax.

Steve - Another interesting one to compare is a conductor being Asian because there is this whole concept of being expressivity or the idea that in Asian cultures - it is taught that you should not outwardly show your emotions on your face. In conducting it is very important - at least from the western conducting perspective so when I see some Asian conductors at school and around there is a sense of overcoming of this cultural of a cultural differential. And some people do more crazy things to seem to over come that. This was an issue that came to play in this master class that I took also in London. So being black, being Asian, being a woman, I think of all of those, probably being a woman - it seems to be - the in terms of conducting, seems to be a very difficult but a good challenge. It is so encouraging that we have I mean this is the first time that we have had 5 conductors right?

AE - They have never had this many women conductors

Steve - I am sure there is a sense of solidarity there.

AE - Well it has been for me, very interesting because the first year I was here, I was the only one and last year I was one of two, so this year it is so wonderful to be with these other 5 talented women and it is so great to be able to see other women up there and have a comparison and be able to see the way different people react and deal with situations.

Steve - and I think it would be such a transformed musical world if it didn't matter. If it didn't matter what your gender or what your sexuality or your race was. I think the music making would be much more open. Much more sincere, the whole environment would be transformed. There are things that everyone brings something different to the table. To me conducting is about - (male student conductor) said something about this too - it is about the dance. You don't say that women can't be good dancers, African American's can't be good dancers. it is

absurd. So why conductors? Conducting is about movement, and gesture, and expressivity, and the way your eyes and face convey emotions. Why not anybody? It should be open and I think that these barriers are like habits and when we get in the habit of thinking that something is necessarily only masculine characteristic or only a feminine thing, I think that all of these emotions are part of all of our lives and that we are all trying to enhance our conducting pallet.

AE - Tell me how old you are?

Steve - 21.

AE - Have you ever experienced a time in your career when a conductor's gender affected your experience? It could be in a positive or a negative way.

Steve - I would not say that gender has...(pauses to think). I would say the particularly positive experiences that I have had from conductors have not been about gender as much as about something else - I think - I don't think I would attribute any of the great musical experiences that I have had, or any of the bad ones to the gender of the musician and I can't imagine thinking this experience would be better or worse if their gender had been different. I have never thought of what it had been like if a conductor had been a female or male. Some of the more negative experiences have come from male conductors if I had more female conductors, it could have been the same thing, but the more negative experiences have come from conductors whose music making - where their ego and their unwillingness to compromise have affective negatively the music. And those experiences have fortunately been few, but when they have happened, I never really thought, I really wish this person were a female. That would be very strange and it would be the same thing if the conductor were a woman. I think I would just say I wish we had a different conductor, I wouldn't think I wish we had a different gendered conductor. I wouldn't wish this person to be a male. I never think along those lines.

Participant #11

AE - Tell me a little about your musical training. Tell me a little bit about yourself.

Russ - Well first thing to say is that music runs in the family. Starting with my grandfather actually. Everybody practically is an (instrumentalist) of some kind. My grandfather was the first to do it professionally. Through self teaching on the (instrument) and studying with a local concertmaster from the town where I grew up and he was a (instrument)ist in WWII in the GI symphony and eventually became a musicologist and that is how he has had his biggest impact in the musical world and actually in his studied at Oxford. My father is a professional musician and I started taking (instrumental) lessons with my grandfather when I was 4 and I started studying with a private teacher when I was almost 6 in (east coast city). I have been playing in orchestras since I was 7. And I do it now professional, which was always in the back of my mind that might happen. You never know how it is going to work out.

AE - Who are some of your biggest musical influences, but lets narrow it to people who you have actually worked with.

Russ - Having a parent who is a musician obviously has a huge impact. My (instrument) teachers. In terms of having an impact on me, on someone that I know - a conductor of my youth orchestra named (conductor 1) who is a fiery Italian guy and was the assistant conductor of the (professional orchestra). He was a big influence, but a lot of influences by having a circle of friends that were musicians - like in my high school youth orchestra. Those are the influences of people I have known. When you get to college the conductors you get to work with especially when you go to a conservatory it is kind of they are them and you are you. It becomes more of a professional working relationship.

AE - Have you had any female conductors?

Russ - Actually the first conductor I ever had was a lady named (female conductor 1) and that was in the smallest orchestra in my youth orchestra. I started from the lowest, youngest aged youth orchestra and she was the conductor there. I was only there for a few months, so I don't remember a lot there, but at (conservatory) - twice we had female guest conductors. One was (female conductor 2), who is an assistant at (professional orchestra). She came and did the Bartok Viola Concerto and Sibelius 2. I also had (female conductor 3) [when] she came and did Verdi Falstaff and I sat concertmaster for that one at (conservatory) and we did three performances of the opera and worked on it for two weeks.

AE - When you worked with these women, first of all, was it odd working with a female conductor?

Russ - Well, it is something that is on everyone's mind, so as soon as I heard, oh this person is conducting - that is one of the first things you think "oh a female conductor." And for me, it is neither good nor bad, it's this is going to be different let's see what happens here.

AE - So when working with them, what was that like?

Russ - I think it was a different scenario. They were very different conductors with (female conductor 2), her persona and the way she worked with the orchestra just completely didn't register that "oh, this is a female conductor" except to mentally remark upon "oh, this is a female conductor and it feels extremely normal to be working with her." I do remember characteristics of what she looked like and thinking she was not particularly feminine looking. She was very short - squat and Asian and thick glasses, but she had a real funny way of talking to the orchestra and big powerful gestures and we really loved playing for her. (Female conductor 3) is this Amazon - over 6 ft tall, gorgeous blonde woman. She is probably in her 40's but still obviously leaves a big impression especially when she is on the podium. And that was a great experience too, she was very competent, but I felt we were aware that this is the persona of female conductor that really works because it was authoritative, again you really have to see this person, long ponytail, blonde hair - like Amazon. Completely in charge from the first step, the way she talked with authority, everything was a great experience, but it was I think I was aware at that

time more so than with (female conductor 2) like oh this is a type of female conductor - just like there are types of male conductors.

AE - So what kind of type would you put on this, I mean what do that mean? Was she butchy?

Russ - No, she wasn't butchy, very trim - slender, but she was very aware of what she looked like and not aggressive exactly, but competent to the point and authoritative of when she spoke or moved to the point that it was that one was aware of it. Where (female conductor 2) was not soft spoken, but definitely not trying to over do anything to make an impression of any kind. But then again, these are exactly the same traits that in these two conductors that some male conductors have and some of them don't. Do you really think about it when...Well you think about what type of conductor they are, but not oh this is the type of "male" conductor this is.

AE - People seem to know that there shouldn't be a distinction, but there is. Because it is a novel thing.

Russ - Right. Can I say honestly, if.... I have never worked with a black conductor. I might also be aware of that type of a thing with a black conductor and I think I have been that way with Asian conductors in the past aware of what type of persona they were.

AE - Do you think people stereotype people?

Russ - Oh yeah! I do. And it is not going to be all Asians, but it is going to be "oh, this is like a nerdy Asian" And the same is true when you have gay conductors. Because the same is true when you have gay friends, there are certain stereotypes within a larger group, which like it or not exist. Like (male student conductor) and (male student conductor) . They are completely unique individuals, but they fall into larger types that are completely different than Scott.

AE - What are some things that you have noticed with the male and the female conductors as far as gestures? Also with language, with body characteristics?

Russ - Let me preface this by saying that right off the bat with that the biggest difference between a male and a female conductor - I think, is how they are going to be perceived. Not necessarily that a female conductors tend to do this or male conductors do that. It's that when they do what they do, it will be perceived differently.

AE - Interesting because....

Russ - In the big scheme of this topic, I think that might be the moral of the story. A conductor is such a strange being. You have to think; no conductor is going to be perfect, certainly not here. But what is the absolute worst persona to have in a conductor? I think the worse possible conductor is someone who is indecisive, and who is incapable of being clear, or helping an orchestra play together as much as they would play together without a conductor. So, in terms of the difference of ...it's hard to say because there are male conductors here who seem not feminine in their

actions, but one associates aggression and activity, and athleticism and authority and confidence with the male side of the spectrum and opposite of those - sensitivity, lyricism and sensitivity with the female and all of those things are important in some way to conducting, but there are guys and girls here that exhibit both. I will say, maybe one place to start is that to almost all of the guy conductors, he says "get your beats smaller, be more precise, bring it in, reign it in, get control of yourself (he says in a strong voice)" and he hasn't said that a whole lot to the female conductors here.

AE - "Elbows down" that is a big one.

Russ - yeah. That is true. But, for many of the guys, including me the common link here all the time is too big, too much power, too aggressive in a way that disturbs the music and in a way that is not good for it. I do not remember hearing that a whole lot, and even if emotion is too big with the female conductors, it doesn't seem like he is saying you are too aggressive. In what you are doing. Would you agree with that?

AE - I would agree with that. Or, if they do, and this has been the thing with me, is when we did the Great Gate of Kiev, I was struggling, like crazy for that. And, when I was trying to get it so big, he told me, you look too masculine, stop it.

Russ - Did he say that?

AE - I remember when he hassled me that day. That was one of the questions I have for you in particular because it was cool because what you did with the Tchaikovsky was exactly the same and with you it just seemed effortless. It was just like "oh my god!!"

Russ - NO! It was not effortless.

AE - But what I am saying is that when I watched you do it - it was just easy and yes you may have practiced and maybe you did whatever, but to me, it was just so simple and for me it was so difficult. And it was interesting to me because I think of myself as a - well I'm not athletic anymore, but I used to be super athletic, and I am very in touch with my body, and that feeling of weight and massiveness, I still think some women have a tricky time finding this.

Russ - hum?

AE - And I do think it is interesting because I don't know if it is a head-trip or what it is.

Russ - Well, the first thing he said to me was "do you want an accent there on that note, then why are you conducting a big accent? But we were talking about earlier about when you are on the podium; you kind of have to make the best of what you got and who you are as a person. Exemplify your own being already, but then again, you will see people who are small in stature who will make huge gestures and it just works somehow. And (female conductor 2) was that way a little bit, because she was so squat, sometimes she would just unleash a gesture -- it was huge and it really worked. What was the question?

AE - Do any particularly as far as gesture with the men and the women - have you noticed any differences? We have some tiny, itty-bitty people here and then we have some larger folks.

Russ - What makes it hard is that even if you want to compare females for the weight and the males - there are so many types of guy conductors here, some of whom use their athleticism and power very well. I would say you know, like (male student conductor) , he is like "RRRARRR" (roars, big arm round movement). And it is effective because his conducting is so in touch with who he is as a person, it is like the same thing, it is like yep - that is (male student conductor) . And then there are people who are on a lower level who really have not learned to use their bodies to any effect, and then there are people who have learned to use their bodies, but are just more restraint - like (male student conductor) - who doesn't give big things (gestures), but is beautiful and sensitive and very effective and he can get power when he wants it, but it is not...I mean just look at the range in motion between him and Julian.

AE - Would you say that there is - as far as gestures - would you maybe say it is not so much a gender thing, but it is more of a.... I mean what would you call it?

Russ - it is so much, because if someone does a gesture that doesn't jibe with who they are, as a person, it is not going to ring true, because small people can have that persona of being larger than life and they can give a cue like that. But if someone tries to give a cue and it is just not working, then it is awkward and very uncomfortable for everyone involved, but what is hard to define is why it doesn't work. And it could be anything. It could be someone's clothes, it could be their face, and it could be.

AE - Tell me about their clothing?

Russ - Well, I cannot believe that women wear heels on the podium. How could you possibly feel grounded? Or... do you wear heels when you conduct?

AE - I did the first time and then after that, no more.

Russ - God - what a nightmare. With clothing it is really interesting. Again, I would say that it is very related to what you look like and the emotions that are specific to you. Because we each walk in our own way, we have different gestures that define and express so much about ourselves and are what we are so much more largely judged upon than what we say. Let's be honest. We meet people, or we see them do anything - whether it is on the podium or walk around without talking and we make judgments about them. Not just about simple things like - what they look like, what they are wearing, the color of their skin, but the movement, the gestures convey so much. And we can tell so much about what type of person they are by how they move. So different clothes are going to work on different people, but to define rules for it would be really hard. But let's look at some of the things that people wear. To me, I don't know how someone could conduct anything epic like Strauss or Mahler, or even Beethoven wearing a dress. I mean, is that a terrible thing to say? But then

again, it should be equally true that a guy should not be wearing masculine clothes to be able to conduct something extremely sensitive.

AE – But, what about during rehearsal?

Russ - I don't think you can go wrong with jeans and a simple shirt. Because no one is going to find fault with that or will judge you. No, and orchestral musicians are extremely fickle and they love to pick on a conductor and figure out something they can make fun of or amuses them. Mostly out of boredom.... (female student conductor) is someone I think I notice, because she is very attractive and that's is again there are guys in their 20s in the orchestra and you get up on the podium and that is going to be one of the first things you are going to think of. (Laughs). She is really attractive and she dresses femininely I would say. And I think that does have an impact on how she would conduct something that was massive and authoritative but then again part of that is not. I would say the bigger part of that is how she carries herself and how she moves as opposed to what she is wearing. What she is wearing is just a result of what her persona is already and it is the persona that has made the biggest impact or had the biggest impact on the minds of the orchestra. And then some of the people wear the pant suits for the performances and pantsuits are tough I am sure they have these conversations in the corporate world too. When someone walks in with padded shoulders and but it is so hard to find what works and what doesn't work.

AE - When does it work and when does it not work?

Russ - If it makes sense for the persona and you get the feeling of confidence from them and if they are comfortable. It is hard to make in your mind make fun of someone or not feel comfortable with someone who feels really comfortable with themselves. And it is not just confidence because there is insecure confidence, which is easy to see through. But if someone was completely comfortable with themselves as a person and wanted to dress really in a girly way, there is not much... it would be amusing for a little bit, but then you just get right down to the music. But if someone wears a pants suit, awkwardly on the podium that is disturbing to me and but there are just so many things that you notice, like (female student conductor) is so skinny, she is like...like a reed when she gets up on the podium and when she wears something that accentuates that...which is not to say that she is not confident in her body, and that is why I noticed it, but it is just something you notice. But then again, when someone is extremely large, a guy gets on the podium and you think, well it's a big guy, but all right, let's play this. But then again, you notice things like (male student conductor), we were talking about the way he explains things, he is a person who has a lot of insecurities and that comes through. But, he is a good conductor, so you forgive a lot of that stuff. But in the rehearsal process, you know so some of the people here have mentioned how brutal it is to rehearse with him because the manner in which he does things is.... he cuts off the orchestra and then in like 3 separate ways he will in a very "snippy" way tell people what they are doing wrong. And he doesn't mean to because he is like the sweetest guy in the world. So, in that sense...but I think the difference is that what people react to the personality of (male

student conductor) and not the fact that he is obese? Where as a female who got up and was obese, that would be a tough thing to overlook.

AE - What about other things that girls do?

Russ - Well, clothes are a big thing because that is something that is naturally, ...or it is societal normal that they do differently. A similar thing would be the way they wear their hair or shoes.

AE - Make-up, jewelry....

Russ - hum...jewelry. I have only seen simple watches and I think that is a good thing to keep that way. Although, another one ... when (female student conductor). (female student conductor) was someone who dressed in a certain way yesterday that I noticed because it seemed like she was going for a certain look. But conductors do that all the time, even guy conductors. Well I am wearing one right now (watch). I don't wear this (watch) on the podium, but I was going to say, the jeans and the white polo with the sweater draped around the neck, I hate that. When I see that I want to punch someone in the face. Because people are finding themselves and then going for persona. (female student conductor) was dressed yesterday in a way that I noticed. (She had her hair back in a bun a little like Frieda Kahlo)

AE - Are there any gestures that work for guys that just do not work for girls?

Russ - I was going to say no at first because I was going to say those same gestures won't work for all guys even, but now that I think of it and if I want to be really general in stereotyping, I think looking angry or incredibly (he breathes in and squishes his face, eyes narrowed) intense in some way that is scary or completely aggressive, to get something really nasty out of an orchestra - which is appropriate - might have to be accomplished differently. Depending on the person. I cannot see (female student conductor) doing that. Because (female conductor 2) is an example of someone who did that type of thing really well. But I guess that is not such a big difference because there are guys who could not pull that off. Like.... I mean you are doing some Shostakovich Symphony with some really nasty part that's directly about Stalin, or this is the Gestapo knocking at the door, this is that...to get that look from (male student conductor) would also not work (laughs).

AE - Although he has terrifying eyes

Russ - Yeah!! But comically so, also terrifying, but then again when we are working from less ridiculous featured male conductors, so maybe there are not absolutes, but are things that more often will be ok from a guy conductor as long as they aren't specific type of this or that. And for the females, maybe a certain gesture won't work, but for a certain type of persona it does. I guess I am committed to this idea of the persona being more important, but the persona will always be influenced by the fact of someone's gender, like they are this type of female conductor, or they are this type of guy conductor.

AE - Do you think that some of that has to do with how comfortable that person is with the music and how well they know it and how they are going to be able to bring it across the podium to whatever their characteristics are?

Russ - Absolutely, and not only how familiar they are with the score, but how good of a conductor they are which, the female or the male question aside, there are certain things that you have to do to be effective. An orchestra picks up on that. If you take yourself out of the picture, who do you think is the best conductor here?

AE - No question - (female conductor).

Russ - But again, that is a confidence thing. They grow them more confident in Europe than they do here. Just as a society.

AE - Something that somebody said to me that I found very interesting was that she is an athletic person. She enjoys dancing, she enjoys playing sports, she is very in touch with her body and so the idea that she was more comfortable with moving and being expressive with herself might be that she is just more in touch with herself.

Russ - I would think that the athleticism.

AE - And the inner strength...I want to add that.

Russ - Right, I would say that the dancing and the athleticism and the skill conducting are all the result of that pre-existing confidence, which in my experience with European girls is something they naturally have and especially here in America. We pay so much attention to how people look - I have met - shall we say - physically unattractive people in Europe who are just so fun to be around. And speak with such confidence and comfort ability with whom they are that I don't find to be true for American girls who are of the same physical attractiveness. For some reason, I don't know what it is, but people just seem to be more confident in Europe. And, I have mentioned that to people and they say - well we are not, maybe we just handle it better, but we are certainly not.

AE - What about character traits? Have you noticed anything you have found differently between the males and the females?

Russ - The guys here are loud and aggressive as all guy conductors will be except for (male student conductor) who is not. (male student conductor) is not, but certainly (male student conductor) in a certain way. Just love to have conversations when they triumphantly announce how great a certain piece of music is and they start singing a part and they say - ah it is so great... and then he brings this back in the recapitulation and it is "fucking genius" and girls just don't do that. I don't do that but it is like (he whispers this part because he doesn't want his housemates to hear him, but it is spoken in a very enthusiastic voice and in a way that the music is the coolest thing has ever been done in a very excited way). I haven't seen girls do that really.

AE - We are more into our shoes (laughs).

Russ - And it is like, I love the Mahler Symphony too, but it is not - it feels like one upmanship a little bit. Or even (male student conductor) and (male student

conductor) when they are like - they sing something at the top of their lungs and that is flamboyance, but...girls are also flamboyant too sometimes, but not in that way. It is because they are guys and they are flamboyant and it is just a question to ask - why gay conductors are better than straight conductors?

AE - Why...you tell me. Why is it perceived that that is true?

Russ - Well with the guys, gays naturally gravitate towards the arts I mean that is true in every instrument pretty much, that there will be a higher percentage, maybe of professionals or people who do it seriously who are gay then is found at the population at large. Maybe, it seems like that in a conservatory. It seems like one in three guys is gay whereas what is it 10% or 7% of society at large...As to reasons to why it makes sense for it to be that way...gay guys are more in touch with music and what we want to express in the arts always has a masculine and feminine component to it and I think that gays are just better at getting in touch with both of those things.

AE - You do wonder how the folks who have been successful.... they have a little bit of both. They have the masculine and the feminine sides.

Russ - and the straight male conductors have I think - have been able to bring across the things that are feminine lyrical, but in a slightly different way. If you watch a video of Karajan doing something lyrical, it is not, he is not going to smile at you and he is not going to do something flirtatious, or really embody that which is feminine, like it is more intense, like "you ought to do it femininely." That type of tinge to it where as Bernstein, he plays to both sides of it. No problem.

AE - Have you experienced a time where a man or a woman conductor affected you in a positive or a negative way as a musician?

Russ - Here?

AE - It could be, I think about the 2 women that you had...

Russ - Yea, both of those were good experiences. The question is...

AE - Has the gender of a conductor affected you one way or another?

Russ - No what is more important is if they are a good or bad conductor and there have been bad conductors here of both the male and female persuasion. And with the girl conductors here who are bad, not bad, but like painful to work with shall we say, I won't think afterwards it is because they are a girl, it is just because they can't conduct.

AE - Or they just haven't learned how to do it.

Russ - I would say that...

AE - Have you experienced any positive or experience because of your gender in conducting?

Russ - Well it certainly ...I mean if all of the female conductors here are thinking when they get up on the podium if they are aware of.... I think a lot about what I wear and how I want to present myself before I get up on the podium and on the

days I know I am going to conduct - I dress differently, but I think it is more for me it is just a matter of looking put together and...if anything that I don't have to worry that I am too preppy looking or too manly or not manly enough, or anything like that. I just want to look well kept and groomed and stuff, but beyond that, I don't have to think too much about style and I think the same would be true about - well some guys here do not think about what they look like and oddly enough - like (male student conductor) and (male student conductor) (laughs)... which, but (male student conductor) is so great that you overlook it as soon as he starts conducting, but in the professional world, that is still not enough. And he will have to seriously reconsider how he presents himself. But so in that sense I am kind of glad, I am really glad to be a guy because I am sure that the girls are very aware of that when they dress in the morning thinking that they are going to be conducting.

Russ is 24 years old.

Appendix B: Institutional Review Board Approval Professional Conductor Interview



Date: 6/3/2014
PI: Ms. Anna Edwards
Graduate Student
School of Music
CC: Judy Tsou
RE: HSD study #47520
"Professional Conductor Interviews"

Dear Ms. Edwards:

The University of Washington Human Subjects Division (HSD) has determined that your research qualifies for exempt status in accordance with the federal regulations under 45 CFR 46.101/ 21 CFR 56.104. Details of this determination are as follows:

Exempt category determination: 2

Determination period: 6/3/2014 – 6/2/2019.

Although research that qualifies for exempt status is not governed by federal requirements for research involving human subjects, investigators still have a responsibility to protect the rights and welfare of their subjects, and are expected to conduct their research in accordance with the ethical principles of Justice, Beneficence and Respect for Persons, as described in the Belmont Report, as well as with state and local institutional policy.

Determination Period: An exempt determination is valid for five years from the date of the determination, as long as the nature of the research activity remains the same. If there is any substantive change to the activity that has determined to be exempt, one that alters the overall design, procedures, or risk/benefit ratio to subjects, the exempt determination will no longer be valid. Exempt determinations expire automatically at the end of the five-year period. If you complete your project before the end of the determination period, it is not necessary to make a formal request that your study be closed. Should you need to continue your research activity beyond the five-year determination period, you will need to submit a new *Exempt Status Request* form for review and determination prior to implementation.

Revisions: Only modifications that are deemed "minor" are allowable, in other words, modifications that do not change the nature of the research and therefore do not affect the validity of the exempt determination. **Please refer to the [SOP on Exempt Determinations](#) for more information about what are considered minor changes.** If changes that are considered to be "substantive" occur to the research, that is, changes that alter the nature of the research and therefore affect the validity of the exempt determination, a new *Exempt Status Request* must be submitted to HSD for review and determination prior to implementation.

Problems: If issues should arise during the conduct of the research, such as unanticipated problems, adverse events or any problem that may increase the risk to the human subjects and change the category of review, notify HSD promptly. Any complaints from subjects pertaining to the risk and benefits of the research must be reported to HSD.

Please use the HSD study number listed above on any forms submitted which relate to this research, or on any correspondence with the HSD office.

Good luck in your research. If we can be of further assistance, please contact us at (206) 543-0098 or via email at hsdinfo@uw.edu. Thank you for your cooperation.

Sincerely,

Bailey Bell
Human Subjects Administrator
(206) 221-7918
bbell3@uw.edu

4333 Brooklyn Ave. NE, Box 359470 Seattle, WA 98195-9470
main 206.543.0098 fax 206.543.9218 hsdinfo@uw.edu www.washington.edu/research/hsd

Appendix B.1

Professional Conductor Questions

UNIVERSITY OF WASHINGTON
Professional Conductor Questions

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

1. What is your leadership style? Here are some words:

Cooperative, mentor, collaborative, negotiator, competitive, confident, charismatic, disciplinarian, friendly, remote, compassionate, gentle, confidence, aggressive, self-directive, specific, driven, comfortable

What fits you and why?

2. What do you feel is the most pronounced leadership trait that you bring to your orchestras and audience?

3. Do you think your leadership style is different than some of the other female/male conductor's you know? Why?

4. When thinking about gender, do you feel like it is the female conductor's job to conform to what is the perceived "normal" (that being leadership qualities, dress, gesture), and/or do you feel that it is the female conductor's job to conform the musicians/public's view of gendered leadership?

5. Do you feel the classical musical profession is gender neutral now concerning leadership in symphony orchestras?

6. One of the reoccurring themes of my research is that women who do succeed are extremely driven, hard-working people who typically work harder than anyone else. What do you think about that?

7. What are pedagogical lessons that might be more important for women than men conductors? Are there pedagogical lessons that other teachers – male or female - should be mindful of when teaching female conductors?

8. From my research, perception seems to be the biggest challenge for women. What are your thoughts on this?

9. Do you feel that you are able to be more yourself as a conductor now versus the last 10 or more years? Areas to be addressed are with concert dress, leadership styles, conducting gesture.

10. As an educator, do you feel like you have to teach your male conducting students differently than your female conducting students? Do you feel that it helps women when they have female role models/mentors?

11. Why do you feel there are still so few women in the conducting field?

12. What specific lessons have made life-long impacts on your conducting?

Appendix B.2

Interview Consent Email

UNIVERSITY OF WASHINGTON
Interview Consent Email

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

Researcher's email statement

Dear _____,

I am working on my dissertation "Gender and the Symphonic Conductor." I am interested in gathering information on current perceptions of gender in the symphonic conducting field and how these perceptions might affect women in the professional conducting arena.

I would like to interview you to discuss your thoughts on perception and leadership concerning women in the field of conducting.

I am asking you to be in a research study. The purpose of this email is to give you the information you need to choose whether to be in this study or not. Please read the form carefully. You may ask questions about the purpose of the research, what I will ask you to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research or this form that is not clear. When I have answered all of your questions, you can decide if you would like to participate in this study or not. This process is called 'informed consent.'

Topics that I am particularly interested in have to do with leadership & perception.

I hope you might have some time to do a Skype interview if your time permits. I am attaching questions in case you would prefer to answer these questions via email.

I appreciate your thoughts and personal experience.
Thank you so much for your consideration.

Anna Edwards – University of Washington, TA & Assistant UW Symphony Conductor

Appendix B.3
Project Abstract

UNIVERSITY OF WASHINGTON
Project Abstract

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

PURPOSE

I am exploring current gender perceptions and leadership traits of the symphonic conductor.

My hypothesis is that perception rather than conducting skill alone is the largest hurdle for women. This research explores possible reasons why there are so few women conductors in the professional conducting arena. This study surveys community, semi-professional, and professional musicians in symphony orchestras in the United States. I will compare and analyze survey data with current research in the field, interviews with professional symphonic conductors, and with previous interviews from student conductors in order to have a more comprehensive view on female conductors.

As symphonies are now approaching equity in the instrumental make-up of the orchestra, my interest lies in why gender in conducting is disproportionate. Current 2013 numbers gathered for the purposes of this study, list 41 women who hold 48 music director positions out of 523 registered music director positions in orchestras of the American Orchestra Symphony League. Several of these women hold more than one orchestra. Two women hold music director positions in the top 50-budgeted orchestra (Artistic Budget of \$3,500,000+) – 4% of total.

BENEFITS OF THE STUDY

I do not expect that you will benefit directly from this study. I do hope that the results of this study will help us understand gender issues in the orchestral conducting arena. Currently there is very little research on gender issues concerning the Symphonic Orchestral conductor. I hope the findings of my study will be useful for conductors, teachers, and educational institutions concerning conducting.

OTHER INFORMATION

If you have any questions about the study, you can ask me now or later. If you have questions about your rights as a research subject, you can contact the University of Washington Human Subjects Division at (206) 543-0098.

Sincerely,
Anna Edwards

Appendix C: Institutional Review Board Approval Professional Musician Survey



Date: 6/3/2014
PI: Ms. Anna Edwards
Graduate Student
School of Music
CC: Judy Tsou
RE: HSD study #47521
"Symphony Musician Survey"

Dear Ms. Edwards:

The University of Washington Human Subjects Division (HSD) has determined that your research qualifies for exempt status in accordance with the federal regulations under 45 CFR 46.101/ 21 CFR 56.104. Details of this determination are as follows:

Exempt category determination: 2

Determination period: **6/3/2014 – 6/2/2019.**

Although research that qualifies for exempt status is not governed by federal requirements for research involving human subjects, investigators still have a responsibility to protect the rights and welfare of their subjects, and are expected to conduct their research in accordance with the ethical principles of Justice, Beneficence and Respect for Persons, as described in the Belmont Report, as well as with state and local institutional policy.

Determination Period: An exempt determination is valid for five years from the date of the determination, as long as the nature of the research activity remains the same. If there is any substantive change to the activity that has determined to be exempt, one that alters the overall design, procedures, or risk/benefit ratio to subjects, the exempt determination will no longer be valid. Exempt determinations expire automatically at the end of the five-year period. If you complete your project before the end of the determination period, it is not necessary to make a formal request that your study be closed. Should you need to continue your research activity beyond the five-year determination period, you will need to submit a new *Exempt Status Request* form for review and determination prior to implementation.

Revisions: Only modifications that are deemed "minor" are allowable, in other words, modifications that do not change the nature of the research and therefore do not affect the validity of the exempt determination. **Please refer to the [SOP on Exempt Determinations](#) for more information about what are considered minor changes.** If changes that are considered to be "substantive" occur to the research, that is, changes that alter the nature of the research and therefore affect the validity of the exempt determination, a new *Exempt Status Request* must be submitted to HSD for review and determination prior to implementation.

Problems: If issues should arise during the conduct of the research, such as unanticipated problems, adverse events or any problem that may increase the risk to the human subjects and change the category of review, notify HSD promptly. Any complaints from subjects pertaining to the risk and benefits of the research must be reported to HSD.

Please use the HSD study number listed above on any forms submitted which relate to this research, or on any correspondence with the HSD office.

Good luck in your research. If we can be of further assistance, please contact us at (206) 543-0098 or via email at hsdinfo@uw.edu. Thank you for your cooperation.

Sincerely,

Bailey Bell
Human Subjects Administrator
(206) 221-7918
bbell3@uw.edu

4333 Brooklyn Ave. NE, Box 359470 Seattle, WA 98195-9470
main 206.543.0098 fax 206.543.9218 hsdinfo@uw.edu www.washington.edu/research/hsd

Appendix C.1

Letter to Symphony Managers

UNIVERSITY OF WASHINGTON
Letter to Symphony Managers

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

Dear Symphony Orchestra,

I am working on my dissertation “Gender and the Symphonic Conductor” at the University of Washington. I am interested in gathering information on current perceptions of gender in the symphonic conducting field and how these perceptions might affect women in the professional conducting arena. I am sending this survey to 42 symphonies across the United States (21 orchestras with female music directors and 21 with male music directors).

An abstract of my project is attached.

If your orchestra is willing, I am attaching a survey link along with an introductory letter to your musicians . The letter to musicians and questions of the survey are attached. I would appreciate if you could reply by email (within one week of receiving this) if your orchestra would be willing to participate. I will follow up with a phone call.

My hypothesis is that perception is the largest hurdle for women. This research explores possible reasons why there are so few women conductors in the professional conducting arena. This study will surveys semi-professional and professional musicians in symphony orchestras across the United States. I will compare and analyze this survey data with current research in the field, interviews with professional symphonic conductors, and with previous interviews from student conductors in order to have a more comprehensive view on female conductors.

Thank you for your consideration. I am happy to address any questions and would appreciate your organizations help with this important research.

Sincerely,

Anna Edwards – University of Washington, TA & Assistant UW Symphony Conductor

Appendix C.2

Symphonic Musician Survey

UNIVERSITY OF WASHINGTON
Symphonic Musician Survey

Gender and the Symphonic Conductor

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

Symphonic Musician Survey

All questions on this survey pertain to **only symphony orchestra conductors** and not conductors for other musical ensembles.

Identity

1. What describes you best?

- a. Female b. Male

2. What is your age range?

- a. 21- 30 yrs b. 31 – 40 yrs d. 41 – 50 yrs e. 51 and above

3. What is your affiliation?

- a. Community orchestra - not paid
b. Regional orchestra - not your major source of income
c. Professional orchestra - primary source of your income
d. Freelance professional musician
e. Other (please describe below)

Comment (*opt*)

4. You have been a performing musician (post college) for:

- a. 0-5 yrs b. 6-10 yrs c. 11-15 yrs d. 16-20 yrs e. 21-25 yrs f. 26+ yrs

5. How many women conductors have led your performances in the last five years?

- a. 0 b. 1 c. 2-3 d. 4-6 e. 7-9 e. over 10

6. Is your primary current conductor female or male?

- a. Male b. Female

General view of female conductors - Identify how much you would agree with the following statements.

7. My impression of female conductors is:

- a. Very positive b. Positive c. Neutral d. Negative e. Very negative

Comment (*opt*)

8. Women orchestra conductors have become increasingly accepted in the last five years.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

9. I prefer a female as my conductor.

- a. Strongly disagree b. Disagree c. Neutral d. Agree e. Strongly agree

Comment (*opt*)

10. I would like to see more female conductors leading professional symphonies.

- a. Strongly disagree b. Disagree c. Neutral d. Agree e. Strongly agree

11. Mark the statement(s) you feel are the leading reasons why there are not more female in the professional conducting arena. (Check all that apply)

- The long tradition of men conductors is the biggest obstacle for women.
 There are not enough qualified women in the field.
 Women do not conduct as well as men.
 Women do not have adequate leadership skills.
 Women's bodies can be distracting (pregnancy, hot flashes, attractiveness)
 Women cannot withstand the stress of conducting
 Women are too sensitive
 Musicians feel women are too maternal
 Women are too hesitant to be authoritative
 Women have to overcome rather than just meet conducting expectations
-

General view of male conductors - Identify how much you would agree with the following statements.

12. My impression of male conductors is:

- a. Very negative b. Negative c. Neutral d. Positive e. Very positive

Comment (*opt*)

13. I prefer a male as my conductor.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

Impressions about male conducting style

14. Male conductor attire affects musicians' perception of male leadership.

- a. Strongly disagree b. Disagree c. Neutral d. Agree e. Strongly agree

Comment box (*opt*)

15. Mark conducting gestures and that you generally associate with males.

(Check all that apply)

- Angry or aggressive body language (face, shaking of fist, eyes narrowed)
 Tense body movements
 Strong and centered
 Large beat patterns
 Balanced
 Very dramatic
 Whimsical gestures
 Forceful beat patterns
 Excellent use of conveying strength

16. Mark conducting leadership characteristics that you generally associate with males. (Check all that apply)

- Visual connection with all of the musicians
 Comfortable with their body
 Respect for orchestra
 Business-like manner
 Masculine
 Feminine
 Sense of unwillingness to adapt
 In charge
 Overconfident/All-knowing

17. Male (masculine) gestures affect musicians' perception of leadership.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

Impressions about female conducting style

18. Female conductor attire affects musicians' perception of female leadership.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

19. Mark conducting gestures that you generally associate with females.

(Check all that apply)

- Angry or aggressive body language (face, shaking of fist, eyes narrowed)
 Tense body movements
 Strong and centered
 Large beat patterns
 Balanced
 Very dramatic
 Whimsical gestures
 Forceful beat patterns
 Excellent use of conveying strength

20. Mark conducting leadership characteristics that you generally associate with females. (Check all that apply)

- Visual connection with all of the musicians
 Comfortable with their body
 Respect for orchestra
 Business-like manner
 Masculine
 Feminine
 Sense of unwillingness to adapt
 In charge
 Overconfident/All-knowing

21. Female (feminine) gestures affect musicians' perception of leadership.

- a. Strongly disagree b. Disagree c. Neutral d. Agree e. Strongly agree

Comment box (*opt*)

22. Females are capable of conveying strength of musical character and fortissimo gesture in music as much as males.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

23. Female conductors will make a larger gesture for a fortissimo dynamic compared to a male conductor of the same build?

- a. Strongly disagree b. Disagree c. Neutral d. Agree e. Strongly agree

Comment box (*opt*)

Leadership qualities in conductors

24. Professional orchestras would be more comfortable with female conductors, if there were more female conductors in the conducting arena.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

25. Humor is an important quality in my conductor.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment box (*opt*)

26. My conductor's personality on the podium matches his or her personality off the podium.

- a. Strongly disagree b. Disagree c. Neutral d. Agree e. Strongly agree

Comment (*opt*)

27. My conductor takes responsibility when she/he makes mistakes.

- a. Strongly agree b. Agree c. Neutral d. Disagree e. Strongly disagree

Comment (*opt*)

28. Check all leadership qualities/characteristics that you want in your conductor (check as many as appropriate).

___ Comfortable/confident

___ Competitive

___ Respectful

___ Original/unique

___ Forceful

___ Self-aware

___ Dedicated

___ Objective

- ___ Self-indulgent
- ___ Sensitive
- ___ Confident
- ___ Cooperative/collaborative
- ___ Prepared
- ___ Inclusive
- ___ Authoritative
- ___ Dramatic

Other characteristics: _____

Appendix C.3
Project Abstract

UNIVERSITY OF WASHINGTON
Project Abstract

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

PURPOSE

I am exploring current gender perceptions and leadership traits of the symphonic conductor.

My hypothesis is that perception rather than conducting skill alone is the largest hurdle for women. This research explores possible reasons why there are so few women conductors in the professional conducting arena. This study surveys community, semi-professional, and professional musicians in symphony orchestras in the United States. I will compare and analyze survey data with current research in the field, interviews with professional symphonic conductors, and with previous interviews from student conductors in order to have a more comprehensive view on female conductors.

As symphonies are now approaching equity in the instrumental make-up of the orchestra, my interest lies in why gender in conducting is disproportionate. Current 2013 numbers gathered for the purposes of this study, list 41 women who hold 48 music director positions out of 523 registered music director positions in orchestras of the American Orchestra Symphony League. Several of these women hold more than one orchestra. Two women hold music director positions in the top 50-budgeted orchestra (Artistic Budget of \$3,500,000+) – 4% of total.

BENEFITS OF THE STUDY

I do not expect that you will benefit directly from this study. I do hope that the results of this study will help us understand gender issues in the orchestral conducting arena. Currently there is very little research on gender issues concerning the Symphonic Orchestral conductor. I hope the findings of my study will be useful for conductors, teachers, and educational institutions concerning conducting.

OTHER INFORMATION

If you have any questions about the study, you can ask me now or later. If you have questions about your rights as a research subject, you can contact the University of Washington Human Subjects Division at (206) 543-0098.

Sincerely,
Anna Edwards

Appendix C.4

Letter to orchestra musicians

UNIVERSITY OF WASHINGTON
Letter to orchestra musicians

Researcher: Anna Edwards, DMA Student
University of Washington, School of Music
Contact Number – 425-652-0295
osprey72@uw.edu

Dear Symphony Musicians,

My name is Anna Edwards and I am working on my dissertation “Gender and the Symphonic Conductor” at the University of Washington. I am requesting you to be in a research study concerning “Gender and the Symphonic Conductor.”

Below is a link to a Catalyst survey that should take you no more than 10 minutes to fill-out. This survey addresses gender concerning conductor leadership & perception.

<https://catalyst.uw.edu/webq/survey/osprey72/234132>

As symphonies are now approaching equity in the instrumental make-up of the orchestra, my interest lies in why gender in conducting is vastly disproportionate. Current 2013 numbers gathered for the purposes of this study, list 41 women who hold 48 music director positions out of 523 registered music director positions in orchestras of the American Orchestra Symphony League. Several of these women hold more than one orchestra. Two women hold music director positions in the top 50-budgeted orchestra (Artistic Budget of \$3,500,000+) – 4% of total.

An abstract of my proposal is attached.

Thank you so much for your time and consideration.

Anna Edwards – University of Washington, TA & Assistant UW Symphony Conductor

Appendix D: Survey Orchestras

Overall budget/Artistic budget	Male Music Directors	Female Music Directors	Female Music Directors	Orchestras in Survey
Group 1 - \$16,100,000 and greater/ \$9,100,000 +	29	1	Marin Alsop	Baltimore Symphony Orchestra Seattle Symphony Orchestra
Group 2 - \$7,200,000 to \$16,099,999/ \$3,500,00	19	1	JoAnn Falletta	Buffalo Philharmonic Orchestra Grand Rapids Symphony
Group 3 - \$2,600,000 to \$7,199,999/ \$1,000,000	21	5	Anu Tali Carolyn Kuan JoAnn Falletta* Mei-Ann Chen	Sarasota Orchestra Hartford Symphony Orchestra Hawaii Symphony* Virginia Symphony Orchestra* Memphis Symphony Orchestra Orlando Philharmonic Orchestra Arkansas Symphony Orchestra Santa Rosa Symphony Knoxville Symphony Orchestra Wisconsin Chamber Orchestra
Group 4 - \$2,000,000 to \$2,599,999/ \$685,000	27	5	Diane Wittry Jane Glover Kayoko Dan Laura L. Jackson Mei-Ann Chen	Allentown Symphony Orchestra Music of the Baroque Chattanooga Symphony Reno Philharmonic Orchestra Chicago Sinfonietta New West Symphony Orchestra Greenville Symphony Orchestra Evansville Philharmonic Orchestra Eugene Symphony Fresno Philharmonic Orchestra
Group 5 - \$965,000 to \$1,999,999/ \$470,000	57	4	Elizabeth Schulze Jeannette A. Sorrell Joana Carneiro Rachael Worby	Maryland Symphony Orchestra Apollo's Fire: Cleveland Baroque Berkeley Symphony Orchestra MUSE/IQUE Stockton Symphony The Santa Fe Symphony Orchestra Hilton Head Symphony Orchestra Anchorage Symphony Orchestra
Group 6 - \$500,000 to \$964,999/ \$225,000	84	6	Frances Steiner Anne E. Harrigan Barbara Day Turner Janna Hymes Kate Tamarkin Marin Alsop	Chamber Orchestra of South Bay Billings Symphony Orchestra San José Chamber Orchestra Williamsburg Symphonia Charlottesville Symphony Society Cabrillo Festival of Contemporary Music Peninsula Music Festival New Bedford Symphony

				Orchestra York Symphony Orchestra Savannah Philharmonic Greenwich Symphony Orchestra Bay-Atlantic Symphony
--	--	--	--	--

Appendix E: Professional Musician Survey Results

Gender Survey

Total submissions: 134

1. What describes you best?

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Female	80	60%
2	Male	54	40%
	<u>Response statistics*</u>		
Mean	1.40		
Median	1.00		
Mode	1		
Min/Max	1/2		
Standard deviation	0.49		

2. What is your age range?

Multiple choice - one answer (button) Question

Total responses (N): 133 Did not respond: 1

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	21 - 30 yrs	15	11%
2	31 - 40 yrs	25	19%
3	41 - 50 yrs	25	19%
4	51 yrs and above	68	51%
	<u>Response statistics*</u>		
Mean	3.10		
Median	4.00		
Mode	4		
Min/Max	1/4		
Standard deviation	1.07		

3. What is your affiliation?

Multiple choice - multiple answers (check) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Community orchestra - not paid	1	1%
2	Regional orchestra - not your major source of income	29	22%
3	Professional orchestra - primary source of your income	71	53%
4	Freelance professional musician	42	31%
5	Other:	11	8%

	<u>Response statistics*</u>
Mean	3.21
Median	3.00
Mode	3
Min/Max	1/5
Standard deviation	0.86

4. You have been a performing musician (post college) for:

Multiple choice - one answer (button) Question

Total responses (N): 133 Did not respond: 1

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	0-5 yrs	11	8%
2	6-10 yrs	13	10%
3	11-15 yrs	13	10%
4	16-20 yrs	10	8%
5	21-25 yrs	15	11%
6	26+ yrs	67	50%
7	Other:	4	3%

	<u>Response statistics*</u>
Mean	4.67
Median	6.00
Mode	6
Min/Max	1/7
Standard deviation	1.79

5. How many women conductors have led your performances in the last five years?

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	0	9	7%
2	1	27	20%
3	2-3	56	42%
4	4-6	32	24%
5	7-9	4	3%
6	Over 10	3	2%
7	Other:	3	2%
<u>Response statistics*</u>			
Mean	3.12		
Median	3.00		
Mode	3		
Min/Max	1/7		
Standard deviation	1.18		

6. Is your primary current conductor female or male?

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Male	82	61%
2	Female	42	31%
3	Other:	10	7%
<u>Response statistics*</u>			
Mean	1.46		
Median	1.00		
Mode	1		
Min/Max	1/3		
Standard deviation	0.63		

7. My impression of female conductors is:

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Very Positive	29	22%
2	Positive	47	35%
3	Neutral	53	40%
4	Negative	4	3%
5	Very Negative	1	1%
<u>Response statistics*</u>			
Mean	2.26		
Median	2.00		
Mode	3		
Min/Max	1/5		
Standard deviation	0.86		

8. Women orchestra conductors have become increasingly accepted in the last five years.

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Agree	69	51%
2	Strongly agree	21	16%
3	Neutral	28	21%
4	Disagree	13	10%
5	Strongly disagree	3	2%
<u>Response statistics*</u>			
Mean	1.96		
Median	1.00		
Mode	1		
Min/Max	1/5		
Standard deviation	1.15		

9. I prefer a female as my conductor.

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly disagree	4	3%
2	Disagree	10	7%
3	Neutral	115	86%
4	Agree	3	2%
5	Strongly agree	2	1%
<u>Response statistics*</u>			
Mean	2.92		
Median	3.00		
Mode	3		
Min/Max	1/5		
Standard deviation	0.52		

10. I would like to see more female conductors leading professional symphonies.

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly disagree	8	6%
2	Disagree	3	2%
3	Neutral	42	31%
4	Agree	41	31%
5	Strongly agree	40	30%
<u>Response statistics*</u>			
Mean	3.76		
Median	4.00		
Mode	3		
Min/Max	1/5		
Standard deviation	1.09		

11. Mark the statement(s) you feel are the leading reasons why there are not more female in the professional conducting arena. (Check all that apply)

Multiple choice - multiple answers (check) Question

Total responses (N): 132 Did not respond: 2

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	The long tradition of men conductors is the biggest obstacle for women	97	73%
2	Women have to overcome rather than just meet conducting expectations	53	40%
3	There are not enough qualified women in the field	52	39%
4	Other:	28	21%
5	Women do not have adequate leadership skills.	4	3%
6	Women are too hesitant to be authoritative	4	3%
7	Women's bodies can be distracting (pregnancy, hot flashes, attractiveness)	3	2%
8	Musicians feel women are too maternal	3	2%
9	Women do not conduct as well as men	1	1%
10	Women cannot withstand the stress of conducting	0	0%
11	Women are too sensitive	0	0%

	<u>Response statistics*</u>
Mean	4.62
Median	10.00
Mode	1
Min/Max	1/11
Standard deviation	4.25

Comments:

1. Men have been nurtured for generations; women are just starting to get quality education in the field.
2. Not enough women apply for the available jobs
3. Sometimes women try too hard to be like men and end up acting unpleasant
4. I have no idea what the conducting culture is like as I am not immersed in it
5. Many musicians (older generations especially) are more used to taking orders from men
6. It is not the musicians who chose conductors...it's Boards and Executive Directors. Ask if women are equal to men in attracting donor dollars! Audiences may not respond to feminine leadership as well as they do to masculine leadership
7. Fewer women have power complexes..
8. Women just look 'wrong' as conductors.
9. Male bias
10. In general it's still a man's world. Men just don't respect women as much as they do other men. I know this is a broad sweeping statement, but it's my view on gender inequality based upon my 55 years of life as a woman, many of the options you listed above are probably ideas which emanate from men...it will take several more generations for all of us to truly eradicate gender bias from our psyches!
11. Women have not had the same educational opportunities as men
12. There is a very small window of what is considered acceptable for women leaders a much smaller window than men have. Either women are too aggressive and controlling even if confident or they are too ineffective/maternal/insecure/weak. Really hard to balance.
13. I see nothing to keep them from succeeding in this area.
14. Sex-ism
15. Women are held to a higher standard than male conductors.
16. Bias
17. It is more difficult for a woman than a man to command the immediate respect of an orchestra due to so many years of solely male leadership
18. Women feel they have to overcome expectations
19. Usually conductors do well because they are great conductors regardless of gender
20. More women will become conductors as it becomes more normal
21. Women are not comfortable in that position
22. Perhaps leadership but more likely time management, too social
23. Lack of good role models
24. Commitment

12. My impression of male conductors is:

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Very negative	0	0%
2	Negative	3	2%
3	Neutral	91	68%
4	Positive	30	22%
5	Very Positive	4	3%
6	Other:	6	4%
Response statistics*			
Mean	3.40		
Median	3.00		
Mode	3		
Min/Max	2/6		
Standard deviation	0.79		

13. I prefer a male as my conductor.

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly agree	1	1%
2	Agree	8	6%
3	Neutral	92	69%
4	Disagree	20	15%
5	Strongly disagree	8	6%
6	Other:	5	4%
Response statistics*			
Mean	3.31		
Median	3.00		
Mode	3		
Min/Max	1/6		
Standard deviation	0.85		

14. Male conductor attire affects musicians' perception of male leadership.

Multiple choice - one answer (button) Question

Total responses (N): 133 Did not respond: 1

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly disagree	12	9%
2	Disagree	39	29%
3	Neutral	41	31%
4	Agree	32	24%
5	Strongly agree	3	2%
6	Other:	6	5%
<u>Response statistics*</u>			
Mean	2.95		
Median	3.00		
Mode	3		
Min/Max	1/6		
Standard deviation	1.18		

15. Mark conducting gestures and that you generally associate with males. (Check all that apply)

Multiple choice - multiple answers (check) Question

Total responses (N): 111 Did not respond: 23

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Angry or aggressive body language (face, shaking of fist, eyes narrowed)	45	41%
2	Tense body movements	32	29%
3	Strong and centered	36	32%
4	Large beat patterns	23	21%
5	Balanced	17	15%
6	Very dramatic	33	30%
7	Whimsical gestures	9	8%
8	Forceful beat patterns	27	24%
9	Excellent use of conveying strength	21	19%
10	Other:	33	30%
<u>Response statistics*</u>			
Mean	5.04		
Median	3.00		
Mode	1		
Min/Max	1/10		
Standard deviation	3.10		

16. Mark conducting leadership characteristics that you generally associate with males. (Check all that apply)

Multiple choice - multiple answers (check) Question

Total responses (N): 115 Did not respond: 19

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Visual connection with all of the musicians	23	20%
2	Comfortable with their body	34	30%
3	Respect for orchestra	17	15%
4	Business-like manner	45	39%
5	Masculine	37	32%
6	Feminine	2	2%
7	Sense of unwillingness to adapt	30	26%
8	In charge	51	44%
9	Overconfident/All-knowing	54	47%
10	Other:	27	23%
	<u>Response statistics*</u>		
Mean	5.92		
Median	5.00		
Mode	9		
Min/Max	1/10		
Standard deviation	2.88		

17. Male (masculine) gestures affect musicians' perception of leadership.

Multiple choice - one answer (button) Question

Total responses (N): 129 Did not respond: 5

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly agree	4	3%
2	Agree	52	40%
3	Neutral	39	30%
4	Disagree	19	15%
5	Strongly disagree	8	6%
6	Other:	7	5%
	<u>Response statistics*</u>		
Mean	2.97		
Median	3.00		
Mode	2		
Min/Max	1/6		
Standard deviation	1.19		

18. Female conductor attire affects musicians' perception of female leadership.

Multiple choice - one answer (button) Question

Total responses (N): 131 Did not respond: 3

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly agree	13	10%
2	Agree	48	37%
3	Neutral	36	27%
4	Disagree	22	17%
5	Strongly disagree	4	3%
6	Other:	8	6%
<u>Response statistics*</u>			
Mean	2.85		
Median	3.00		
Mode	2		
Min/Max	1/6		
Standard deviation	1.26		

19. Mark conducting gestures that you generally associate with females. (Check all that apply)

Multiple choice - multiple answers (check) Question

Total responses (N): 106 Did not respond: 28

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Angry or aggressive body language (face, shaking of fist, eyes narrowed)	12	11%
2	Tense body movements	16	15%
3	Strong and centered	37	35%
4	Large beat patterns	14	13%
5	Balanced	45	42%
6	Very dramatic	25	24%
7	Whimsical gestures	20	19%
8	Forceful beat patterns	9	8%
9	Excellent use of conveying strength	17	16%
10	Other:	34	32%
<u>Response statistics*</u>			
Mean	5.64		
Median	5.00		
Mode	5		
Min/Max	1/10		
Standard deviation	2.74		

20. Mark conducting leadership characteristics that you generally associate with females. (Check all that apply)

Multiple choice - multiple answers (check) Question

Total responses (N): 112 Did not respond: 22

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Visual connection with all of the musicians	60	54%
2	Comfortable with their body	31	28%
3	Respect for orchestra	66	59%
4	Business-like manner	45	40%
5	Masculine	5	4%
6	Feminine	25	22%
7	Sense of unwillingness to adapt	8	7%
8	In charge	35	31%
9	Overconfident/All-knowing	6	5%
10	Other:	26	23%
	<u>Response statistics*</u>		
Mean	4.32		
Median	3.00		
Mode	3		
Min/Max	1/10		
Standard deviation	2.87		

21. Female (feminine) gestures affect musicians' perception of leadership.

Multiple choice - one answer (button) Question

Total responses (N): 126 Did not respond: 8

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Strongly disagree	10	8%
2	Disagree	20	16%
3	Neutral	42	33%
4	Agree	44	35%
5	Strongly agree	2	2%
6	Other:	8	6%
	<u>Response statistics*</u>		
Mean	3.25		
Median	3.00		
Mode	4		
Min/Max	1/6		
Standard deviation	1.19		

22. Females are capable of conveying strength of musical character and fortissimo gesture in music as much as males.

Multiple choice - one answer (button) Question

Total responses (N): 131 Did not respond: 3

Numeric value	Answer	Frequency	Percentage
1	Strongly agree	58	44%
2	Agree	61	47%
3	Neutral	5	4%
4	Disagree	3	2%
5	Strongly disagree	2	2%
6	Other:	2	2%
		<u>Response statistics*</u>	
Mean	1.75		
Median	2.00		
Mode	2		
Min/Max	1/6		
Standard deviation	0.95		

23. Female conductors will make a larger gesture for a fortissimo dynamic compared to a male conductor of the same build?

Multiple choice - one answer (button) Question

Total responses (N): 129 Did not respond: 5

Numeric value	Answer	Frequency	Percentage
1	Strongly disagree	9	7%
2	Disagree	48	37%
3	Neutral	40	31%
4	Agree	21	16%
5	Strongly agree	0	0%
6	Other:	11	9%
		<u>Response statistics*</u>	
Mean	2.91		
Median	3.00		
Mode	2		
Min/Max	1/6		
Standard deviation	1.26		

24. Professional orchestras would be more comfortable with female conductors, if there were more female conductors in the conducting arena.

Multiple choice - one answer (button) Question

Total responses (N): 132 Did not respond: 2

Numeric value	Answer	Frequency	Percentage
1	Strongly agree	31	23%
2	Agree	67	51%
3	Neutral	13	10%
4	Disagree	8	6%
5	Strongly disagree	4	3%
6	Other:	9	7%
		<u>Response statistics*</u>	
Mean	2.35		
Median	2.00		
Mode	2		
Min/Max	1/6		
Standard deviation	1.35		

25. Humor is an important quality in my conductor.

Multiple choice - one answer (button) Question

Total responses (N): 132 Did not respond: 2

Numeric value	Answer	Frequency	Percentage
1	Strongly agree	31	23%
2	Agree	66	50%
3	Neutral	25	19%
4	Disagree	7	5%
5	Strongly disagree	1	1%
6	Other:	2	2%
		<u>Response statistics*</u>	
Mean	2.14		
Median	2.00		
Mode	2		
Min/Max	1/6		
Standard deviation	0.97		

26. My conductor's personality on the podium matches his or her personality off the podium.

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

Numeric value	Answer	Frequency	Percentage
1	Strongly disagree	8	6%
2	Disagree	19	14%
3	Neutral	24	18%
4	Agree	71	53%
5	Strongly agree	9	7%
6	Other:	3	2%
		<u>Response statistics*</u>	
Mean	3.47		
Median	4.00		
Mode	4		
Min/Max	1/6		
Standard deviation	1.08		

27. My conductor takes responsibility when she/he makes mistakes.

Multiple choice - one answer (button) Question

Total responses (N): 134 Did not respond: 0

Numeric value	Answer	Frequency	Percentage
1	Strongly agree	14	10%
2	Agree	62	46%
3	Neutral	22	16%
4	Disagree	23	17%
5	Strongly disagree	7	5%
6	Other:	6	4%
		<u>Response statistics*</u>	
Mean	2.74		
Median	2.00		
Mode	2		
Min/Max	1/6		
Standard deviation	1.27		

28. Check all leadership qualities/characteristics that you want in your conductor (check as many as appropriate).

Multiple choice - multiple answers (check) Question

Total responses (N): 134 Did not respond: 0

<u>Numeric value</u>	<u>Answer</u>	<u>Frequency</u>	<u>Percentage</u>
1	Respectful	132	99%
2	Prepared	130	97%
3	Comfortable/confident	129	96%
4	Dedicated	120	90%
5	Confident	107	80%
6	Cooperative/collaborative	107	80%
7	Sensitive	93	69%
8	Objective	90	67%
9	Self-aware	85	63%
10	Inclusive	77	57%
11	Original/unique	62	46%
12	Authoritative	46	34%
13	Dramatic	35	26%
14	Other:	14	10%
15	Competitive	13	10%
16	Forceful	11	8%
17	Self-indulgent	3	2%
	<u>Response statistics*</u>		
Mean	8.45		
Median	14.00		
Mode	3		
Min/Max	1/17		
Standard deviation	4.56		

Other:

1. Humorous
2. Competent, good use of time so the orchestra arrives at the concert prepared, keeps the orchestra under control (knowing how to limit bad behavior such as excessive private conversations)
3. Experienced, organized, diplomatic
4. Prepared
5. A conductor should leave his personality at the door and become a humble representative of the composer whose work is being performed. Ideally, the musician, with the help of the conductor, should be able to find the man the composer was, in his music
6. "Forceful" and "dramatic" when appropriate, of course
7. Who would want the negative qualities? silly question.

8. Articulate
9. Lots of overlap on this list
10. Qualified
11. Competent
12. Someone who is charismatic and can get audience members in the seats
13. Competent
14. Other

29. Other comments concerning gender and the symphonic conductor

Total responses (N): 41 Did not respond: 93

Statistics are not calculated for this question type.

1. In my 40 years as a professional, I can honestly say I have never been aware of a difference in the quality of preparation or performance based on gender.
2. I would say that most professional musicians whom I've spoken to about the gender of conductors care less about that than about the competence of any conductor.
3. In my opinion, the vast majority of people who think they can conduct are simply incompetent, which means that good conductors are rare. With so few women in the field to begin with, this would tend to indicate that there would be very few good women conductors.
4. I try to be gender neutral. A conductor makes a 1st impression of being male or female. Once we get into the nitty gritty of rehearsing and performing I tend to forget what gender the conductor is and focus as much as possible on the music.
That being said I sadly have been disappointed by all but 2 of the female conductors I've worked with lately.
5. I do not think that males automatically gain respect due their sex: there are incompetent male directors that could easily be laughed off stage by the musicians. However, when a man and a woman side by side are equally competent, in my experience, more credit would be paid to the man...and vice versa, if a man and woman are equally incompetent, they would consider the fault of the woman to be greater than the fault of the man.
6. As professional musicians for over 40 years, I can say that I do not care if a conductor is male or female. I want them to be prepared, respectful, efficient, inspiring, clear, and in possession of themselves and the orchestra.

I do not consider these traits to be singularly male or female. Relative to gender, failing to take into consideration the personality traits displayed by members of the gay and lesbian communities that may cross gender stereotypical behavior calls into question the validity of considering only male/female traits and their impact on conducting ability or expectations of that ability. It creates a serious flaw in the study to assume that ALL men do things one-way, ALL women do things another and their actions determine their success on the podium.

7. I witnessed sexist behavior against conductors firsthand this summer as a fellow in a pre-professional orchestra. One of the conducting fellows was a woman. As soon as she became "demanding", requesting things of us, and a bit forceful (like conductors do ALL the time), 1/4 of the musicians started strongly disliking and making fun of her. I am convinced that a lot of it was because of her gender.
8. When performing with a female or male conductor, I don't think of them in terms of gender. We're communicating with each other through music, and that's the focus of our relationship. It's an intimacy that is beyond interacting with each other based on gender. It's like having a close friend from another culture or ethnicity. You don't think of them in terms of their culture or ethnic background, you think of them in terms of your friendship. You're beyond thinking of them in simple terms. The complexity and intimacy of a friendship and a musical relationship bring the parties involved to a much higher plane than just gender. Once I get to know someone, they no longer appear to me in those terms or with those labels.
9. The most important thing that matters is that a conductor is highly qualified. My experience is that far too many conductors of both sexes are not good enough to garner respect. When I judge a conductor it is on an individual basis and has nothing to do with gender. I wish that some of the questions on this survey had more general parameters. Splitting the questions that are subjective between male and female made me feel that they were a bit leading. You need to focus more on the differences between good and bad conducting.
10. Women conductors in my experience have come to jobs as music directors with little or no experience as pops or resident conductors. Most men conductors have to work their way up; many women are hired for PR reasons. They have thus no concept of orchestra "politics" and make friends among the musicians and listen to gossip, especially from orchestra women. They micromanage and want their own way regardless of orchestra master agreements. This is due to lack of experience in a less responsible job than that of music director. Many women are excellent conductors but until they get real orchestra experience and work their way up to a job they do not deserve to be on an equal footing with men.
11. Give musicians their email, cell phone so musicians can easily talk to them. Be on the podium during part of the break or after rehearsal and invite us to ask questions or check passages or conducting patterns or tempi were not getting
12. I don't have a gender preference. However, I would like to see more women conductors of major and regional symphony orchestras. I feel like it is still the good ole boys club
13. Gender is irrelevant. As far as I'm concerned, in this era of diminishing chauvinism, good conducting will be recognized as such by most orchestral players regardless of gender. I don't think there are any such things as "masculine" or "feminine" gestures, only competence and incompetence.

14. I have had nothing but good experiences the few times I have performed with a female conductor.
15. It doesn't matter who stands up front, as long as they know what they're doing. An orchestra feels/knows the quality of their conductor's ability within the first 30 minutes, or less, of a rehearsal.
16. I have experienced very "masculine" female conductors and very "feminine" male conductors. People respond to musicality and competence rather than gender stereotypes.
17. I am pleased when I see a female conductor who presents herself as female, rather than "I can do a pants role" like decades ago.
18. In my opinion, the most important aspect for any conductor is authority, which I view as a combination of leadership and ability. No one respects a conductor that doesn't know how to lead, nor one who lacks knowledge and/or skill. The person's gender has nothing to do with this, objectively.
19. My career is just beginning, so I haven't experienced much, but it seems to me that an orchestra just simply wants to see good, solid conducting (score knowledge, articulate gestures, rehearsal technique). We've sat under good and not so good conducting from both genders. I haven't noticed a bias from the players. It just seems to depend on the individual conductor, though I have noticed that people are more surprised to see that a female is an excellent conductor. Also, I've noticed a trend that female conductors are much faster at establishing rapport with a new orchestra. Best of luck in your research.
20. After 20+ years playing professionally under both men and women, I can say with confidence that gender has never made any difference to me. I have played under great female conductors and terrible female conductors. I have played under great male conductors and terrible male conductors. The only thing that matters is the conductor's level of musicianship, preparation, and the ability to lead and inspire.
21. I feel we haven't seen that many females and the ones we've seen have mostly been only OK. I wish there were more great conductors (of all kinds) out there.
22. In my 51 years as a professional orchestral cellist I have seen many conductors both male and female. I don't have a preference but there are differences. One is the lady's boobs - sorry but it's true. Lady conductors should wear sports bras or otherwise be tied down. It is distracting to the males if boobs are flopping around with every beat. Remember that good conductors keep their hands high. That potentially makes the problem worse.
23. Susanna Malkki is the best example I have played under as a high level musician who happens to be female. She is intelligent, a great leader, has all the skills with her beat patterns and body of any male conductor, if not more graceful. She is respectful and gains the respect of the players easily. Because of her high level and professionalism, I was not looking at her from a gender standpoint. I was relating to her as a great musician.

24. I don't care what equipment the conductor has; I want a knowledgeable, prepared, and inspiring leader.
Small clear gestures are helpful. :=}
25. There are just not enough conductors who are women, and of course of those, not all are great (just as is true for men). But this makes for a higher percentage of underwhelming women conductors, which contributes to the continuing perception that conductors are/should be male.
26. In the past 5 years I have played for some excellent women conductors, and I'm thrilled that more women are entering the field.
27. I feel handcuffed by many of these questions. I really don't care about gender. I only care about good conducting. I have played for many bad conductors, most of them men. If a woman conductor is good, I will like playing for her. My favorite conductor ever was Susanna Malkki. On the other hand, I'm not going to cut extra slack for a substandard woman conductor just because she's a woman.
28. Definitely would like to see more competent women conducting. I think it is a tough field for women to break into. I am always excited when a woman conductor is slated to conduct us but most of the time I am sadly disappointed. I don't think this has to do with gender. It has to do with their poor skills. I honestly can only recall one female conductor that I truly respected over the past 5 years.
29. It's hard to generalize about 'male' conductors and 'female' conductors - each person has their own style and way of approaching the podium. However, in general I do find that women conductors tend to be very conscious of maintaining their authority, whereas men tend to take it for granted.
30. It's all about who the conductor is as a person...dynamic leaders who are well experienced and musically educated, and who are still passionate about music and the orchestral collaboration process are very rare indeed!
31. The questions in this survey fail to take into account major differences in personality between people irrespective of gender. Their tone seems mainly to invite reinforcement (or renouncement) of gender stereotypes. I doubt that you will learn much interesting from it.
32. I've had good and bad conductors of both sexes, dramatic and dry, businesslike and friendly- mainly I want them to keep a decent beat and get out of my way. Good relations with the audience and the board would be nice, but considering what our industry is going through right now I've just about given up on all of them.
33. The individual conductor's personal qualities are much more important than their gender
34. Only a few people make good conductors, gender is pretty much irrelevant to that. Talent, previous musical experience with an instrument, knowledge and a willingness to accept that an orchestra and conductor meld as they work together are much more important.
35. Check out Karina Cannelakis - Associate in Dallas
36. Although I have found most women conductors unsatisfactory, there have been two lately that were quite a bit better. They were musical, good at

- conveying what they wanted from the orchestra, without a seeming over-compensation that rubs the wrong way. In other words, they were simply good conductors, irrespective of gender.
37. Gender has nothing to do with a conductor. The most important things are talent, hard work, and overall musicianship.
 38. It is difficult to generalize. But, I have found most male conductors will use short statements to achieve their goal while female conductors spent time with explaining. I would prefer - loader/softer, faster/slower more attacked/legato to more playful or whimsical.
 39. This survey strikes me as gender biased. It's the 21st century. We can move on.
 40. Good conducting is good conducting, male or female. Good leaders can have different personalities; all must be fair, competent, and have a direction/vision of what they want daily, monthly, and yearly.
 41. A good conductor is a good conductor regardless of gender. Look at some of the great conductors of our time. Their motions are both large and small; they range in physical stature; they are interesting and musical; their gestures can be interpreted by the layperson as either masculine or feminine depending on the requirements of the music. An arrogant, abusive conductor is just a jerk...regardless of gender, and won't inspire the orchestra or earn the musicians' trust and respect.

Appendix F: 2014 Conductor Statistics according to gender listed in the League of American Orchestras (group 1 – group 8)

<u>Group - Total Expense Artistic Budget</u>	<u>Music Director Men/Women Percentage</u>
Group 1 - \$16,100,000 and greater \$9,100,000+	29/1 3% (Marin Alsop)
Group 2 - \$7,200,000 to \$16,099,999 \$3,500,000 - \$9,099,999	19/1 5% (JoAnn Falletta)
Group 3 - \$2,600,000 to \$7,199,999 \$1,000,000 - \$3,499,999	21/5 19% (Carolyn Kuan, JoAnn Falletta, Mei-Ann Chen, Anu Tali)
Group 4 - \$2,000,000 to \$2,599,999 \$685,000 - \$999,999	25/5 17% (Diane Wittry, Jane Glover, Kayoko Dan, Laura Jackson, Mei-Ann Chen)
Group 5 - \$965,000 to \$1,999,999 \$470,000	49/4 8%
Group 6 - \$500,000 to \$964,999 \$225,000	80/6 7%
Group 7 - \$165,000 to \$499,999	102/11 10%
Group 8 - Less than \$164,999	135/17 11%

<u>Budget Group</u>	<u>Conducting Positions Male/Female</u>	<u>Total Male Conducting Positions</u>	<u>Total Female Conducting Positions</u>	<u>Total Conducting Positions</u>
Group 1	29/1	97%	3%	6%
Group 2	19/1	95%	5%	4%
Group 3	21/5	81%	19%	5%
Group 4	27/5	84%	16%	6%
Group 5	57/4	93%	7%	12%
Group 6	84/6	93%	7%	17%
Group 7	105/10	91%	9%	22%
Group 8	136/16	90%	11%	29%

Total conducting positions = 526