

Inside the Mind of the Maestro

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- A conductor has many layers of work - like an iceberg. You see the tip, but there is an enormous amount of ice below the water that you can't see
- NUMBER ONE is to make sure the group plays together - conducting technique to demonstrate tempo is the most fundamental aspect of this job
- BIGGEST job of the conductor is to have a vision of the piece through intense individual score study
- The goal is to express a specific vision to an audience
- Get the vision in your head to fit the music and find a way to get the orchestra to convey that vision.

Part One - The Path

- Buying all of the scores to study! Or going to IMSLP!
- Study music before studying conducting
- Watch movies, hike mountains, study art - you need to learn history and art (the things that surround music) to be able to conduct
- Get exposed to as many things as you can (music, art, other means of inspiration)
- Very much an individual journey
- You can have daily contact with your instrument, but you don't have your orchestra in the living room - this is a tricky part about being a conductor
- You are conducting people, not instruments
- "There's a difference between music that is casual, and music that requires a commitment."
 - Music-making requires a complex language and communication amongst each other
 - What do I decide to work on? When/where do I intervene in the music?
- Without our pasts, we cannot learn how to shape a better future - Shakespeare, Austen, and Picasso are still relevant, and so is music
- It's important to remember who we are within our culture; music is who we are, and it's an important part of history
- The beauty of music relies on the possibility to see the end of it
- Complex music is a representation of our complex lives; it is a living organism that we never finish learning about
- A conductor making a decision does not and should not translate to closed-mindedness; rather, their decision is just a representation of their beliefs after studying music and life

Part Two - The Process

- Movement is not FOR show, it's TO show
- When you first learn to drive, you're thinking about 100 things...but once you learn, you just drive. Conducting works similarly
- You should never choreograph conducting
- The conductor is the link between musicians and audience
- Many choir conductors use their hands rather than a baton - helps to invite people to breathe, also encourages a certain softness
- Instrumental conductors need to make everyone unhappy - you're leading an army of people that all use different techniques
- The preparation/breath is what makes the orchestra play - that is where the music is
- Whenever a horn player has a solo, never look them in the eyes!!
- **Preparing a score:**
 - This is where 90% of a conductor's work lies
 - Look at the score like a book
 - After that overview, go back and start to dig into the score (observe dynamics, instrumentation, harmony, etc.)
 - Then combine all of those details into a whole. After you've studied the music and absorbed the knowledge, you have to refocus on the narrative
 - Find the key that unlocks the piece
 - You have to be a performer
- **Rehearsal Techniques**
 - Professionals prefer short, technical instruction while students need more artistic direction and explanations for technical direction
 - There always needs to be a variety in what you are rehearsing
 - Different composers require different amounts of work in different parts of the process
- It's important that a soloist arrives with their own clear ideas about the music
- As a soloist, make sure you know what you want to discuss with the conductor **AHEAD** of time!
- Don't waste time during a rehearsal! Especially as a conductor!
- Learn how to love playing as last chair **AND** as first chair in an orchestra - love being there!
- Music allows us to listen and share more than we can talk
- A lack of care/spirit is unacceptable - you must have a commitment to music to be successful

- “The musician needs to be a warrior” Every day, wake up, put your armor on, look in the mirror and tell yourself why you are pursuing music.
- The ethics of a musician must come first. Then you will eventually find the right people.
- If you are prepared going into a rehearsal, your colleagues will know it
- If you are prepared going into a performance, the audience will know it