



ARTHUR SATZ
DEPARTMENT OF
MUSIC

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On Conducting

Part I



The act of leading a musical performance, whether live, or recorded, is called conducting. The act of moving something from one place to the next, is called conducting. The act of seeing another person through a journey, is called conducting. And all of those things can, in one way or another, be the name of the thing we're exploring this semester.

I have spent the majority of my life as a musician leading performances; as a conductor, as an organizer, as an administrator, as a teacher. What we'll continue to explore this semester are some of the tools you can use to build a clear, readable, personal, and useful physical movement vocabulary as well as the corollary and concomitant leadership skills that will serve you in all your endeavors.



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Part II

So, What Does *Standard Repertoire* Mean?



Pierre Boulez
1925 - 2016

Who decides what that is? Who listens to it? Who performs it? Whatever your previous musical experience, you already have a body of repertoire knowledge that informs what you want to listen to and how you hear it. But, the mark of a really good musical citizen is - how uncomfortable you're willing to make yourself when you hear something new and unfamiliar. How patient are you as a listener, rather than a performer? Do you tend to benefit by the experience of those you trust, as well as your own? How curious is your ear? How curious are you?

“One learns to change gears within a concert repertoire”

- Zubin Mehta



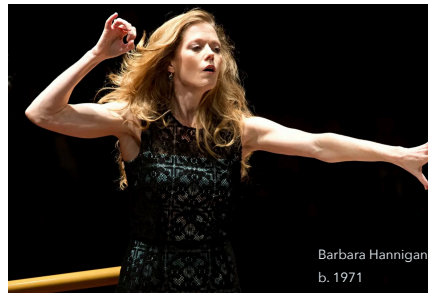
Zubin Mehta
b. 1936



Mikhail Baryshnikov
b. 1948

“Nothing is ever too expensive if it furthers the repertoire and artistic standards of a dance company”

- Mikhail Baryshnikov



Barbara Hannigan
b. 1971

“Being a soprano is, of course, a women-only field. With conducting I was expanding into a field dominated by men. I didn’t think of it like that though – it was simply something I needed to explore as a musician.”

- Barbara Hannigan

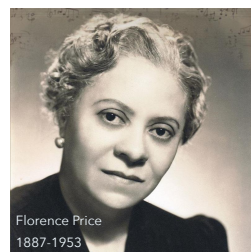


Franz Liszt
1811-1886

What do I think you should hear and know really well? Before I even mention that, I’d like to share with you something about how I listen to music. When I was an undergraduate, I thought people like Frank Ticheli and Pierre Boulez were just trying to see what they could “get away with”, that they were trying to put something over on us, and that the rest of the musical world was going along for either a laugh, or fear that they’d be called out as unsophisticated. There wasn’t any possible way anybody could hear well enough to determine if a pitch was wrong in one of these because, it was simply too difficult to hear exactly what was going on. Well, like all people who grow up and pay attention, I learned to use more of my ear, more of my experience, and more of my musical abilities to explore. Keeping in



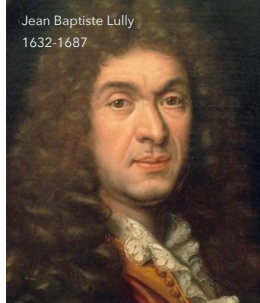
Helmut Lachenmann
b. 1935



Florence Price
1887-1953

mind that “when you’re green you’re growing, and when you’re ripe you rot,” I decided that there was room in my world for things that I didn’t particularly understand or like. In fact, those kinds of things are **necessary**. Making that kind of space in one’s mind is an enormously powerful part of a complete education. And, music is far more important to me now as a result. It is also a far richer area of artistic expression, history, fun, joy, contemplation, emotion, and deep artistic connection with other people. Music works in a far larger environment for me now than it did earlier in my career. It’s also a tremendous source of shared accomplishment and communication.

So, all that prose makes it sound like music is pretty important. It's important to you too, or you wouldn't be here. And, there are aspects of music that are both incredibly sharable and incredibly personal for you as well. This makes shared artistic space such a potentially exciting place to work. How that space is defined by other people - people who are not professional musicians - will have a significant impact on your life too.



Richard Taruskin opines that the standard repertoire was born in the classical period when pieces that were popular simply got played more often at concerts. This solidified throughout the Romantic period and on to the late 19th and early 20th centuries. Economic factors like the broadcasting and recording industries also helped to establish what we call a "standard" repertoire. Because the people who decided what to broadcast and what to record were often themselves conservative, much of the standard repertoire was and is also conservative. That kind of thinking has put a great deal of stress on programmers to toe the line



today. You don't want to tick off a paying customer by performing/playing/broadcasting something that they might not like. To quite a large extent, what decides standard repertoire is what sells. As a musician of any experience, you have the advantage of being a more informed and critical listener - of seeing possibilities in music that do not exist as readily for less experienced listeners. And, that very conundrum places music in different spaces for different people. For some, it's wallpaper, it's background. For others, it's what you dance to. For others it's the three minute song. Others find value in the myriad other ways music is made. For an informed and brave listener, the value can be in every single one of these areas. But for you, because you're now an intrepid listener (surprise!), there has to be value in all of it. It need not be music you "like" to have that *value*.

Do I still think certain pieces are crappy? Yup. Are some of them by Karlheinz Stockhausen? Yup. Were some written by people like Anton Bruckner? Yup. But, other works by these very same composers I consider enormously valuable. The lucky thing for you is that the "standard repertoire" is going to continue expanding throughout your lives.

The following list was compiled as sort of a musical dare, to let other people know what kind of stuff popped up on my various playlists. Here are over a hundred recordings that have helped shape my tastes, my inner ear, my aesthetics, and my love of the sonic experience. They are, in no particular order:

R. Strauss: *Till Eulenspiegel's Merry Pranks* - Cleveland O./Maazel
 Herb Alpert: *Mexican Shuffle* - Tijuana Brass
 Schönberg: *Verklärte Nacht* - L'Ensemble Intercontemporain/Boulez
 Beethoven: Symphony No. 6 - Cleveland Orchestra/von Dohnányi
 The Cranberries: *Dreams*
 Schubert: Symphony No. 8 - Staatskapelle Dresden/Sawallisch
 Thomas Dolby: *She Blinded Me With Science*
 Steve Reich: *Clapping Music* - Steve Reich & David Cossin
 Moises Simons: *The Peanut Vendor* - Louis Armstrong & Orchestra
Tiger Rag - Nic LaRocca - Original Dixieland Jass Band
 Triple Duo - Elliott Carter - Ensemble Linea/Wurtz

Symphony No. 1 - Mahler - WYSO/Maazel
Don't Worry, Be Happy - Bobby McFerrin
 Clarinet Concerto - Copland - Richard Stoltzman - LSO/Tilson Thomas
 Yes, Yes - Con Conrad - Eddie Cantor
I've Had My Moments - William Axt - Eddie Quillan & June Clyde
Tiger Rag - Nic LaRocca - The Mills Brothers
 O vos Omnes - Tomás Luis de Victoria - Shaw Festival/Shaw
I Ain't Gonna Sin No More - Con Conrad & Herb Magidson - Ethel Waters
 Terrain - Brian Ferneyhough - Irvin Arditti - ESMMN/Lubman
 Symphony No. 5 - Mahler - Bavarian RSO - Rafael Kubelík

Le Nozze di Figaro - Mozart - Prey, Freni, Ewing, Vienna PO/Böhm
Innsbruck, Ich muss dich lassen - Heinrich Isaac - Concentus Musicus
 Mucha Muchacha - Juan García Esquivel
The Dance of the Hours - Ponchielli - Philadelphia O./Stokowski
The Barber of Seville - Rossini - Sills, Milnes, Gedda, LSO/Levine
 Music for 18 Musicians - Steve Reich - Ensemble Signal/ Lubman
 Sonate for Klarinette - Hindemith - Mitchell Lurie & Leona Lurie
 Concerto for Clarinet - Mozart - Robert Marcellus - Cleveland
 Orchestra/Szell
 Piano Sonata No. 20 in A, D.959 - Schubert - Mitsuko Uchida
 Mystère de l'instant - Dutilleux - Orch. Nat. de France/Rostropovich
Three Sisters - Peter Eötvös - Lyon Opera/Nagano
 Vespers - Rachmaninoff - Latvian Radio Choir/Sigvards Klava
Waldesnacht - Brahms - Shaw Festival/Shaw
Saltarelle - Saint-Saens - Stockholm University Singers
 ASKO Concerto - Elliott Carter - Eastman Musica Nova
 Whatchamacallit - Juan García Esquivel
Figure Humaine - Poulenc - Netherlands Radio Choir/Eric Ericson
 Symphony No. 7 - Sibelius - Paavo Järvi/FRSO
La Cenerentola - Rossini - Bartoli, Dara, Corbelli - Bologna Th./Chailly
 Gran Partita - Mozart - Netherlands Wind Ensemble - de Waart
 I'm Not All There - Ella Shields
Music for Prague 1968 - Husa - UM Concert Band/Rachleff
 I Want To Ride My Bicycle - Queen
 Concerto for Orchestra - Bartók - LSO/Solti
Pata Pata - Miriam Makeba
Somewhere Over the Rainbow - Israel Kamakawi'ole
The Planets - Gustav Holst - LPO/Boult
 My Little Grass Shack - The Eton Boys
 What a Wonderful World - Louis Armstrong
 Overture *La Belle Helene* - Offenbach - DSO/Paray
 Mmm Mmm Mmm Mmm - Crash Test Dummies
 Symphony No. 7 - Beethoven - VPO/Kleiber
Rock Lobster - B52s
Casse-Noisette - Tchaikovsky - Philadelphia O./Stokowski
Rain Coming - Toru Takemitsu - ESM Musica Nova
 Surfin' Bird - The Trashmen
 Relief Statique - Toru Takemitsu - Takemitsu Studio
A kékszakállú herceg vára - Bartók - Netherlands Opera/Haenchen
 California Dreamin' - Mamas and the Papas
 Tristis est - Carlo Gesualdo - Hilliard Ensemble
Goodnight Irene - The Weavers
 Unity Capsule - Brian Ferneyhough - Kolbeinn Bjarnason
Homenaje a Federico Garcoa Lorca - Revueltas - ARCO
 Quintet for Piano and Winds in Eb, Op. 16 - Beethoven - Daniel
 Hoexter/Concertgebouw
Mock Moris - Percy Grainger - Martin Jones
Georgy Girl - The Seekers
Videntes stellam - Poulenc - Shaw Festival/Shaw
 Fast Car - Tracy Chapman
 Concerto for Flute and Harp, K299 - Mozart - Rampal, Nordmann/
 ECO
 Psalm 23 - Bobby McFerrin
Shout - The Isley Brothers

Symphony No. 2 - Beethoven - Cleveland Orchestra/von Dohnanyi
Them Basses - Getty Huffine - Eastman WE/Fennell
 Chamber Concerto - Ligeti - Musica Nova ESM
 Minor Swing - Django Reinhardt - Hot Club de France
Non, je ne regrette rien - Edith Piaf
 Night Signal - Toru Takemitsu - LS/Knussen
 Symphony No. 9 - Beethoven - Vienna PO/Böhm
Girls Chase Boys - Ingrid Michaelson
Simply Irresistible - Robert Palmer
 WGBH Sign On - Daniel Pinkham
 Pass in Review - Bob Sharples
Y Ferch o Blwy Penderyn - Meredydd Evans
 Symphony No. 4 - Beethoven - VPO/Kleiber
Quiet City - Aaron Copland - NYPO/Bernstein
 Weber Clarinet Concerto No. 2 - Benny Goodman - Columbia SO
 Symphony No. 36 - Mozart - Bavarian Radio SO/Kleiber
 Cwm Rhondda - Harry Secombe - Treorchy Men's Choir
 Take on Me - a-ha
Countess Maritza - Kalman - Santa Fe Opera/Crosby
Rainbow Body - Christopher Theofanis - Atlanta SO/Spano
I Can't Fight This Feeling - REO Speedwagon
Der Fliegende Holländer - Wagner - Bailey, Martin, CSO/Solti
 Iolanthe - Gilbert & Sullivan - D'Oyly Carte Opera/Godfrey
Well I Like That Girl - NRBO
 Every Breath You Take - The Police
 Cyfri'r Geifr - Meredydd Evans
Lincolnshire Posy - Percy Grainger - Eastman WE/Fennell
Die Zauberflöte - Mozart - Streich, Stader, RIAS Berlin/Fricsay
 Mouvement - Helmut Lachenmann - Pintescher/El
 Symphony No. 2 - Howard Hanson - Eastman Rochester O./Hanson
 The Baby Serenade - Erich Korngold - WDR Orch./W. A. Albert
 Symphony No. 2 - Sibelius - LSO/Kajanus
 Wanderer - Luca Francesconi - LaScala/Muti
 You Went the Wrong Way Old King Louie - Allan Sherman
 St. Paul's Suite - Holst - RPO/Sargent
 Roamin' in the Gloamin - Harry Lauder
 Chamber Symphony - Schönberg - ESM Musica Nova/Lubman
 Has Anybody Here Seen Kelly? - Florrie Ford
 Beethoven Symphony No. 8 - VPO/Kleiber
 Concerto No.4, Op.4 for Organ - Händel - E. P. Biggs, LPO/Boult
The Laughing Policeman - Charlie Penrose
 Symphony No. 41 - Mozart - Harnoncourt/Vienna Phil
The Ying Tong Song - The Goons
Vanessa - Samuel Barber - Ciesinski, Meier, Spoleto Festival/Keene
The Gasman Cometh - Flanders and Swann
 Symphony No. 3 - Per Norgard - Danish RSO/Seegerstam
The Stars and Stripes Forever - Sousa - Sousa's Band/Sousa
Escape - Rupert Holmes
Dear Old Stockholm - Stan Getz - Miles Davis
Gianni Schicchi - Puccini - de los Angeles, Gobi - Rome Opera/Santini
 Bridal Lullaby - Roger Woodward - Martin Jones
 Adagio for Strings - Samuel Barber - NYPO/Bernstein
Amahl and the Night Visitors - Menotti - NBC SO/Schippers

Is there some standard repertoire there? Sure there is. There's also definitely **not**. That list is now over four years old, too. Do I think there's other stuff that should be on here? Absolutely. Is this list always evolving? Yes, it is. So, now, what do I think you should know?

In addition to the stuff you already know, or maybe in a music history class informs you about, do you know about the Opus 11 and Opus 16 of Beethoven? Ever hear those? Didn't think so. How about Charles Gounod's *Petite Symphonie*? How about the overture to *Le Belle*

Hélène? Are you familiar with the work of Peter Schickele? How about Paul Creston? Do you know Richard Wagner's *The Flying Dutchman*? Have you ever heard Marion McPartland play a session with a guest pianist? Have you ever heard Helmut Lachenmann's *Concertini*?

The answer to all of these questions is or should be, eventually of course, YES.

What should you know about? You should absolutely know what a Beethoven symphony sounds like. You should know *why* it sounds different from a Haydn symphony. You should know what makes Debussy sound like Debussy and what makes Stravinsky sound the way it does and what makes Schoenberg sound the way it does. You should be, in a word, musically *literate*.

***It's incumbent upon you to keep exploring,
because that's what informed and interested listeners do.
They keep exploring, always.***

Sometime before the end of this week, I'd like you to compile a list like mine above and send it to me. It need not be a hundred or more examples long. It should absolutely not be what you *think* I, or someone else, thinks you should be listening to. I simply want to know what currently shapes your tastes and ear. What do I think you should listen to? Everything you possibly can. Shoot it to me on: mpowell5@ur.rochester.edu.

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