



**ROYAL ACADEMY  
OF MUSIC**

**Maestro: Conductors in Performance**

(A symposium organised by the Royal Academy of Music in conjunction with the Bern University of the Arts)

**Saturday, 6 April**

**9.30am (David Josefowitz Recital Hall)**

**Timothy Jones (Royal Academy of Music)**

Welcome and introduction

Timothy Jones is the Royal Academy of Music's Deputy Principal (Programmes and Research). His research focuses on technical issues in Mozart's music and he is about to complete a seven-year project producing a critical study and multiple completions of Mozart's substantial late fragments.

**9.45am (David Josefowitz Recital Hall)**

**Christoph Moor (Bern University of the Arts)**

'Taking liberties'. In this case study, Christoph Moor will exam the praxis of 'retouching', as practised by Richard Wagner in his annotated score of Mozart's Symphony No. 41 ('Jupiter').

Christoph Moor studied musicology, philosophy, tuba pedagogy and performance and conducting at the Basel Academy of Music before completing his MMus in musicology at the Australian National University in Canberra. Currently, he is working as a researcher and as a research manager at the Basel Academy of Music and is completing his doctorate at the Bern University of the Arts.

**10.45am: Coffee Break**

**11am (David Josefowitz Recital Hall)**

**Dr Frits Zwart (Netherlands Music Institute)**

'Testament of a Friendship'. Willem Mengelberg was one of the earliest champions of Gustav Mahler's music and one of the composer's most respected interpreters. In this talk, Dr Frits Zwart will examine the relationship between the conductor and the composer and will consider the important role that Mengelberg played in the dissemination of Mahler's music.

Dr Frits Zwart has been Director of the Netherlands Music Institute since 2000. He is a leading expert in the field of Dutch music and Dutch music history and previously

worked as a curator at the Music Department of the Gemeentemuseum Den Haag. After studying musicology at the University of Utrecht, he was awarded his PhD in 1999. His critically acclaimed, two-part biography of Willem Mengelberg has recently been published in an English translation by Amsterdam University Press.

### **12 noon (David Josefowitz Recital Hall)**

#### **Professor Chris Walton (Bern University of the Arts)**

'Wagner: a Conducting Legacy'. In this presentation, Professor Chris Walton discusses how Richard Wagner influenced several generations of conductors, not only by the ways in which he rehearsed and conducted but, also, through his writings.

Professor Chris Walton studied at Gonville and Caius College, Cambridge, and received his doctorate from Christ Church Oxford. After eleven years as Head of the Music Department of Zurich's Central Library, he was appointed Professor of Music at the University of Pretoria. Currently, he is Lecturer in Music History at the Basel Academy of Music, runs a research project at the Bern University of the Arts and is an Honorary Professor at the University of Stellenbosch's Africa Open Institute. A leading expert on the life and works of Othmar Schoeck, he has also published widely on Richard Strauss and Richard Wagner and has appeared on the BBC.

**1pm: Lunch**

**2pm (David Josefowitz Recital Hall)**

**Dr David Patmore**

'Beecham and the Recording Industry'. Sir Thomas Beecham engaged with the recording industry throughout much of his long and colourful career. In this talk, Dr David Patmore will consider the different ways in which the conductor and the recording industry interacted and will discuss the recorded legacy that was a direct result of that interaction.

Dr David Patmore was formerly a member of the Music Department at the University of Sheffield where he taught music management and was a researcher into the history of the recording industry. He is the author of Naxos's critically acclaimed *A-Z of Conductors* and *A-Z of Singers*. He has lectured throughout Great Britain and Europe and is a leading authority on the history of the recording industry.

**3pm (David Josefowitz Recital Hall)**

**Toby Thatcher (Zeitgeist and Ensemble x.y.)**

'Eötvös conducts Stockhausen's *Punkte für Orchester*'. Using excerpts from Eötvös's annotated score of Stockhausen's *Punkte für Orchester*, Toby Thatcher will discuss the conductor's unique and colourful approach to the score by drawing on his

performance and rehearsal experiences with Eötvös and the hours of discussion and experimentation he experienced with him.

The Australian-British conductor, Toby Thatcher, is Director of Zeitgeist, an online multimedia gallery, and co-founder and conductor of the London-based, new-music group 'Ensemble x.y.'. After studies at the Sydney Conservatorium and the Royal Academy of Music, Mr Thatcher won Third Prize at the Sir Georg Solti International Conductors' Competition and was joint winner of the Neeme Järvi Prize at the Menuhin Festival in Gstaad. Between 2015 and 2017, he was the Sydney Symphony Orchestra's Assistant Conductor and, in 2018, he conducted Stockhausen's *Punkte für Orchester* under the guidance of his mentor, Peter Eötvös, and the composer's muse, Kathinka Pasveer.

**4pm: Coffee Break**

**4.15pm (David Josefowitz Recital Hall)**

**David Gleeson (Royal Academy of Music)**

'Recording the Conductor'. For more than a century, conductors have been documented by recording companies. In this talk, David Gleeson will chart the shifting trends in recording technology citing milestone performances of conductors from the early twentieth century to the present day.

David Gleeson is a graduate of the University of London and is the Royal Academy of Music's

Head of Recording. After a period as a recording engineer for Decca, he worked at Abbey Road Studios before spending two years co-running the scoring stage at Skywalker Sound in California. He has also acted as the chief engineer for the producer and song writer, Walter Afanasieff, has held the British Library's Edison Fellowship and has been the recipient of a Grammy Award.

**Sunday, 7 April**

**10.30am (Duke's Hall)**

**Professor Raymond Holden (Royal Academy of Music) & Students from the Bern University of the Arts and the Royal Academy of Music**

In this workshop with orchestra, Professor Raymond Holden will discuss and perform the differing approaches of Richard Strauss, Bruno Walter, Sir Thomas Beecham and Sir Charles Mackerras to Mozart's Symphonies Nos. 36 ('Linz') and 38 ('Prague') using their marked scores and annotated orchestral parts.

Professor Raymond Holden is the Royal Academy of Music's Professor of Public Engagement. As a conductor, writer, broadcaster and lecturer, he has performed with the Philharmonia Orchestra, the Danish Radio Symphony Orchestra, the BBC Symphony Orchestra, the Orchestra of the Emilia Romagna, has been published regularly by Oxford, Cambridge and Yale University Presses, has appeared on the BBC,

ABC, RAI and Servus TV (Germany) and has spoken at many of the world's leading festivals, universities, conservatoires and research institutes.

**1pm: Lunch**

**2pm (David Josefowitz Recital Hall)**

**Professor Raymond Holden (Royal Academy of Music)**

'Mahler and the Piano Roll'. Using Mahler's reproducing piano roll of the last movement of his Fourth Symphony, Professor Raymond Holden will investigate the composer's approach to the movement and its impact on the readings of subsequent generations of conductors.

**3pm (David Josefowitz Recital Hall)**

**Dr Malcom Miller (Open University)**

'Sir Henry Wood conducts Richard Wagner'. Sir Henry Wood was a committed Wagnerian from the beginning of his long and influential career. In this presentation, Dr Malcolm Miller will assess Wood's self-perception as part of the Bayreuth Wagner tradition and his role in making Wagner's music accessible for the concert hall through his performing version of 'Träume' and other extracts, concert endings, adaptations and re-orchestrations.

Dr Malcolm Miller is a musicologist and pianist. He is also an Associate Lecturer at the Open University and a tutor at the City Lit and Morley College. He has spoken throughout the United Kingdom and has published with Cambridge University, Toccata and the University of Illinois Presses. He has written for *Tempo* and *Musical Opinion* and is the editor of *Arietta*, the journal of the Beethoven Piano Society of Europe.

#### **4pm: Coffee Break**

**4.15pm (David Josefowitz Recital Hall)**

**Peter Quantrill (*The Arts Desk*)**

'Like dancing about architecture'. For nearly a hundred and fifty years, music critics and cultural commentators have vigorously debated the merits of conductors. In this talk, Peter Quantrill will consider the often-uneasy relationship between music critics and conductors and the ways in which the reflections of the former have helped to shape the perception of the latter.

Peter Quantrill is a graduate of the University of Cambridge. As a writer, he contributes regularly to *Gramophone*, *The Strad* and *The Wagner Journal* and, as an editor, he was Head of Editorial at White Label Productions. Along with his work for *The Arts Desk*, he has appeared regularly on the BBC.

5.15pm (David Josefowitz Recital Hall)

Professor Timothy Jones (Royal Academy of Music)

Farewell

7pm (Duke's Hall)

Concert

Professor Raymond Holden & Students from the Royal Academy of Music and the  
Bern University of the Arts Perform Mozart

Programme:

Mozart's Overture to *Le nozze di Figaro*

Mozart's Symphony No. 36 ('Linz')

Interval (10 minutes)

Mozart's Overture to *Der Schauspieldirektor*

Mozart's Symphony No. 38 ('Prague')