Orchestra and Disability

Lisa Tregale - Head of BSO Participate
James Rose - Conductor / Artistic Director of BSO Resound
Setting the scene

- Bournemouth Symphony Orchestra
- Arts Council - Change Makers Funding
- Why now?

- Embedding the social model of disability into the Company
James Rose
Identifying and recruiting musicians & composers

- How disabled is disabled?
- Self defining as disabled or not
- Who are the trainers?
- Would the traditional orchestral audition process work?
- Global need
How do you work with an ensemble?

- Preparation
- Method of rehearsal
- Method of direction
- Absolute openness - be fearless
- Work out the solution together
An exploration of ensemble directing styles

- So how does it work?
- Facial rather than physical
- The breath

- Kissing it out!
Positive and negatives aspects of working with formal and non-formal learning styles

- A freedom within
- Not assuming that everyone knows how an ensemble works
- Notation
- A middle ground for meeting of minds
Bringing traditional and non-traditional instruments (ATM) together

The Linnstrument
Repertoire

- Classical Arrangements - maximise the instruments involved
- Commissions

- It’s not the music which has to be written differently - just write to people’s strengths
Challenging the traditions

- Ensemble direction
- Rehearsal methods
- The Podium / Orchestral set up
- Stage / Venues
- Representing society
- Not losing talent
Impact and reception
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