

**Title: Maestro conductor training**

**Country: Germany**

**Duration: 5'54''**

**Insert: Author: Roland Zimmermann**

**Camera: Christian Körner**

**Cut: Bertram Freisinger**

**Text:**

An unusual sight: A woman conducting a symphony orchestra. The born Greek, Maria Makraki lives and works in Berlin. She wants to become one of the world's top conductors.

However, you have to pass by Jorma Panula to get there. The Finish man is the world's most important conducting instructor. Actually, you do not have to be afraid of him. However, everyone who attends the maestro's training is anxious. It is a great privilege and means a week of improving your own style, eliminating your flaws and fads under the maestro's strict supervision; for only Jorma Panula can do that.

He invited 10 up-and-coming conductors from all over the world to attend a one-week workshop in Nuremberg. More than 60 conductors applied with videotapes.

Siegfried Andraschek is one of them. The Viennese is delighted to be able to attend the workshop but you can clearly see how tense he is. A complex repertoire, a strange orchestra, challenging days for the up-and-coming conductors as well as for the ensemble that has to adapt to a new conductor every 20 minutes.

Every gesture, every movement is recorded and presented to Jorma Panula, no matter what. Everybody simply calls him maestro in awe.

The Finish conductor is sitting on the stage of the Nuremberg symphony and observes the up-and-coming conductors in his introverted almost grumpy way. Having him breath down your neck is too much stress for many, which often leads to blackouts.

However, Panula does not talk much. First he observes and then he explains with slapstick signal language what is style and what is fad. That is very frustrating for many.

Quote Siegfried Andraschek:

("Up-and-coming conductor" from the Mozarteum in Vienna)

If you have already experience as a conductor, or even had some success, even though only on a small scale, it is simply difficult to go back, empty your mind and

learn something new and have a closer look at something. Basically, I can forget about everything I have learned so far about conducting.

The maestro is relentless, which Olivier (Robe) from Antwerp finds out, too. Even though Panula always smiles, nothing escapes him and he does not accept the tiniest of mistakes, for after all he is training tomorrow's top conductors. And those who want to become part of the elite will be happy to be scolded by the world's best conductor, who knows exactly what makes a conductor a good conductor.

Quote Jorma Panula:

(Conducting instructor)

You need a good sense of hearing. As soon as you hear wrong tunes, you have to react and correct them, however smoothly, not like that.

Michael Zukernik also knows that. The artistic head of the philharmonic chamber orchestra in Berlin is one of Panula's pupils and therefore could convince the maestro to do this extraordinary conducting workshop in Nuremberg.

Quote Michael Zukernik:

(Organizer of the conducting workshop)

The nationality does not matter at all. There is no orchestra that is made up of only one nationality. That only exists in China and Japan. In European culture, orchestras are always rather international. Since we play French, German and Russian music during our concerts, it is a good thing to have people from different countries. This has an important effect on the music.

Breathing, stamping, screaming nothing escapes Jorma Panula in his videotape analysis afterwards. It does not take the expert long to find out who is talented and who is not. Are there national differences? Do Austrians conduct differently than Russians or Belgians?

Quote Jorma Panula:

I watch the videotape of the competition and realize quickly that he is imitating Karanjan. That does not work, you have to be individual. That is the whole secret!

And there is one more thing the maestro hates – the baton. And that is why Siegfried Andraschek does not use it either.

Quote Jorma Panula:

Our instruments are our hands!