**Twickenham Choral Conductor Interview**

**Key questions:**

**General:**

Why have you applied to be conductor of Twickenham Choral?

Given your experience, what is most relevant to you performing this role?

The choir is an amateur auditioned choir, how would you propose developing the choir?

Our retiring conductor has been with the choir for 50 years, how would you establish yourself as his replacement? And how would you aim to keep choir members who may think it the right time to leave having been with the choir for a long time?

**Rehearsals:**

Our rehearsals are on Thursdays during term time in Twickenham, do you envisage a problem attending all or most of these rehearsals?

Twickenham choral has always appointed excellent assistant conductors, how would you work with the assistant conductor?

How would you approach your first rehearsal with TC?

How would you approach your first rehearsal of a new piece and how would you approach the first rehearsal of a well know piece such as the Messiah?

How do you run your rehearsals?

e.g. get through as much as possible / focus on a particular section / run through a long section and then pick our bits / stop every time there is a mistake?

**The choir:**

What are the challenges of conducting an amateur choir? How would you go about managing these challenges?

What is the most difficult situation you have faced as a conductor of an amateur choir and how did you overcome it?

Do you think that auditioning is essential? How often should existing members be re auditioned and how would you go about it?

Like many choirs we suffer from a shortage of lower voices, basses and particularly tenors. How would you seek to recruit to these parts?

**Repertoire and concerts:**

When planning concerts and repertoire what are you major considerations?

What is your view on using reduced orchestrations for major choral works?

What influences your decision when choosing professional singers and musicians for concerts?

What has been your most problematic concert? How did you resolve this and what did you learn from it?

How do you gain the respect of an experienced professional orchestra and soloists?

Can you talk us through your proposed three year repertoire plan?

**Relationship with the Committee:**

Our outgoing conductor regularly attends committee meetings. How would you see your role in working with the committee?

What has been your experience of working with the committee of an amateur choir in the past?

Would you be able to commit to attending committee meetings (either in person or remotely) during the year?

How important is the social side of an amateur choir? How would you get involved?

**Specific questions for candidates:**

Specific questions based on their CVs and letter of application.