



Research Article

Barbara Hannigan: the integrated manifestation of creative power and musical leadership in dual role performance

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Abstract

Barbara Hannigan is challenging the boundaries of contemporary performance practice with her unique position in the classical music scene. As both a soprano and an orchestra conductor, Hannigan has achieved extraordinary successes in both roles. However, by undertaking these roles simultaneously, she has demonstrated an ability to push boundaries in musical interpretation. This article examines how Hannigan displays creativity and leadership on stage by combining these two roles. Her unique talent proves that classical music is not just technical perfection, but also a creative expression. Hannigan infuses her own original interpretation into the pieces, deviating from traditional performances in her presentations. This approach is a result of the deep connection she establishes with both orchestra members and the audience. As a conductor, she directs the entire piece as a whole by communicating individually with each orchestra member. As a singer, she adds emotional depth to the piece with her voice and stage presence. With her dual role performance in classical music, Barbara Hannigan shows that music is not just technical perfection, but also a deep emotional expression. This article emphasizes how Hannigan displays creativity and leadership by merging these two roles, and stresses its significance in classical music. The purpose of this article is to determine how Barbara Hannigan's dual-role performance and musical leadership have evolved in classical music and the impacts of this evolution. A qualitative approach was adopted to analyze these dynamics. After an extensive literature review, Hannigan's performances, interviews, and other media materials were examined in detail. In the theoretical framework, the role of interpretation in musical performance was assessed and Hannigan's approach in this field was analyzed. Based on the collected data, a comprehensive evaluation was made about Hannigan's position, impact, and contributions in classical music. Potential impacts and sources of inspiration for other artists in the music world were also discussed. A detailed examination of Hannigan's artistry will contribute to our understanding of the boundaries and possibilities of modern musical performance. This article aims to provide an in-depth look for listeners and music enthusiasts by thoroughly examining the artist's unique approach.

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Introduction

Music has undergone numerous changes and evolutions throughout human history, shaped under the influence of various cultures, ideologies, and social movements. Within this process, the roles and contributions of artists in music have also experienced significant transformation. At times, these roles converge in one individual, leading to an integrated performance that immerses the listener in an entirely different experience.

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Barbara Hannigan stands out as one of the most compelling figures in the modern music world, exemplifying such integrated performance both as a singer and an orchestra conductor. The aim of this article is to explore how Hannigan represents a creative force in this dual role and how this unique manifestation of musical leadership impacts the listener. Hannigan's approach to music stands out not only in its technical and aesthetic dimensions but also in its interplay with gender dynamics. Traditionally viewed as a male-dominated domain, her presence in the realm of orchestral conducting proves that women can be influential and decisive in every facet of music. This is also of paramount importance from a musicological perspective, as throughout music history, the works, contributions, and roles of women have often been overshadowed by their male counterparts, underdocumented or even overlooked.

A musical performance is an art piece presented to the audience, amalgamating numerous elements. However, without understanding the underlying processes, aesthetic decisions, and technical details, our appreciation remains superficial. Hannigan's career exemplifies how an artist continually reinvents herself, embraces risks, and challenges boundaries. This is vividly evident in her ability to be present on stage both as a soloist and a conductor. An in-depth examination of her role in musical theory and practice reveals that Hannigan's performance is rich not only aesthetically but also technically. The combination of dual roles not only elevates the quality of the performance but also contributes to the uniqueness of her interpretation. As a singer, her vocal tone, timbre, and technical capacity, and as a conductor, her command over the orchestra, musical vision, and dynamic controls are key elements.

To understand the motivations and processes behind this dual role performance, it's imperative to delve deeply into the artist's personal journey and experiences. Artistic development, career milestones, and the impact she created in the musical arena, especially in the early 21st century, play a significant role in her adoption of this unique performance style.

The first section of the article touches upon the historical and theoretical evolution of musical leadership and dual role performance. Subsequently, we discuss how this model finds a place in classical music and how the understanding of musical leadership is shaped in this context. Later sections provide an in-depth analysis of Hannigan's artistic identity, her career, and contributions to this performance model. The article delves into her communication with the orchestra, theoretical and aesthetic approaches in repertoire selection, and decision-making in interpretation. Additionally, we focus on how dual role performance finds a place in the context of music education, Hannigan's influence on young artists through this model, and her mentoring activities. Aiming to comprehensively analyze Barbara Hannigan's creative force in dual role performance and her understanding of musical leadership, this article offers a thorough analysis of the artist's innovative approaches in the field.

In conclusion, studying Barbara Hannigan's art contributes to our understanding of the boundaries and possibilities of modern musical performance. This article aims to present listeners and music enthusiasts with a fresh perspective by comprehensively exploring the artist's unique approach.

Problem of study

This article aims to answer the questions: How has Barbara Hannigan's dual role performance and musical leadership evolved in classical music, and what effects has this evolution had on other artists in the field? To analyze the dynamics of Hannigan's musical leadership and dual-role performance and their impact on classical music practice, a qualitative approach has been adopted.

Method

Research model

"Qualitative research is a broad term encompassing research methodologies that analyze experiences, behaviors, and relationships without processing numerical data" (Merriam, 2009, p. 3-4). Qualitative research can be described as a series of interpretive techniques that aim to explain, analyze, and translate concepts and phenomena (Maanen, 1983, p.9-18).

Document

To establish a robust foundation for this research, the first step involved conducting an extensive literature review. The sources for this review include:

Articles: Peer-reviewed articles from reputable journals, focusing on Hannigan's performances, methodology, and the impacts of her work, were examined in detail.

Book Chapters: Relevant sections from books that offer critical insights into Hannigan's role in musical leadership and dual-role performance have been referenced. These chapters were chosen based on their relevance to the subject, the reliability of the authors, and the depth of their analysis.

Interviews: Personal interviews, whether with Barbara Hannigan or about her, were meticulously studied. These interviews often provide in-depth knowledge about Hannigan's personal insights, challenges, and philosophy, adding a personal dimension to our understanding.

Following the literature review, the next stage involved a thorough examination of Barbara Hannigan's performances, interviews, and other media materials. These materials were sourced from renowned music platforms, archives, and databases. This step was essential in understanding Hannigan's technical skill and the creative methodologies she uses in her performances. Every source and material was chosen based on the authenticity, relevance, and depth of knowledge it offers about Hannigan's artistic endeavors.

Analysis

In the theoretical framework of the study, the role of interpretation in musical performance was evaluated using theoretical literature, assessing Hannigan's approach in this field and establishing a theoretical framework on the concept of musical leadership to analyze her role as both a conductor and a soprano. Based on the collected and analyzed data, a comprehensive evaluation of Barbara Hannigan's position, influence, and contributions in classical music was made. Furthermore, the potential effects and inspirations she provides for other artists in the music world were discussed.

As a result of this analysis, a qualitative assessment of Barbara Hannigan's musical interpretations, technical approaches, and creative strategies, as well as recommendations regarding her potential future contributions in the field of classical music, is provided. This methodology offers a multidisciplinary approach to comprehensively understand Barbara Hannigan's role and impact in classical music.

Results

This study presents an in-depth examination of the concept of musical leadership and dual role performance. The first section focuses on understanding the essence of musical leadership and dual role performance, exploring how these two concepts intertwine and the dynamics they create on stage. The second section offers a general overview of Barbara Hannigan's artistic identity and career, discussing her unique position in this realm and her evolution as an artist. The third section delves into how Hannigan's art of performance resonates within classical music and how she emerged as a pioneering figure in this domain. In the fourth section, the theoretical and aesthetic approach behind Hannigan's repertoire choices is meticulously dissected. The fifth section evaluates the "Hannigan Phenomenon" from the perspectives of listeners, critics, and young artists, providing an extensive commentary on the impact Hannigan has made in the world of art. Lastly, in the conclusion section, Barbara Hannigan's position and contributions to musical leadership and dual role performance are summarized in light of all these analyses.

On the concept of musical leadership and dual role performance

The connection between musical leadership and dual role performance offers a comprehensive perspective on understanding an artist's authority, creativity, and communication skills on stage. When we examine how both concepts have evolved over time, we can see that this evolution is directly related to the deepening and expansion of musical expression.

The evolution of musical leadership throughout history extends from ancient religious and ceremonial rituals to the intricate structure of modern orchestras and ensembles. In the Middle Ages, the musical leadership of church choirs became visible through a guide or conductor directing a collective group, the choir. However, during the Renaissance and Baroque periods, this form of leadership began to institutionalize. With the emergence of orchestras and ensembles during these periods, musical leadership acquired a more formal structure.

The term musical leadership means directing a musical activity and directing anything in a musical manner. Directing musically pertains to practice. The function and appearance of the musical leader's role have evolved over time in the context of leadership. Initially, the conductor added something to the act of making music that couldn't easily be provided from elsewhere. As a manifestation of leadership, the conductor's role has remained tightly connected to the task at hand throughout its evolution, reinforcing the connection between what leadership is and why it's needed (Jonsson, 2018, p.4-5).

Orchestral conducting is an art beyond privilege, a unique opportunity in both re-creation and embodiment of beauty. Immersing oneself in the intricate dance of creativity and profound emotional resonance is a challenge that's hard to describe in words. Holding the reins of this raw human energy, directing and shaping it into forms that leave lasting impressions for future generations is a unique gift (Maiello, 1996, p.201). The complexity of this art requires skills and talents that span much more than just expertise in technical conducting gestures. In addition to movement skills, deep musical knowledge, a detailed understanding of the score, and excellent auditory skills are among the priorities of this art. Personal traits such as leadership, charisma, and the ability to inspire are also components of the skill set required for orchestral conducting. Hence, the range of talents expected from an orchestra conductor is quite comprehensive (Schonberg, 1968, p.13-14).

Musical leadership plays a key role in the success of a performance. The orchestra conductor or musical director is responsible for guiding the overall interpretation of the piece and ensuring the orchestra plays together and in harmony. The musical leader also controls the performance's tempo, dynamics, and overall expression. Among the leader's roles are coordinating communication among orchestra members and ensuring each musician's performance aligns with the overall interpretation of the piece. Musical performance, on the other hand, is the process by which a piece is presented to the audience. It provides a platform for the interpretation and expression of a piece. In a performance, the technical skills and interpretative talents of musicians come to the fore. It is also the primary means by which the meaning and expression of a musical piece reach the listener.

In the 20th century, the definition of musical leadership expanded from the control of a single conductor to also include leadership roles of individual musicians within the ensemble. Particularly in more democratic structures like chamber music ensembles and jazz groups, each individual had more say and impact on musical expression and interpretation. Concurrently, during the modern era, the roles of conductors and musical leaders began to span a broader spectrum of activities, ranging from not only technical direction but also education, programming, and public relations. It was also during this time that the concept of dual role performance began to develop.

The historical origins of dual role performance date back to the Baroque period when orchestra leaders were typically also instrumentalists. In the 19th century, even as orchestral conducting began to professionalize, many conductors also performed as soloists. For instance, famed composer and pianist Franz Liszt would sometimes perform his compositions as both a pianist and a conductor. In the 20th and 21st centuries, musical performance practice began to liberalize. Artists displayed a trend toward challenging the boundaries of classical music and reevaluating traditional concepts. In this context, dual role performance emerged as a result of artists' desire to express their musical identities and interpretations in a more holistic manner. Theoretically, dual role performance allows the artist to control both the macro (overall structure, orchestration) and micro (individual expression, soloistic performance) levels of a piece. This results in a more holistic performance. It also provides opportunities for artists to adopt innovative and experimental approaches. This shift brought about by the modern era emphasizes that leadership in music is not based solely on technical skills; creativity, vision, communication, and collaboration also play critical roles.

In dual role performances, the two primary roles that converge are showcasing the artist's soloistic talents and orchestral conducting. This allows the artist to experience two different perspectives simultaneously. Such versatility adds richness and depth to the performance. Leading an orchestra while also performing as a soloist offers an array of benefits. The most significant advantage lies in having full control over the piece's interpretation and expression. The soloist is not limited to displaying their talent alone. As a key figure in interpreting a piece, a soloist also directs the orchestra. This capability ensures that the piece is presented with both technical precision and emotional depth.

Balancing the dual role demands a profound understanding of the piece, strong technical skills, and impeccable communication abilities.

In conclusion, the relationship between musical leadership and dual role performance is paramount for comprehending an artist's authority and creativity on stage. Their historical evolution reflects the intensification and broadening of musical expression and performance practices. In the modern era, musical leadership and dual role performance represent a complex skill set focusing on creativity, vision, communication, and collaboration. They offer an opportunity for an artist to address both the technical and emotional facets of a piece simultaneously. Therefore, musical leadership and dual role performance hold critical importance in the evolution and interpretation of the art of music.

A general overview of Barbara Hannigan's artistic identity and career

As a conductor and mentor, the New Scotland-based soprano Barbara Hannigan has appeared on some of the most prestigious stages globally and has consistently pushed the boundaries of creativity since the beginning of her career, often with bold and innovative approaches (McKinley, 2020, p.5). Deeply immersed in her craft, Hannigan has collaborated with renowned figures like Simon Rattle, Sasha Waltz, and Kent Nagano. The late conductor and pianist Reinbert de Leeuw played a significant role in her musical journey. This Canadian artist is recognized for her dedication to contemporary music, having premiered over 85 new works. She has collaborated with luminary composers like Boulez, Zorn, and Ligeti (Hannigan, 2023).



Photo 1. Barbara Hannigan. Credit: Musacchio & Ianniello/Accademia Nazionale di Santa Cecilia (Les illustrations, 2020)

At 17, while studying at a performing arts academy in Toronto, Barbara Hannigan expressed that arriving in Toronto opened an entirely new world for her: "Everything was new to me. Bruckner, Mahler, Ligeti... they were all new experiences. Upon arriving in Toronto, I flocked to concerts featuring both early and modern music. I didn't see modern music as a separate category because I was unfamiliar with it." She has performed as the "Queen of the Night" and in various Handel oratorios. "Yet, my passion for modern music set me apart; I didn't see many around me sharing the same fervor," she commented (Clements, 2019).

Hannigan has become an international icon on the rooted opera stages but is deeply committed to the risks brought by creativity. Although she has lived in Europe (London, Amsterdam, and now Paris) throughout her career, she has

never lost touch with her Canadian roots. Both guided by conductors as a soprano and guiding singers as a conductor, Hannigan skillfully strikes a balance between these roles. This balance and the paradoxical tensions imbue Hannigan's multifaceted artistic identity with a vibrant dynamism (McKinley, 2020, p.5). Barbara Hannigan is recognized as an important representative of contemporary music. The Canadian soprano's career can be defined by her ability as a soloist and conductor. However, limiting Hannigan to these two accomplishments would prevent a full understanding of her artistic depth and breadth.

In March 1998, in Toronto's rendition of Gluck's "Orpheus and Eurydice," an emerging name stood out in the role of Amor with a "fresh tone": Barbara Hannigan. In Opera Atelier's production, Hannigan drew attention with her fittingness for the role. This performance marked the first time Hannigan was mentioned in these pages. The following year, in the Canadian Opera Company's production of Cavalli's "Giasone," Hannigan, playing the roles of Alinda and Cupid, received accolades for both her singing and dancing. Yet, Hannigan's meteoric rise began when she showcased the flexibility and precision of her high soprano voice in modern pieces. In 1999, she became internationally recognized with her role as "Saskia de Vries" in Louis Andriessen's "Writing to Vermeer," premiered in Amsterdam. After this successful performance, she also starred in Claude Vivier's "Kopernikus" in Canada. From the beginning of her career, Hannigan has stood out with her proficiency in both classical and modern repertoire (Clements, 2019).

While Hannigan may have started her career on a conventional path followed by many sopranos, over time she broadened her repertoire to increasingly focus on contemporary and avant-garde works. This strategic choice provided her with the opportunity to collaborate with seminal composers of the 20th and 21st centuries. Especially her renditions of pieces by Ligeti, Dutilleux, and Abrahamsen have significantly boosted her international recognition.



Photo 2. Barbara Hannigan (Gepopo, chief of the secret police), in a production of "The Grand Macabre" by György Ligeti (directed by Àlex Ollé, La Monnaie, 2009). Below, alongside Bernard Villiers (Ruffiack). Credit: Bernd Uhlig.



Photo 3. Barbara Hannigan (Lulu), in a production of Lulu by Alban Berg (directed by Krzysztof Warlikowski, La Monnaie, 2012). Credits: top, Bernd Uhlig; bottom, Bernard Coutant. (Les illustrations, 2020)

While certainly not a diva like Callas, Barbara Hannigan is a unique artist. This Canadian soprano has honed a specialized expertise in some of the most challenging works of our time, urging today's top composers to create operas specifically for her. In 2012, she became globally renowned through her performance in George Benjamin's opera "Written on the Skin" at the Aix Festival. She is also currently considered among the best interpretations of Alban Berg's Lulu (Macia, 2017, p.194). Regarding the character Lulu, Hannigan remarked, "Lulu is a free spirit, the soul of the earth, shining with a brilliance that can be addictive and sometimes painful. I've incorporated her music and words into my life" (Amalric, 2017).

"Crazy Girl Crazy", released as 1 CD and 1 DVD, showcases all her talents. On the album, Barbara Hannigan begins with "Sequenza III", composed by Luciano Berio and lasting eight minutes of screams, whispers and nervous laughter. Then he conducts the excellent Ludwig Orchestra for Berg's orchestral suite from Lulu. In the meantime, he sings two short pieces from Lulu with the perfect technique and instrumental dosage that the best conductors have. Finally, she sings three songs from George Gershwin's musical "Girl Crazy" with the help of composer Bill Elliott, creating a synthesis between the American composer's style and Berg's. Here, too, she sings and directs with the energy and spirit of Broadway (Macia, 2017, p.194).

Canadian soprano Barbara Hannigan, with her vocal talent and exceptional musicianship, shows that she can perform Ligeti's works as comfortably as Mozart arias and that she is also capable of conducting an orchestra. Hannigan stands out with her performance of Ligeti's "Mysteries of the Macabre", which she interprets as conductor, vocalist and actress (Rich, 2016, p.597).

For Barbara Hannigan, new music represents not only a natural talent, but also a deeply felt excitement. During her years of study at the University of Toronto, she discovered her confidence in her own musicianship while performing this music. This confidence allowed her to experience less stress when performing new music compared to standard pieces. At the same time, she observed how the classical repertoire evolves over time and how this evolution can sometimes deviate from the original composer's intentions. Hannigan believes that her interest in new music is driven not only by her personal talent and taste, but also by the social need for such music. It was more than just a career choice for her; it was a deeply felt mission that guided her life (Bernstein, 2020, p.32).

In Western history, music participation has long been stratified based on factors like gender, race, and social class. While Casula (2019) emphasizes this historical perspective, he particularly points out that women have either been excluded from certain musical practices or such practices have been confined to the private sphere (Steiblin, 1995; Green & Ravet, 2005; Fine, 2007; Green, 2007). However, the influence of women in Western art music has remained limited historically. Nevertheless, it should be remembered that women have actively played roles in various musical disciplines. Citron highlights that the works of female composers are now more pronounced, but it takes time for this representation to become more prevalent (Citron, 2000, pp.41).

In this historical context, the position of Barbara Hannigan in the music world is especially noteworthy. With her dual role both as a soprano and as an orchestra conductor, Hannigan challenges gender stereotypes and the perception of orchestral conducting as a traditionally male-dominated field. Orchestral conducting has long been seen as a field dominated by men. In this field, by stepping onto the conductor's podium and breaking the male dominion, Hannigan not only stands against gender norms but also demonstrates how these two contrasting roles can be successfully combined. This is a tangible indicator that the potential and capacity of women in music aren't limited only to certain areas. Furthermore, her leadership style highlights the advantages of empathy and communication in orchestral performance while questioning the prejudices faced by female leaders. Hannigan's repertoire choices and musical interpretations shed light on the evolution of gender norms and expectations by evaluating female characters in works in terms of gender. Moreover, the particular importance she gives to female characters in her repertoire choices and musical interpretations reveals her capacity to assess gender norms and expectations through a critical lens. This approach by Hannigan helps us understand the historical evolution of gender representations in music and why this evolution is so crucial.

On the other hand, the increasing attention to women and feminist topics in musicological studies has enabled the research in this field to expand with a more comprehensive and critical perspective, not solely centered on the male viewpoint. This indicates that musicology is evolving away from the positivist approach it historically possessed, moving towards a more inclusive and diversity-focused direction (Citron, 2000, p.41).

Barbara Hannigan's art of performance and its reflection in classical music

Barbara Hannigan is a performance artist known both for her striking physicality in her performances and her impressive presence on stage. Her ability to play a wide range of roles and to simultaneously sing and conduct an orchestra has made her a unique artist. Hannigan's voice and performance are known for their ability to breathe life into contemporary and modernist works. She has participated in numerous premieres of contemporary compositions and has been an inspiration for many composers. She is also recognized for her ability to perform challenging and experimental roles on stage. Her performances are often filled with physical and dramatic elements. In her words, she "loves to engage with music physically," and she carries this into her stage performances. Costumes, movements, and stage usage are integral parts of her performances. As a conductor, she can communicate her musical interpretations and vision directly to the orchestra. This gives her the ability to create entirely unique and original interpretations of pieces.

In Michel van der Aa's opera "One," Barbara Hannigan performs on stage in her physical form while simultaneously appearing in a video accompanied by her pre-recorded voice. This combination makes it challenging for the audience to distinguish what is a live performance and what is pre-recorded. This unique staging style of Hannigan forces us to question how integrated or separated the voice is from the body. In other words, we can't distinguish whether Hannigan's voice is truly live or is coming as a technological aid. This emphasizes the uniqueness of Hannigan's style of using her body and voice. This performance of Hannigan demonstrates the evolving relationship of the voice with the body, not just as a physical tool but also as an artistic expression medium (Novak, 2011, p.97).

Barbara not only sings with her entire body but also conducts with the same passion. Her holistic understanding of music is evident in her approach to programming and in her perception of music as a living organism (L'Écuyer, 2020, p.14). Barbara Hannigan is a unique performance artist with her multifaceted talents and charisma on stage. Her approach presents classical music performance not just as sound and instruments but as a comprehensive stage art.

Barbara Hannigan's innovations on the stage reflect not only the uniqueness of her performances, but also her willingness to expand the boundaries of classical music and opera. These innovations not only make her one of the leading artists of our time, but also have a significant impact on shaping the future of the art form. Barbara Hannigan's dual role performances on stage - her ability to perform as a conductor and as a soprano - are rare and remarkable in the world of classical music. This unique approach is extremely challenging and impressive, both musically and physically. This unique approach to performance is a testament not only to Hannigan's musical abilities, but also to her physical stamina and discipline, and this unique ability has earned her a well-deserved reputation in the classical music world.

Classical music is often known for certain protocols, roles and expectations. But artists like Barbara Hannigan push these boundaries and go beyond traditional roles. In the conductor-soloist relationship, both roles require distinct challenges and skills. In classical music, a conductor's control over an orchestra relies heavily on visual and aural communication skills. The conductor is in constant communication with both the musicians and the audience. As a soloist, Hannigan utilizes these communication skills by constantly interacting with the orchestra and keeping his performance lively. By combining the roles of conductor and soloist, Hannigan creates a unique dynamic of control and leadership in his interaction with the orchestra. While both roles are important in their own right, the combination creates a different energy on stage. Hannigan's onstage presence, charisma and energy create a deep connection with the audience. This interaction allows him to simultaneously perform as both conductor and soloist.

These dynamics form the basis of Hannigan's approach to combining performance art and classical music, making his onstage experience unique. In every performance, he offers audiences a visual and emotional experience.

Theoretical and aesthetic approach behind Hannigan's repertoire choices

Much of classical music lies in the power of the chosen repertoire and the innovation in interpreting these pieces. Barbara Hannigan, with her repertoire choices and interpretations, is redefining the standards in this field by pushing the boundaries of classical music. Barbara Hannigan is recognized as an expert in modern and contemporary music repertoire. She has performed the works of many important composers of the 20th and 21st centuries, demonstrating extraordinary talent in this field. Her contributions have drawn attention to pieces often overlooked or considered challenging, aiding in their popularization.

Hannigan's repertoire ranges from classical to modern and contemporary works. However, the common point in the works she chooses is that they are usually chosen in a way that emphasizes innovation and difference. In terms of repertoire selection, Hannigan needs to be very selective in the works she chooses for this unique performance; not all works are suitable for this kind of combination. They should combine harmoniously with her vocal color, technique and interpretive ability. In making his repertoire choices, Hannigan considers not only technical difficulty or popularity, but also the depth, meaning and aesthetic value of the work. This is an approach that reflects his vision as an artist and his relationship with music. The works he chooses should be able to offer different emotional and aesthetic experiences to both the listener and himself. The Preparation Process involves memorizing the lyrics and melody as well as mastering the musical details of the piece. Following this preparation, the Rehearsal Process is one of the most critical phases, with Hannigan taking an active role both as the conductor of the orchestra and as the soprano. During the Performance, the culmination of all this preparation, Hannigan takes the stage both as conductor and as a soprano.

Roles like Lulu, Ophélie, and Eurydice have been deeply impactful for Barbara. These characters have become more than mere roles for her; they have influenced her artistic choices and served as guides (L'Écuyer, 2020, p.14). Lulu is a femme fatale from Alban Berg's opera, known for its musical, vocal, and dramatic challenges. Ophélie is a character from Shakespeare's "Hamlet", best known in Ambroise Thomas's opera; her mental breakdown and suicide scenes require both emotional intensity and technical skill. Eurydice is known in Greek mythology as the wife of Orpheus, and her death and Orpheus's rescue attempts have inspired many works.

For Barbara Hannigan, these roles are significant not only because of their technical challenges or vocal requirements but also due to their emotional depths and insights they provide into the human experience. These characters are not limited to performance in Hannigan's artistic journey; they also guide her personal and artistic preferences and approaches. While performing these roles, she challenges her boundaries as an artist, discovers herself, and delves into

the depths these characters offer. This is a common experience in an artistic journey, but for Hannigan, these roles have been particularly defining. Barbara Hannigan is not just a singer or conductor; she is also an artist who interprets classical music innovatively, bringing a fresh breath to it, seeing music and stage as a whole. Her repertoire choices, style of interpretation, and stage performance are tangible reflections of this vision. In each performance, she offers the audience not just a musical experience but also an artistic journey.

The "Hannigan Phenomenon" from the perspective of listeners, critics, and young artists

Barbara Hannigan, one of the most important figures in the world of classical music during this period, created an effect called the "Hannigan Phenomenon". This phenomenon is defined not only by the artist's performances on stage, but also by her influence on listeners, critics and young artists.

For listeners, Hannigan stands out with her innovative interpretations, physical performance, and striking stage presence. After her performances, many listeners discover that classical music is not just a concert hall experience, but can also offer a visual and emotional experience. This leaves a lasting impression on the listeners. Watching an artist perform dual roles as both a soloist and an orchestra conductor is an exciting and impactful experience for the audience. Critics, on the other hand, are usually captivated by Hannigan's performances, praising the depth of her artistry, technical skill, and interpretative ability. However, as with every artist, there have been critical comments about Hannigan. Nonetheless, the majority of critics appreciate her efforts to redefine classical music.

Thomas Morris, the former artistic director of the Ojai Music Festival, detailed Hannigan's contributions during her time as Ojai Music Director in 2019. He noted that during the festival process, Hannigan played many roles, such as director, singer, conductor, and mentor. Yet, despite the demanding nature of these roles, Morris felt that Hannigan only reflected her true artistic identity (Majeau-Bettez, 2020, p.57).

Canadian composer and conductor Gary Kulesha has expressed his impressive opinion about Barbara Hannigan's musicianship and talent. Upon his first encounter with Barbara, Kulesha immediately recognized that despite her young age, she possessed two critical talents sought from a singer in the contemporary music world: the ability to sing notes with crystal clear precision and to count rhythm flawlessly. For some, these might seem like basic skills, but according to Kulesha, very few singers can deliver this level of performance in challenging contemporary music repertoire. This combination is rarely found in young singers. With these comments, Kulesha emphasizes Hannigan's unique position in the industry (Majeau-Bettez, 2020, p.57).

Mary Morrison, who closely followed Barbara Hannigan's career, states that Hannigan's approach to music is extraordinary. According to Morrison's observations, Hannigan does not merely interpret a work; she disappears into it and becomes the work or character herself. This shows that she is not only an interpreter, but also an artist who is completely reborn in the works and characters. Hannigan's deep connection is a unique combination with her musical talents. Her physical discipline and vocal technique are the cornerstones of her performance, especially in challenging roles. Her performance as Lulu, for example, is a testament to this talent. Morrison emphasizes that the voice is unique for every artist, but for Hannigan it is not only unique, but a reflection of her whole being (Majeau-Bettez, 2020, pp.60-61).

In an interview, Hannigan stated about her creative process and performance preparation: "Usually, at some point in the rehearsals, I realize it's best if I don't sing. This isn't a problem for me because I'm used to it. I push myself to explore the theatrical boundaries. Once I reach the desired dramatic intensity, the actor inside me strikes a deal with the singer inside me, allowing my body to move as it should while singing. I then find my balance again. I observe that many people want to sing with a consistently perfect voice and always limit the staging. Whereas I deeply explore the staging and then adjust it accordingly." With these words, she highlights how she balances physical and vocal performances and how she overcomes challenges in this process (Goren, 2021, p.126).

Hannigan has become a source of inspiration for young musicians. Her extraordinary performances and bold approaches on stage inspire young artists to find their own path and present classical music with their own unique interpretations. Hannigan's music and career serve as an example for young artists to push the boundaries of classical music and adopt innovative approaches. Hannigan has taken mentoring and supporting young artists as her mission.

Barbara's commitment to the younger generation of musicians led her to create the mentoring initiative Equilibrium Young Artists in 2017, and in 2020, Barbara created Momentum: our Future Now, an initiative which encourages other leading artists and organisations to support and mentor younger professional musicians (Hannigan. 2023). Equilibrium is an initiative targeting young musicians. This initiative aims to guide musicians in the early stages of their professional careers while also introducing them to a broader musical perspective and collaboration.

In conclusion, Barbara Hannigan's artistic vision and physical discipline make her a unique presence on stage. This demonstrates that she's not just a singer or interpreter but also a living representative of music and characters. This is a journey she pursues both on and off the stage, and through which she has carved a niche for herself.

Conclusion

Barbara Hannigan's approach in classical music not only challenges the boundaries of performance but also confronts the foundational paradigms of how artistic expression, musical leadership, and performing arts in general are perceived. Her extraordinary achievements in both roles as a soprano and a conductor highlight not only her talents but also her vision on how these roles can be integrated.

The synergy she creates on stage by merging both roles illustrates how the traditional structures in classical music can be transformed. This reveals that music is not just a set of technical skills but a living art form that conveys emotional depth, creativity, and communication. Hannigan's unique approach showcases the possibility of adding a different dimension to pieces, exploring their essence and meaning more profoundly.

In his performance art, Hannigan goes beyond traditional interpretations, adding his own unique interpretation of the works and creating a profound impact on the audience. He expands the concept of musical leadership beyond the classical boundaries of the roles of conductor and soloist, a reflection of his deep connection with the works and the orchestra members. As a conductor, his sensitivity and attention to detail express an understanding of the finest details of the works. As a singer, his on-stage presence and voice give the works an emotional depth. At the same time, Hannigan's approach to the soloist as leader reshapes his place and interaction within the orchestra. This represents a departure from the basic paradigms of how leadership is understood in classical music performance.

Furthermore, Barbara Hannigan's career can be seen as an example of challenging and reshaping gender norms and expanding women's roles in music. Her artistry has the potential to illuminate the problems and opportunities for women's position in the world of music and plays an important role in the fight for gender equality. Her artistic approaches make a valuable contribution to the literature on the place of gender representation in music and form the basis for research in this field.

However, this is not just a result of Hannigan's unparalleled talent. It's also indicative of the era we live in, suggesting that classical music can evolve, adapt, and progress. Hannigan's approach emphasizes that classical music isn't only about celebrating the past but also has the potential to shape the future, a process made possible by the innovative visions of artists.

Moreover, the depth and sensitivity in Hannigan's performance reveal how personal and emotional her connection with the pieces is. This is a consequence of the profound connection she establishes with both orchestra members and listeners. The precision and meticulousness she exhibits as a conductor signify an understanding down to the tiniest nuances of the compositions. As a singer, her presence on stage and her voice imbue the works with a unique emotional depth. This approach underscores that performance is not merely technical perfection but also an artistic expression and emotional connection.

In conclusion, Barbara Hannigan's dual role in classical music showcases that art is an ever-evolving, dynamic process and demonstrates how traditions can be revisited and transformed over time. Her innovative stance illustrates that classical music is not just a heritage to be preserved and celebrated but is also an art form that can constantly be redefined and expanded. Hannigan proves how modern classical music can interact not just with the past but also the future, and how this interaction can be molded by an artist's vision, creativity, and innovation. This should serve as a significant inspiration not only for Hannigan but also for other artists shaping the future of classical music.

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