

**2009-2010  
MANHATTAN SCHOOL OF MUSIC  
ORCHESTRA HANDBOOK**

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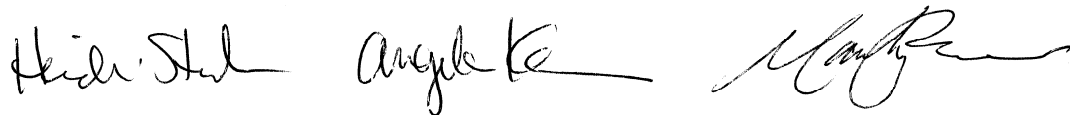
**\*\* PLEASE FEEL FREE, AT ANY TIME AND FOR ANY REASON, TO  
CONTACT THE ORCHESTRA OPERATIONS STAFF. WE WANT TO HEAR  
YOU, ANSWER YOUR QUESTIONS AND SUPPORT YOU DURING YOUR  
STUDIES HERE AT MSM \*\***

Welcome to Manhattan School of Music's 2009-2010 Orchestra Department Handbook. Please take the time to read it if you are new to MSM or re-read if you are a returning student.

All the information you will need to make your orchestral experience at MSM positive, problem free and great fun, is in this handbook!

This year we welcome our guest conductors Mei-Ann Chen, Justin DiCioccio, Philippe Entremont, Paul Gemignani, David Hoose, John Nelson, Lauren Pillot, Giovanni Reggioli, H. Robert Reynolds and Kent Tritle. Resident conductor, David Gilbert, will lead our Composers' Orchestra Concerts as well as Philharmonia. Director of Choral Activities, Kent Tritle, will conduct the Mozart Requiem and Visiting Artist and Advisor in Orchestral Studies, Kenneth Kiesler, will lead three performances throughout the year, including a Symphony concert at the Cathedral Church of St. John the Divine. We are looking forward to a very exciting year!

Please keep in mind that our office is here to support you in dealing with the details of playing in rehearsals and concerts, and in negotiating all of the rules and regulations which help organize our lives as students, musicians, and teachers.



Heidi Stubner    Angela Karschney    Manly Romero

The MSM orchestras provide orchestral instrumentalists with the opportunity to participate in public performances. The orchestras perform standard repertoire as well as 20th- & 21st- century symphonic literature, opera, premieres of new works by student composers, chamber music and works for jazz orchestra.

**There are six MSM orchestras:**

- *Symphony Orchestra*
- *Philharmonia Orchestra*
- *Chamber Sinfonia*
- *Opera Orchestra*
- *Composers' Orchestra*
- *Jazz Philharmonic Orchestra*

Descriptions of the MSM orchestras:

- *Symphony Orchestra and Philharmonia Orchestra*

Both of these orchestras work with internationally acclaimed guest conductors and perform more standard symphonic repertoire.

- *Chamber Sinfonia*

This orchestra offers an exclusive fellowship between students who are enrolled in the Orchestral Performance (OP) degree program, the Pinchas Zukerman Performance Program, and those ranked highest in the orchestral placement auditions. Membership in this orchestra and the Orpheus Institute is determined by audition results. Priority is given to Orchestral Performance (OP) majors.

Chamber Sinfonia's repertoire is comprised of works for string ensemble, chamber orchestra and occasionally larger symphonic works.

**Orpheus Institute:** Orchestral Performance (OP) majors work with members of the Orpheus Chamber Orchestra. MSM students are coached and trained to rehearse and perform without a conductor.

- *Opera Orchestra*

This orchestra is part of an internationally celebrated opera program, which has been praised by the *New York Times*. There are two fully staged productions each year, spanning the classical and contemporary repertoire.

- *Jazz Philharmonic Orchestra*

This ensemble performs original orchestral jazz compositions. The style of playing blends jazz, classical, and other contemporary musical approaches. This orchestra is nationally ranked and has been the recipient of numerous Downbeat Awards.

- *Composers' Orchestra*

This orchestra reads and performs new works by MSM composition students. This tradition at MSM goes back twenty-five years; the orchestra has premiered over 150 new works. Musicians in this orchestra have the opportunity to significantly develop and work on their reading, listening and performance skills as they experience music of our time.



**JOHN C. BORDEN AUDITORIUM AND**

## **ADES PERFORMANCE SPACE**

Manhattan School of Music is proud to present its main concert venue, John C. Borden Auditorium. The hall is beautifully appointed in the tradition of New York Art Deco and was fully renovated during the summer of 1993 in preparation for the School's 75th anniversary. It is equipped to present opera productions, symphony orchestra concerts, chamber recitals and jazz concerts.

The Alan M. and Joan Taub Ades Performance Space is a multi-faceted space used for orchestral rehearsals, opera workshops, musical theater, chamber music and jazz performances. As well, it boasts a floating floor for dance.

**All individuals, while using these venues, should be mindful of the following rules:**

- When you are rehearsing or performing in one of these venues, you must follow the instructions of the Production Staff.
- Borden and Ades are *open one half hour prior to rehearsal for warm-up*. You may not play in the dressing room/basement areas during rehearsal or performance. Any noise in the dressing room/basement areas can be heard onstage.
- All equipment needs or requests (such as for chairs or music stands) must be made through the stage manager or stage technicians. Please ***do not attempt*** to get your own equipment.
- ***No food of any kind*** is allowed onstage or in the house of either venue, except in designated areas. ***Water is allowed***, provided it is JUST water. ***No carbonated or flavored water, no glass, no mugs and no HOT beverages.***

**WATER POLICY HAS BEEN CHANGED TO OUR “ECO FRIENDLY POLICY”, THE NEW POLICY IS THAT ONLY WATER IS ALLOWED IN ANY SCREW TOP CONTAINER**

**(ABSOLUTELY NO HOT BEVERAGE CONTAINERS)**

**These policies are strictly enforced!**

**EMERGENCY EVACUATION PROCEDURES**

## **JOHN C. BORDEN AUDITORIUM**

1. Upon hearing the evacuation alarm and/or an announcement over the PA system, all performers should immediately depart via the nearest exit.
2. Performers with instruments are instructed to leave instruments on or near their seat where the walkway will not be impeded. This policy will apply to all instruments, regardless of size.
3. Exit routes for performers as follows:
  - Stage right: through Andersen hallway to Broadway.
  - Stage left: Cross in front of the Stage and exit through Andersen hallway to Broadway
  - Backstage right: down stairs to loading dock.
  - Backstage left: down stairs, through basement to loading dock.

## **ADES PERFORMANCE SPACE**

1. Upon hearing the evacuation alarm and/or an announcement from MSM staff, all performers should immediately depart via the nearest exit.
2. Performers with instruments are instructed to leave their instruments on or near the seat where the walkway will not be impeded. This policy will apply to all instruments, regardless of size.
3. Exit routes for performers as follows:
  - Main theater doors: located on the southwest side of the room, exit these doors and follow the hallway to exit the building by walking through the Claremont Avenue doors
  - Pantry doors: located on the northwest side of the room, exit these doors into the Anderson passageway, turn right and continue out of the dormitory lobby and onto the street at 134 Claremont Avenue
  - Northeast door: located at the northeast corner of the room, exit these doors and take the stairwell to the basement. Once in the basement, follow the exit signs to go out onto Broadway next to the parking garage.

## **REHEARSAL AND CONCERT PROTOCOL**

## REHEARSAL PROTOCOL

It is expected that all musicians will be in their seats and ready to tune **five (5) minutes BEFORE** the beginning of each rehearsal. Your grade *will* be impacted if you arrive after the five minute call time.

- **DON'T BE LATE!** – It is disrespectful to the conductor, your colleagues and is not professional.
- Prepare to remain seated for a long period of time (i.e. avoid leaving the rehearsal; use the restroom before rehearsal or at the break)
- **BREAKS:**
  - 3 hour rehearsals – 20 minutes*
  - 2-1/2 hour rehearsals - 15 minutes*
  - 2 hour rehearsals – 10 minutes*

YOU are responsible for keeping track of the break time. Return promptly and be ready to play immediately at the end of each break. Find the location of the clock and note the possible time difference from your timepiece.

- Bring *what is required for the rehearsal* (instrument, auxiliary instruments, other equipment you may need, music, pencil, tuner, mute). These are all essential to being a professional musician. *There is no excuse not to have the basics!*
- *Be responsible* for learning and knowing your part for the **FIRST rehearsal**.
- If needed, bring your music to your teacher for guidance. Take the time to learn about the music and composer you are playing. It's part of becoming a professional musician.
- *Respect* the conductor's decisions and leadership, and listen to what he/she has to say. This is how you gain much of your knowledge as a team player.
- *Address the conductor* as "Maestro" (man), or "Maestra" (woman).
- Always address questions through *your section leader*. It is their job to ask the conductor. If your question can wait, please hold it until the break.
- To build a strong MSM community for yourself, be kind to and supportive of everyone.

## CONCERT PROTOCOL

**All personnel are expected to be at the concert hall at the start of all concerts, regardless of program order.**

To present our performances in the most professional way, the following procedures will be employed:

- The call for *arrival before every performance is 15 minutes*. You must check in with the Orchestra Manager; if you do not *you WILL be marked late and your grade will be affected!*
- The stage lights will be set at its full concert level when the house opens to the public. You should be *in your seat five (5) minutes in advance* of the advertised concert time.
- If your chair or stand needs to be replaced, or you need a stand light, you **MUST** inform Operations staff no later than five minutes before start of concert. Needs communicated later than that may not be addressed until intermission.
- When the performance is ready to begin, the house (audience) lights will be lowered and a Production Crew member will stand at each side of the stage, holding up one hand as a signal for the orchestra to become quiet. After a 'go' from Stage Management the Concertmaster enters the stage. After tuning, the conductor enters the stage and the house lights go down to concert level.
- When the Concertmaster enters and tunes the orchestra, she/he will generally ask for two A's from the Principal Oboe; the first A is for the winds and brass, the second A is for the strings.
- **The orchestra tunes to A= 440.**
- In the event that there is a stage change requiring you to move from your seat, please go offstage completely and quickly. If you are not required to move (i.e., remain onstage), *refrain from talking during the stage change*.
- In order to fully acknowledge the audience's appreciation of the orchestra at the end of a work, *please turn to face the audience and smile when you stand up*. Downstage players (first violins and celli) may find it most practical to turn one-quarters towards the audience.
- **Talking, putting away music/equipment or entering/leaving the stage during applause is regarded as a sign of deep disrespect to your audience and is prohibited.**

## CONCERT DRESS CODE

**\*\*\* PLEASE READ THIS CAREFULLY!! \*\*\***

The orchestra maintains a professional dress code for all public performances. The following dress code is in effect on stage and in the public areas of the concert hall, from 30 minutes prior to the performance through the end of the performance. Any deviations from the dress code will be announced and posted in advance of the performance.

### MEN:

**Well-pressed Black Tuxedo**

**Clean long sleeve white shirt**

**Black bow tie**

**Solid black socks**

**Polished black shoes**

### WOMEN:

**Long sleeve black blouse or formal top**

**Mid-calf or long black skirt or dress pants**

**Mid-calf or long black dress**

**Black socks or stockings/nylons**

**Black closed toed shoes**

No colorful scarves or colorful hair ornaments. A *small black purse* may be brought on stage and leaned against the upstage leg of the chair (i.e., away from the audience; nothing hanging from the back of the chair).

It is your responsibility to obtain the proper concert attire. If you cannot afford a new tuxedo or other concert wear, the Orchestra Operations Office will help you find locations in NYC that sell affordable clothing.

**\*\*\* *Violations of dress code policy* include anything straying from the above listed requirements and could result in your *dismissal from a concert and your grade being lowered.*\*\*\***

## THE EVELYN SHARP PERFORMANCE LIBRARY

### OBTAINING MUSIC

Music and practice parts are ready ten days prior to first rehearsal, when possible. Folders and practice parts may be signed out from the Performance Library during posted open hours as follows:

- 1) *Winds, Brass, Percussion, Harp, Keyboards:*  
Each player may sign out her/his own folder.
- 2) *Strings:*
  - a. Outside stand players may sign out folders.
  - b. Inside stand players may sign out practice parts. Practice parts may be signed out at any time until the performance.
  - c. If you would like practice parts placed in your student mail folder you may sign up on the list posted on the Orchestra Board (located on the 2<sup>nd</sup> Floor) a week before the first rehearsal for the appropriate cycle.

### **RESPONSIBILITY FOR FOLDERS AND MUSIC**

1. Everyone but inside string players: If you haven't signed out your folder before the first rehearsal, the music is automatically signed out to you at the first rehearsal, whether you take it with you or not. From the first rehearsal on, *the folder and the music it contains are entirely your responsibility*. After each rehearsal, a librarian will collect any folders left on stands and distribute them 30 minutes prior to the next rehearsal. Folders so left should be considered "safe," however, *the folders and the music they contain still remain your responsibility*.
2. Responsibility for your folder, the music it contains, and/or practice parts rests entirely with you, **without exception** (i.e., if you loan the part to someone else and she/he loses it, *you* will be responsible for paying the fine for its replacement.)
3. If you are absent, you must ensure that your folder and the music it contains is present at the rehearsal. ***Do not*** assume that the Performance Library holds extra copies of your part. For example, if you are sick and you get a substitute, *you* are responsible for transferring your music to the substitute in time for rehearsal. It's a good idea to always bring practice parts to rehearsal, in order to mark in any changes.

### **MARKING PARTS**

***Only use pencil!*** Preferably #2, HB or softer. ***Do not*** scribble, mark with pen, tape, glue, staple, or cut parts (see Fines and Fees). Practice parts may be unstapled but must be turned in after use.

### **RETURN OF PARTS**

1. Leave your folder and the music it contains on your stand at the end of the last performance. ***Do not take the folder with you after the performance!***
2. ***Practice parts are due the Monday following the performance.*** Leave them on your stand to be collected *or*, return them to the Performance Library. The ***entire*** part must be returned.

3. *If the Performance Library is closed*, you may slip practice parts and late folders under the door. Items so returned are considered checked in by the performance library when it next opens.
4. *Your part is late if*: Folders are not left onstage after the final performance and practice parts are not returned by the Monday following the performance. At this point, fees will begin to accrue.

### AUDITION EXCERPTS

1. The Evelyn Sharp Performance Library will supply you with every orchestra excerpt required for Manhattan School of Music Orchestral Placement Auditions.
2. *Audition Excerpts* and lists are sent to students *via e-mail as attachments in PDF format*. You must download the file and print it; if you are unable to do so for whatever reason, you must contact Manly Romero immediately. By default, excerpts are sent to your msnyc.edu account.
3. It is imperative that you *add the performance librarian's e-mail address to your email address list*, so that messages from the Performance Library reach you. Excerpts are also available for auditions outside of Manhattan School of Music. Excerpt requests can be made via e-mail to Manly Romero, or you may fill out a form in the performance library.

### FINES AND FEES

*Heavily Marked Part*: (i.e., marked with sketches, phone numbers, scribbles, markings with pen): \$5

*Mutilated Part*: (cut with scissors, etc.):

MSM owned: **current list price plus \$5 handling fee**

Rental Part: Approx. \$15-\$30

*Late Return of Printed Music*: 25¢ per day per part, for up to one week.

*Late Return of Practice Part*: 25¢ per day (all music for one concert comprises one Practice Part)

*Lost Items*: One week after due date, items are considered Lost and carry the following fees in lieu of late fees:

*Lost Folder*: \$7

*Lost Practice Part*: \$5

*Lost MSM-owned Part*: current list price plus \$5 handling fee

*Lost Rental Part*: Approx. \$15-\$30

## ORCHESTRAL PLACEMENT AUDITIONS

If you are enrolled in one of the following programs full-time, you are required to play in an orchestra every semester.

- Bachelor's Degree
- Master's Degree

- Orchestral Performance Program
- Pinchas Zukerman Performance Program

At the beginning of each semester, students must take an orchestral placement audition. *Auditions are performed behind a screen.* Non-majors who would like to play in an orchestra are also required to take a placement audition and may be placed in an orchestra at the discretion of the Orchestra Operations Office. **Students will not get credit for orchestra without auditioning.**

If a situation arises that causes you to miss your audition you **MUST** notify the Orchestra Operations Office immediately! You will be required to take a make-up audition and will be placed in an orchestra at the adjudicating panel's discretion, based on your reason for the missed audition.

### **ORCHESTRA ASSIGNMENTS**

Orchestra placement (*not* including string principals) within the orchestra is determined by rank. Highest ranking students will be placed in Chamber Sinfonia, followed by Symphony and then Philharmonia.

There are *three (3) exceptions* to this policy:

1. All incoming freshman string players are automatically placed in Philharmonia;
2. All Orchestral Performance (OP) majors are automatically placed in Chamber Sinfonia in addition to Symphony;
3. All Zukerman Program students are automatically placed in Chamber Sinfonia.

No student will play in over four (4) concert cycles per semester unless special arrangements are made with the Orchestra Office.

### **SEATING**

The following criteria are used to determine seating within the orchestras throughout the semester:

1. **Student's audition score**
2. **Faculty's ranking of the repertoire and specific parts programmed that semester**
3. **The number of orchestral students in the student's instrument group**
4. **The number of available parts for that instrument group**
5. **The level of performance experience of the student**

*Seating assignments and rehearsal information* are posted on the *Orchestra Board on the 2nd floor*, around the corner from the elevators. You are responsible for obtaining your assignment and for all information posted there.

Any change of seating is at the discretion of the conductor or the Orchestra Operations Office. *If you are not performing up to MSM standards, your seat may be moved.*

Alternates may be assigned to each orchestra and used as substitute and auxiliary players, as well as in some reading sessions.

All positions are open for re-audition at the beginning of each semester.

Excerpt lists are e-mailed at least one month prior to the next audition and are also available in the Performance Library. *It is your responsibility to obtain the excerpts for the audition.*

**\*\*\* If you do not see your name listed on a roster, it is your responsibility to ask the Orchestra Operations Office about your status \*\*\***

### **STRING PRINCIPALS**

String principal players are assigned at the beginning of each semester to each concert cycle. All principal players are required to attend a leadership seminar at the beginning of each semester and lead sectionals throughout the semester if necessary.

**Principal Selection Process:** 10 violins, 5 violas, 5 celli and 5 basses are asked to participate in a second round immediately following the first round of auditions. These auditions are unscreened and principal players are chosen from this round. Excerpts for the second round can be found with all other audition materials and can be obtained from the Performance Library.

### **2009- 2010 ORCHESTRA ASSIGNMENTS**

If you are assigned to **Chamber Sinfonia**, you will play in one or more of the following groups:

1. Chamber Sinfonia concerts

If you are assigned to **Symphony**, you will play in one or more of the following groups:

1. Symphony concerts (including Composers' Orchestra and Reading)
2. Fall Chamber Winds
3. Fall Opera Orchestra

If you are assigned to **Philharmonia**, you will play in one or more of the following groups:

1. Philharmonia concerts (including Composers' Orchestra and Reading)
2. Spring Wind Ensemble
3. Spring Opera Orchestra
4. Fall and Spring Jazz Philharmonic Orchestra and Readings

Some students may not be needed in all of the above assignments due to instrumentation constraints. ***DO NOT assume*** you are released from a concert series until the roster is posted on the Orchestra Board.

REMINDER: All OP majors are assigned to both Chamber Sinfonia and Symphony

**\*\*\*If a situation arises which puts you in conflict with a concert series, you MUST speak with the Orchestra Manager and the Director of Performance Operations immediately. Failing to do so will impact your grade\*\*\***

## **ATTENDANCE**

**\*\*\* Please read these policies carefully!\*\*\***

- It is **mandatory** to *attend and be punctual* to **ALL** assigned services and contribute your full participation (including if you are a sub for someone else).
- You are expected to learn and play the assigned music to the best of your ability.
- It is **mandatory** to be *in your seat five (5) minutes before* each service. You must be prepared to perform, listen to announcements, follow instructions of the conductor or rehearsal coordinator and tune. If you are not in your seat five minutes before the rehearsal time you will be marked late and your grade will be affected.
- The Orchestra Office has tried to mirror standard professional practices within the attendance policies to help with your training for a career as a professional musician.

Take responsibility for getting yourself to a rehearsal or concert on time. You are part of a community which works together to achieve the highest performance standards. Showing up, being on time (or early) shows respect to yourself, your colleagues and the conductor.

## **LATENESS, GRADING POLICIES AND PROCEDURES**

**\*\*\* Promptness is a sign of professionalism.  
Arriving early for a performance is essential\*\*\***

### **CONSEQUENCES OF BEING LATE**

- **Your grade is lowered**
- **Your credibility is affected**
- **Your scholarship may be jeopardized**

### **WHAT TO DO IF YOU ARE LATE:**

- You **must call Angela Karschney IMMEDIATELY**, explaining why you are late.
- You have up to 30 days after a rehearsal/concert or by the end of the semester (whichever comes first) to **hand in documentation (Release Form)** explaining your lateness. Your grade will be lowered automatically if you do not do so.

### **WHAT TO DO IF YOU ARE ABSENT:**

- You **must speak with Angela Karschney** as soon as a conflict arises. **Do not wait** until the last minute as this will affect your grade.
- If the absence is for a **gig or audition** you must hand in documentation (Release Form) **two weeks in advance** of the absence explaining the reason for your request.

- If the absence was *due to illness or emergency* you have *up to 30 days* after a rehearsal/concert or by the end of the semester (whichever comes first) to hand in documentation (Release Form) explaining your absence.
- Wind players need to find their own substitute and ensure the substitute has music regardless of the reason for the absence.

## GRADING

**UNEXCUSED LATE = You are not in your seat five (5) minutes before start time or after a break or intermission!**

- First Late: Freebie! (no impact on your grade)  
EXCEPTION: If the first late is for a reading, dress rehearsal or concert, grade drops one step (A to A-)
- Second Late and beyond (Regular Rehearsal): Grade drops one step (A to A-)
- Second Late and beyond (Dress Rehearsal, Reading, Concert, Sound Check): Grade drops one full letter (A to B)

**UNEXCUSED ABSENCE = Not allowed!**

- NO freebies!
- Absence (Regular Rehearsal): Grade drops one full letter(A to B)
- Absence (Dress Rehearsal, Reading, Concert, Sound Check): Grade drops two full letter grades (A to C)

## MAKE-UPS/GRADE HELP

Your grade can be raised in the following way: by being a substitute or playing an additional concert series. **If you are subbing for grade help you must be on time. You will not receive credit if you are late or absent.**

- Sub (Regular Rehearsal): Grade raises 1 step(A- to A)
- Sub (Reading, Concert): Grade raises 1 full letter(B to A)

## **OTHER**

- Students are *not permitted absences* for any reason without significant and proper documentation (see Angela Karschney for details).
- Students are *required to make up* any missed concert series they have been assigned to play.
- *All orchestral students are required to attend a general orchestra meeting* at the beginning of each semester. *If absent* from this meeting, your grade will automatically drop one full step(A to B, or B- to C-)
- Students who have *special circumstances* are advised to communicate with the Orchestra Operations Office, who are here to help. If you have an outside problem that is affecting your attendance, let us know.

Absences may be considered and excused at the discretion of Angela Karschney and Heidi Stubner.

- A student who needs *to request an excused absence* or needs to alter his/her assignment must discuss this with Angela Karschney and Heidi Stubner. This *request must be made two (2) weeks in advance* of the first rehearsal of a concert series. A decision will be made accordingly.

### **POSSIBLE STUDENT CONCERNS AND RESPONSES**

In all cases, you must submit your request in writing by filling out Release Form. In all cases (except for medical emergencies) you must submit your request at least 2 weeks before the start of the affected concert series.

#### **Problem: I have a professional performance engagement.**

Response: Musicians are expected to be at all rehearsals. Requests for excused absences will be considered only if they are made two weeks in advance and in rare circumstances will be approved. Musicians may not miss a concert, dress rehearsal, or reading. Documentation must be submitted with release request; acceptable documentation is a letter of engagement or contract from the organization, listing the dates of engagement. This must be presented on the ensemble's official letterhead. All wind, brass, and percussion players are responsible to find a substitute musician for their absence and the sub must confirm with the Orchestra Manager. The musician finding a substitute must ensure the substitute will have music at the rehearsal. **If a player does not find a substitute musician and still misses the rehearsal, the student's grade will drop an entire letter grade.**

#### **Problem: I have an audition for a professional organization.**

Response: Musicians are expected to be at all rehearsals. Requests for excused absences will be considered only if made two weeks in advance and in rare circumstances will be approved. Musicians may not miss a concert, dress rehearsal, or reading. Documentation must be submitted with release request. This documentation may be a copy of the letter from the prospective employer inviting the student to participate in their audition process or a similar letter listing the student's official audition time. This letter must be presented to the Orchestra Operations Office on the organization's official letterhead. All wind, brass, and percussion players are responsible to find a substitute musician for their absence and the sub must confirm with the Orchestra Manager. The

musician finding a substitute must ensure the substitute will have music at the rehearsal. **If a player does not find a substitute musician and still misses the rehearsal, the student's grade will drop an entire letter grade.**

**Problem: I maintain a regular teaching schedule.**

Response: You should arrange your teaching schedule so that it does not conflict with orchestra services. You will not be excused from any services for this reason.

**Problem: I have a lesson and it is the only time my teacher is available.**

Response: You should arrange your lessons so they do not conflict with orchestra services. If there is a problem make sure your teacher is aware you have an orchestra rehearsal and discuss alternatives. You will not be excused from any services for this reason.

**Problem: I have to go to work.**

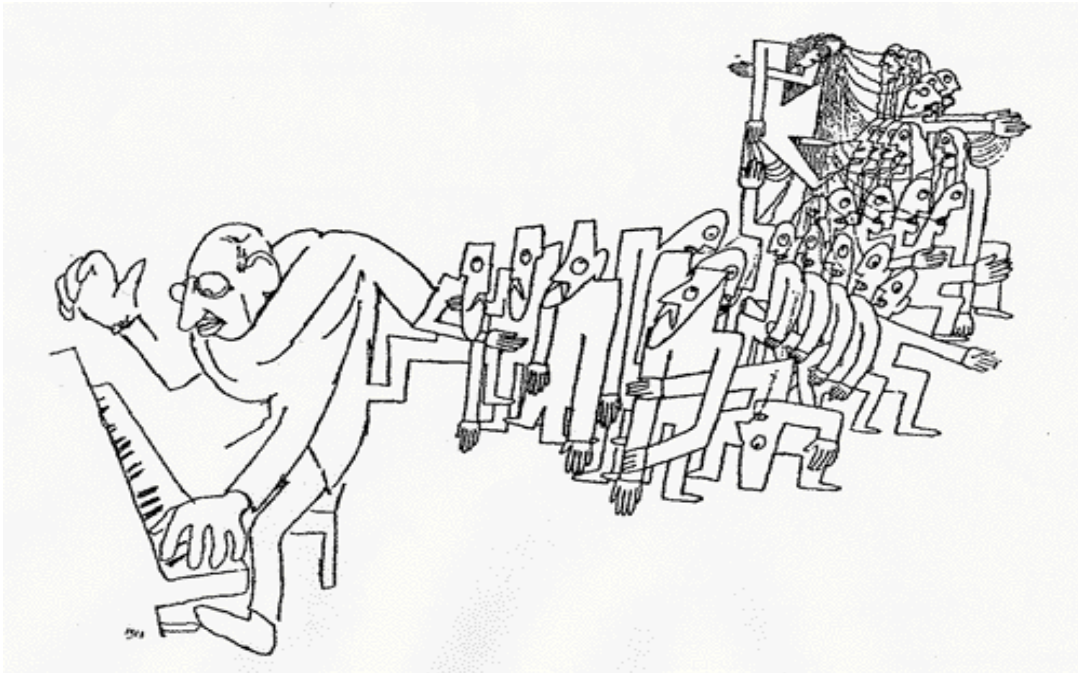
Response: You should arrange your work schedule so that it does not conflict with orchestra services. You will not be excused from any services for this reason.

**Problem: I am sick and can't come to school.**

Response: If you are ill, you must call and leave a message at extension 4503 before 9:00 am for morning rehearsals and before 5:00 pm for evening rehearsals. A member of the Orchestra Operations Office will return your call to discuss the matter. When you recover, you must fill out a release request form with the Orchestra Operations Office within 30 days following the absence or by the end of the semester, whichever comes first. All wind, brass, and percussion players are required to find a substitute musician and ensure their substitute has music for the rehearsal. **If a player does not find a substitute musician and still misses the rehearsal or their substitute does not have music, the student's grade will drop an entire letter grade.** An approved physician must document long-term medical releases. The Dean of Students must approve any release requesting a student's absence for more than six rehearsals per semester otherwise it will not be honored by the Orchestra Operations Office.

**Problem: I have an emergency.**

Response: Call and leave a message at extension 4503 before the rehearsal begins, find a substitute if you are a wind, brass, or percussion player, and ensure your music folder will be at rehearsal. **If a player does not find a substitute musician and still misses the rehearsal, the student's grade will drop an entire letter grade.** When you are able; fill out a release request form with the Orchestra Operations Office. The Dean of Students must approve any release requesting a student's absence for more than six rehearsals per semester.



## ***ABOUT OUR MSM CONDUCTORS.....***

### **KENNETH KIESLER – Visiting Artist and Advisor in Orchestral Studies**

Kenneth Kiesler is one of the prominent conductors of his generation, and one of the world's most sought-after mentors to conductors. He was a frequent guest conductor at MSM from 2003 through 2006, and this is his third year as Visiting Artist and Advisor in Orchestral Studies. He leads three concerts at MSM each season: one each MSM orchestra, and he oversees the programming and repertoire for MSM orchestras.

Maestro Kiesler continues to be Director of Orchestras and Professor of Conducting at the University of Michigan, a post he has held since 1995. He is founder and director of the highly regarded leadership and conducting program, Conductors Retreat at Medomak, and Conductor Laureate of the Illinois Symphony Orchestra where, as Music Director from 1980 to 2000, he founded the Illinois Symphony Chorus and Illinois Chamber Orchestra. Since the summer of 2006, at the invitation of Music Director Pinchas Zukerman, Kiesler has been Director of the Conductors Programme of Canada's National Arts Centre. He is also Director of the Vendome Academy of Orchestral Conducting, at the Ensemble Orchestral de Paris, John Nelson, Music Director.

Kiesler has conducted the National Symphony at the Kennedy Center, the Chicago Symphony, the orchestras of Utah, Detroit, New Jersey, Florida, Indianapolis, Memphis, San Diego, Albany, Virginia, Omaha, Fresno, Long Beach, Long Island, Portland, Jerusalem, Haifa, Osaka, Puerto Rico, Daejeon and Pusan in Korea, the New Symphony Orchestra in Bulgaria, Hang Zhou in China, and at the festivals of Meadowbrook, Skaneateles, Sewanee, Breckenridge, and Aspen.

Mr. Kiesler was an honored participant in the Leonard Bernstein American Conductors Program, and conducted the Ensemble Intercontemporain in sessions with Pierre Boulez during the Centenary Year at Carnegie Hall. At the 1986 Stokowski Competition, he was awarded the Silver Medal by Maurice Abravanel. He received the 1988 Helen M. Thompson Award presented by the American Symphony Orchestra League to the outstanding American Music Director under the age of 35.

His teachers include Carlo Maria Giulini, Fiora Contino, Julius Herford, Erich Leinsdorf, John Nelson, and James Wimer. He is included in Jeannine Wagar's book, Conductors in Conversation: Fifteen Contemporary Conductors Discuss Their Lives and Profession and Shostakovich Reconsidered by Allan Ho.

Kenneth Kiesler is also a trained wilderness guide and occasionally leads expeditions in the wilderness areas of Maine.

### **DAVID GILBERT – Resident Conductor**

David Gilbert is the Resident Conductor of the Manhattan School of Music. Since 1975 he has also served as Music Director and Conductor of the Greenwich Symphony. Maestro Gilbert is acclaimed for his dynamic performances with orchestras throughout the United States, the Far East and Europe. Born to a family of musicians, he received his Bachelor's and Master's Degrees from the Eastman School of Music, and won first prize in the 1970 Dimitri Mitropoulos International Conducting Competition. Assistant conductor of the New York Philharmonic from 1970 to 1979, he was principal conductor of the American Ballet Theatre from 1971 to 1975.

From 1980 to 1982, at China's invitation, David Gilbert served as principal guest conductor of the Beijing Central Philharmonic. The first American musician to hold a position of prominence in China, Mr. Gilbert was instrumental in rebuilding that nation's major symphonic orchestra.

His compositions for chamber ensemble, orchestra, and opera include his "Concerto for Trombone, Brass and Orchestra," "Ballade Concertante for Tuba and Orchestra," and "Phoenix Madrigal" for flute and strings.

Mr. Gilbert is also Music Director of the Bergen (NJ) Philharmonic and the Senior Concert Orchestra of New York. He resides in Nutley, New Jersey, with his wife and three children.

## **KENT TRITLE - Director of Choral Activities**

Kent Tritle, one of America's leading choral conductors and organists, was appointed Director of Choral Activities at Manhattan School of Music in August 2008. Founder and Music Director of Sacred Music in a Sacred Space, the acclaimed concert series now entering its twentieth season at the Church of St. Ignatius Loyola in New York City, he has conducted the Choir and Orchestra of St. Ignatius Loyola in a broad repertoire of sacred works, from Renaissance masses and oratorio masterworks to contemporary premieres.

In January 2006, Mr. Tritle was appointed Music Director for the Oratorio Society of New York, whose three seasons of concerts at Carnegie Hall under him have garnered critical acclaim from the *New York Times*. Last summer the OSNY Chorus and Orchestra joined with students of the Liszt Academy under his direction at the new Music Palace in Budapest, Hungary, for a performance of Honegger's *Le Roi David*.

In February 2008 Kent Tritle was appointed Music Director of Musica Sacra, conducting last season's critically acclaimed performances of Handel's *Messiah* and Bach's *Mass in B Minor* at Carnegie Hall, and Orff's *Carmina burana*, with a world premiere by Alessandro Cadario, at Jazz at Lincoln Center's Rose Theater.

As Director of Music Ministries at St. Ignatius Loyola, Mr. Tritle oversees a program that produces more than 400 services with music a year. He was artistic consultant on the design and installation of the church's four-manual, 68-stop mechanical action organ, dedicated in 1993. It again drew national attention in July 2007 in a program of organ concertos for the American Guild of Organists conducted by Mr. Tritle.

From 1996 to 2004, Mr. Tritle was Music Director of the Emmy-nominated Dessoff Choirs, winners of the ASCAP/Chorus America award for adventurous programming of contemporary music. Under his direction the Dessoff Choirs performed with the Cleveland Orchestra, New York Philharmonic, San Francisco Symphony, American Symphony Orchestra, and Czech Philharmonic, as well as in a "Live from Lincoln Center" broadcast of Mozart's *Requiem*. Mr. Tritle has prepared choruses for conductors Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, Robert Spano, Gerard Schwarz, Vladimir Spivakov, Nicholas McGegan, Leon Botstein, and Dennis Russell Davies. Among the soloists with whom he has collaborated are singers Renée Fleming, Jessye Norman, Hei-Kyung Hong, Marilyn Horne, Susanne Mentzer, Susan Graham, and Sherrill Milnes; cellist Yo-Yo Ma; pianist André Previn; and actor Tony Randall.

Kent Tritle is also Organist of the New York Philharmonic, with whom he was recently soloist in Saint-Saëns' *Organ Symphony*. He has appeared often as a guest artist with the Chamber Music Society of Lincoln Center and performed regularly in Europe as a recitalist in venues including the Leipzig Gewandhaus, the Zurich Tonhalle, the Church of St. Sulpice in Paris, King's College, Cambridge, and Westminster Abbey.

With the Philharmonic he has recorded Brahms's *Ein Deutsches Requiem*, Britten's *War Requiem*, and Henze's *Symphony No. 9*, all conducted by Kurt Masur, as well as the Grammy-nominated *Sweeney Todd*, conducted by Andrew Litton. His recent CD with the Choir of St. Ignatius Loyola, *Wondrous Love*, has been heralded by the *American Record Guide*, the *Choral Journal*, and the *American Organist*. For Universal Classics, he produced *Glorious Pipes*, a compendium of great organ music.

Mr. Tritle holds degrees in organ performance and choral conducting from Juilliard, where he has been on the faculty since 1996.

## ***ABOUT OUR GUEST CONDUCTORS.....***

### **MEI-ANN CHEN**

The first woman to win the Malko International Conductors Competition (2005), Mei-Ann Chen is one of America's most exciting and promising young conductors. Having recently concluded a highly successful tenure as Assistant Conductor of the Atlanta Symphony, she has accepted a one-year appointment as Assistant Conductor of the Baltimore Symphony, beginning in the fall of 2009. Ms. Chen's guest conducting appearances include all the principal Danish orchestras, the Atlanta Symphony, Bournemouth Symphony, Eugene Symphony, Honolulu Symphony, Lexington Philharmonic, Norwegian Radio Orchestra, Oregon Symphony, Princeton Symphony, Rochester Philharmonic, Seattle Symphony, Taiwan National Symphony, Toledo Symphony, and the Trondheim Symphony. Awarded the 2007 Taki Concordia Fellowship, she appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado Symphony, and Florida Orchestra.

During the 2009–10 season, Mei-Ann Chen will make debuts with the Alabama Symphony, Chicago Sinfonietta, Fort Worth Symphony, Kalamazoo Symphony, Memphis Symphony, and Toronto Symphony, as well as return engagements with the Atlanta Symphony and Taiwan National Symphony.

A native of Taiwan, Mei-Ann Chen has lived in the United States since 1989. She holds Master's degrees in both conducting and violin from the New England Conservatory and a DMA in conducting from the University of Michigan, where she studied with Kenneth Kiesler. Ms. Chen was a participant in the National Conducting Institute in Washington, D.C. and the American Academy of Conducting in Aspen. During her five-year tenure as Music Director of the Portland Youth Philharmonic in Oregon, she led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming, and was honored with a Young Audiences Sunburst Award for her contribution to music education.

### **JOHN NELSON**

The distinguished American conductor John Nelson is one of the world's most versatile and accomplished conductors, highly regarded for his interpretations of large Romantic works, his vibrant Mozart and Haydn, and his devotion to new music. Born in Costa Rica, John Nelson studied at the Juilliard School, where he was awarded the Irving Berlin Prize in conducting. Formerly Music Director of the Indianapolis Symphony, the Opera Theatre of St. Louis, and Caramoor Music Festival, as well as principal guest conductor of the Orchestre National de Lyon and artistic adviser to the Nashville and Louisville Orchestras, he is presently Directeur Musicale Honoraire of the Ensemble orchestral de Paris.

Maestro Nelson has appeared with the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, and the orchestras of Boston, Chicago, Cleveland, Pittsburgh, and San Francisco. In England he has conducted the London Symphony, the Philharmonia, the Royal Philharmonic, the Halle, the Bournemouth Symphony, and the Scottish National Orchestra. He has been engaged by the Leipzig Gewandhaus, the Dresden Staatskapelle, and the Radio Orchestras of Hamburg, Munich, and Berlin, as well as the Suisse Romande in Geneva, the Academia di Santa Cecilia in Rome, and the Maggio Musicale in Florence, among other major European orchestras. Mr. Nelson has also conducted the New Japan Philharmonic, the Hong Kong and Shanghai Philharmonics, and the Sydney Symphony.

Mr. Nelson's Metropolitan Opera debut in 1974, when he replaced an ill Rafael Kubelik on sudden notice in Berlioz's *Les Troyens*, led to both his European debut at the Geneva Grand Theatre and French debut at the Berlioz Festival, catapulting him into the limelight. He has since conducted opera in major companies around the world.

Renowned for his interpretation of the great sacred choral literature, John Nelson founded the nonprofit organization Soli Deo Gloria in 1993 to promote great sacred works in our time. His love of choral music

brought him to the Atlanta Symphony following Robert Shaw's death to conduct the Brahms German Requiem, Beethoven's Missa Solemnis, and Mendelssohn's Elijah.

In addition to his many recordings with his orchestra and EMI, he has recorded with SONY, Deutsche Gramophone, Decca, BMG, and Erato, among others. His awards include a Grammy for Handel's Semele and a Diapason d'Or de l'annee for Berlioz's Beatrice and Benedict. A recording of the complete Beethoven Symphonies and of Mozart's Symphonies Nos. 31, 39, 40, and 41 was recently released on the Ambrosie label.

Recent engagements include performances of Der Freischutz and Damnation of Faust at the Geneva Opera, Les Troyens at the Stuttgart Staatstheater and the Netherlands Opera, and concerts with the Sydney Symphony, Singapore Symphony, and Hong Kong Philharmonic

## **ROBERT REYNOLDS**

H. Robert Reynolds is the Principal Conductor of the Wind Ensemble at the University of Southern California; this appointment followed his retirement, after 26 years, from the School of Music of the University of Michigan where he served as the Henry F. Thurnau Professor of Music, Director of University Bands and Director of the Division of Instrumental Studies. In addition, he has been the Conductor and Musical Advisor of the Detroit Chamber Winds and Strings, for the past 25 years. He has conducted recordings for Koch International, Pro Arte, Caprice, and Deutsche Grammophon. He has also conducted in many of the major concert halls of Europe and the United States including: the premiere of an opera for La Scala Opera (Milan, Italy), the Maggio Musicale (Florence, Italy), the Tonhalle (Zurich, Switzerland), the Concertgebouw (Amsterdam, Holland), Carnegie Hall and Lincoln Center (New York), Orchestra Hall (Chicago), Kennedy Center (Washington, D. C.), Powell Symphony Hall (St. Louis), Disney Concert Hall (Los Angeles), and the Academy of Music (Philadelphia). He has won the praise of many important composers including: William Bolcom, Leslie Bassett, Aaron Copland, John Corigliano, Henryk Gorecki, Gyorgy Ligeti, Darius Milhaud, Bernard Rands, Gunther Schuller, and Karlheinz Stockhausen.

Robert Reynolds holds degrees from the University of Michigan where he was the conducting student of Elizabeth Green and is Past President of several important musical organizations including CBDNA. He has received the highest national awards from many distinguished musical associations as well as a "Special Tribute" from the Legislature of the State of Michigan. He is currently the conductor of the Tangelwood Institute Wind Ensemble and has been a featured conductor/lecturer at numerous worldwide conferences and festivals. Many of his former students now hold major conducting positions at leading colleges, universities and conservatories.

# 2009-2010 CALENDAR

## IF YOU ARE ASSIGNED TO CHAMBER SINFONIA

### **Chamber Sinfonia 1**

Kenneth Kiesler, *Conductor*

Peter Fancovic, *Piano*

MOZART Symphony No. 31 in D Major, K. 297 ("Paris")

MENDELSSOHN Piano Concerto No. 1 in G Minor, op. 25

STRAVINSKY *Pulcinella*

#### **Rehearsals:**

Wednesday, September 23	9:30am- 12:30pm	
Friday, September 25	9:30am- 12:30pm	(Sectionals)
Monday, September 28	7:30pm-10:00pm	
Tuesday, September 29	7:00pm- 9:30pm	
Wednesday, September 30	9:30am- 12:30pm	
Thursday, October 1	7:00pm- 10:00pm	

#### **Dress Rehearsal:**

Friday, October 2 9:30am- 12:30pm

#### **Concert:**

Friday, October 2 7:30pm

### **Chamber Sinfonia 2**

Orpheus Institute @ MSM

Brandon George, *Flute*

C. P. E. BACH Flute Concerto in D Minor, Wq22

Other works TBD by Orpheus Institute Members

#### **Planning Meetings:**

Friday, September 11	10:00am- 12:00pm
Wednesday, September 16	10:00am- 12:00pm
Monday, September 21	10:00am- 12:00pm
Monday, October 5	10:00pm- 12:00pm

#### **Rehearsals:**

Monday, October 19	9:30am- 12:30pm
Tuesday, October 20	7:00pm- 9:30pm
Wednesday, October 21	9:30am- 12:30pm
Thursday, October 22	7:00pm- 9:30pm
Friday, October 23	9:30am- 12:30pm
Monday, October 26	9:30am- 12:30pm
Tuesday, October 27	7:00pm- 9:30pm
Wednesday, October 28	9:30am- 12:30pm
Thursday, October 29	7:00pm- 9:30pm
Friday, October 30	9:30am- 12:30pm
Monday, November 2	9:30am- 12:30pm
Tuesday, November 3	7:00pm- 9:30pm

Wednesday, November 4 9:30am- 12:30pm  
Thursday, November 5 7:00pm- 9:30pm  
**Dress Rehearsal:**  
Friday, November 6 9:30am- 12:30pm  
**Concert:**  
Friday, November 6 7:30pm

### **Chamber Sinfonia 3 w/ Symphonic Chorus**

Kent Tritle, *Music Director*  
MOZART Requiem, K. 626

#### **Rehearsals:**

Monday, November 9 9:30am- 11:00am  
Tuesday, November 10 7:00pm- 9:30pm  
Wednesday, November 11 9:30am- 12:30pm  
Thursday, November 12 7:00pm- 10:00pm

#### **Dress Rehearsal:**

Friday, November 13 9:30am- 12:30pm

#### **Concert:**

Friday, November 13 7:30pm

### **Chamber Sinfonia 4 (Musical Theatre Workshop)**

Paul Gemignani, *Conductor*  
Songs for women by Stephen Sondheim  
With Leading Ladies of Broadway

#### **Rehearsals:**

Monday, January 11 9:30am- 12:30pm  
Tuesday, January 12 7:00pm- 9:30pm  
Wednesday, January 13 9:30am- 12:30pm  
Thursday, January 14 7:00pm- 9:30pm  
Friday, January 15 9:30am- 12:30pm

#### **Dress Rehearsal:**

Monday, January 18 9:30am- 12:30pm

#### **Concert:**

Monday, January 18 7:30pm

### **Chamber Sinfonia 5**

David Hoose, *Conductor*  
Justin Doute, *Marimba*  
TBD (Koch Competition Winner), *Piano*  
EMMANUEL SÉJOURNÉ Concerto for Marimba and String Orchestra  
HARBISON Piano Concerto  
BEETHOVEN Symphony No. 2 in D Major, op. 36

**Rehearsals:**

Wednesday, February 10	9:30am- 12:30pm	
Friday, February 12	9:30am- 12:30pm	(Sectionals)
Monday, February 15	9:30am- 12:30pm	
Tuesday, February 16	7:00pm- 9:30pm	
Wednesday, February 17	9:30am- 12:30pm	
Thursday, February 18	7:00pm- 10:00pm	

**Dress Rehearsal:**

Friday, February 19	9:30am- 12:30pm
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**Concert:**

Friday, February 19	7:30pm
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## IF YOU ARE ASSIGNED TO SYMPHONY

### **Symphony 1**

John Nelson, *Conductor*

MESSIAEN *Les Offrandes oubliées*

DEBUSSY *La Mer*

BEETHOVEN *Symphony No. 3 in E-flat Major, op. 55 ("Eroica")*

#### **Rehearsals:**

Wednesday, October 7	9:30am- 12:30pm	
Thursday, October 8	7:00pm- 9:30pm	(Sectionals)
Friday, October 9	9:30am- 12:30pm	
Monday, October 12	9:30am- 12:30pm	
Tuesday, October 13	7:00pm- 9:30pm	
Wednesday, October 14	9:30am- 12:30pm	
Thursday, October 15	7:00pm- 9:30pm	

#### **Dress Rehearsal:**

Friday, October 16	9:30am- 12:30pm
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#### **Concert:**

Friday, October 16	7:30pm
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### **Chamber Winds**

Michael Parloff, *Conductor*

RICHARD STRAUSS *Serenade, op. 7*

MICHAEL TORKE *July*

VILLA-LOBOS *Sextour mystique*

BERNARD *Divertissement in F Major, op. 36*

#### **Rehearsals:**

Tuesday, November 10	7:00pm- 10:00pm
Thursday, November 12	7:00pm- 10:00pm
Tuesday, November 17	7:00pm- 10:00pm
Thursday, November 19	7:00pm- 10:00pm

#### **Dress Rehearsal:**

Friday, November 20	9:30am- 12:30pm
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#### **Concert:**

Friday, November 20	7:30pm
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### **Opera Orchestra 1**

Laurent Pillot, *Conductor*

FAURÉ *Pénélope*

#### **Rehearsals:**

Monday, November 16	9:30am- 12:30pm
Wednesday, November 18	9:30am- 12:30pm
Friday, November 20	9:30am- 12:30pm
Monday, November 30	9:30am- 12:30pm

Wednesday, December 2 9:30am- 12:30pm  
Friday, December 4 9:30am- 12:30pm

**Dress Rehearsals:**

Sunday, December 6 7:00pm- 10:00pm  
Monday, December 7 7:00pm- 10:00pm

**Performances:**

Wednesday, December 9 7:30pm  
Friday, December 11 7:30pm  
Saturday, December 12 2:30pm

**Symphony 2**

Philippe Entremont, *Conductor*

Heather Johnson, *Mezzo-Soprano*

BERLIOZ Overture to *Le Corsaire*

BERLIOZ *Les Nuits d'été*

RAVEL Suites No. 1 and No. 2 from *Daphnis et Chloé*

**Rehearsals:**

Wednesday, January 20 9:30am- 12:30pm  
Thursday, January 21 7:00pm- 9:30pm (Sectionals)  
Friday, January 22 9:30am- 12:30pm  
Sunday, January 24 6:00pm- 9:00pm  
Monday, January 25 9:30am- 12:30pm  
Tuesday, January 26 7:00pm- 9:30pm  
Wednesday, January 27 9:30am- 12:30pm

**Dress Rehearsal:**

Thursday, January 28 5:30pm- 6:30pm

**Concert:**

Thursday, January 28 7:30pm

**Readings with TBD MSM Student Piano Soloists:**

Philippe Entremont, *Conductor*

MOZART Piano Concerto No. 9 in E-flat Major, K. 271

MOZART Piano Concerto No. 20 in D Minor, K. 466

MOZART Piano Concerto No. 17 in G Major, K. 453

MOZART Piano Concerto No. 21 in C Major, K. 467

Sunday, January 24 6:00pm

Friday, January 29 7:30pm

**Symphony Composers' Concert**

David Gilbert, *Conductor*

Works by MSM Student Composers

**Rehearsals:**

Monday, February 8 9:30am- 12:30pm

Tuesday, February 9 7:00pm- 10:00pm  
Wednesday, February 10 9:30am- 12:30pm  
Thursday, February 11 7:00pm- 10:00pm  
**Dress Rehearsal:**  
Friday, February 12 9:30am- 12:30pm  
**Concert:**  
Friday, February 12 7:30pm

### **Symphony 3**

Kenneth Kiesler, *Conductor*

MAHLER Symphony No. 2 in C Minor (“Resurrection”)

#### **Rehearsals:**

Monday, March 15 9:30am- 12:30pm  
Tuesday, March 16 7:00pm- 9:30pm  
Wednesday, March 17 9:30am- 12:30pm  
Thursday, March 18 7:00pm- 9:30pm  
Sunday, March 21 6:00pm- 9:00pm  
Monday, March 22 9:30am- 12:30pm  
Tuesday, March 23 7:00pm- 10:00pm

#### **Dress Rehearsal:**

Wednesday, March 24 6:00pm-10:00pm  
Thursday, March 25 1:00pm-2:30pm

#### **Concert at St. John the Divine:**

Thursday, March 25 7:30pm

### **Opera Orchestra 2**

Giovanni Reggioli, *Conductor*

MOZART Le Nozze Di Figaro (The Marriage of Figaro)

#### **Rehearsals:**

Monday, April 12 9:30am- 12:30pm  
Wednesday, April 14 9:30am- 12:30pm  
Friday, April 16 9:30am- 12:30pm  
Monday, April 19 9:30am- 12:30pm  
Wednesday, April 21 9:30am- 12:30pm  
Friday, April 23 9:30am- 12:30pm

#### **Dress Rehearsals:**

Sunday, April 25 7:00pm- 10:00pm  
Monday, April 26 7:00pm- 10:00pm

#### **Performances:**

Wednesday, April 28 7:30pm  
Friday, April 30 7:30pm  
Sunday, May 2 2:30pm

## IF YOU ARE ASSIGNED TO PHILHARMONIA

### **Philharmonia 1**

Mei-Ann Chen, *Conductor*

Jin-Woo Lee, *Violin*

OFFENBACH Overture to *Orpheus in the Underworld*

BARTÓK Violin Concerto No. 2

DVOŘÁK Symphony No. 8 in G Major, op. 88

#### **Rehearsals:**

Monday, September 14	9:30am- 12:30pm	
Wednesday, September 16	9:30am- 12:30pm	
Thursday, September 17	7:00pm- 9:30pm	(Sectionals)
Friday, September 18	9:30am- 12:30pm	
Monday, September 21	9:30am- 12:30pm	
Tuesday, September 22	7:00pm- 9:30pm	
Wednesday, September 23	9:30am- 12:30pm	
Thursday, September 24	7:00pm- 10:00pm	

#### **Dress Rehearsal:**

Friday, September 25 9:30am- 12:30pm

#### **Concert:**

Friday, September 25 7:30pm

### **Jazz Philharmonic 1**

Justin DiCioccio, *Conductor*

Joe Lovano, *Saxophone*

EDDIE SAUTER *Focus*

ROBERT GRAETTINGER (Arr. Stan Kenton) *City of Glass*

#### **Rehearsals:**

Wednesday, September 30	9:30am-12:30pm
Thursday, October 1	7:00pm- 10:00pm
Friday, October 2	9:30am- 12:30pm
Monday, October 5	9:30am- 12:30pm
Tuesday, October 6	7:00pm- 10:00pm
Wednesday, October 7	9:30am- 12:30pm

#### **Dress Rehearsal:**

Thursday, October 8 7:00pm- 10:00pm

#### **Concert:**

Friday, October 9 7:30pm

#### **Jazz Phil Readings**

Wednesday, December 2 9:30am- 12:30pm

Friday, December 4 9:30am- 12:30pm

## **Philharmonia 2**

David Gilbert, *Conductor*

Jeanine De Bique, *Soprano*

STRAVINSKY *The Song of the Nightingale*

JOHN CARTER *Cantata*

CHAUSSON *Symphony in B-flat Major, op. 20*

### **Rehearsals:**

Monday, October 19	9:30am- 12:30pm	
Tuesday, October 20	7:00pm- 9:30pm	(Sectionals)
Wednesday, October 21	9:30am- 12:30pm	
Friday, October 23	9:30am- 12:30pm	
Monday, October 26	9:30am- 12:30pm	
Tuesday, October 27	7:00pm- 9:30pm	
Wednesday, October 28	9:30am- 12:30pm	
Thursday, October 29	7:00pm- 10:00pm	

### **Dress Rehearsal:**

Friday, October 30	9:30am- 12:30pm
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### **Concert:**

Friday, October 30	7:30pm
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## **Philharmonia 3**

Kenneth Kiesler, *Conductor*

David Aaron Carpenter, *Viola* (2001 Naumburg Competition Winner)

BRAHMS *Academic Festival Overture*

SCHULLER *Viola Concerto*

MUSSORGSKY *Pictures at an Exhibition*

### **Rehearsals:**

Monday, January 25	9:30am- 12:30pm	
Tuesday, January 26	7:00pm- 9:30pm	(Sectionals)
Wednesday, January 27	9:30am- 12:30pm	
Friday, January 29	9:30am- 12:30pm	
Monday, February 1	9:30am- 12:30pm	
Tuesday, February 2	7:00pm- 9:30pm	
Wednesday, February 3	9:30am- 12:30pm	
Thursday, February 4	7:00pm- 10:00pm	

### **Dress Rehearsal:**

Friday, February 5	9:30am- 12:30pm
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### **Concert:**

Friday, February 5	7:30pm
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## Wind Ensemble

H. Robert Reynolds, *Conductor*

DUKAS *Fanfare* from *La Péri*

STEVEN BRYANT *The Logic of All My Dreams* from *Alchemy in Silent Spaces*

HINDEMITH *Symphony in B-flat*

DAVID DZUBAY *Celebratory Fanfare*

GOUNOD *Petite Symphonie* for Nine Wind Instruments

HOLST *Suite No. 1 in E-flat*

DONALD GRANTHAM *J'ai été au bal*

### Rehearsals:

Monday, February 15 9:30am- 12:30pm

Wednesday, February 17 9:30am- 12:30pm

Friday, February 19 9:30am- 12:30pm

Monday, February 22 9:30am- 12:30pm

Tuesday, February 23 7:00pm- 9:30pm

Wednesday, February 24 9:30am- 12:30pm

Thursday, February 25 7:00pm- 10:00pm

### Dress Rehearsal:

Friday, February 26 9:30am- 12:30pm

### Concert:

Friday, February 26 7:30pm

## Jazz Philharmonic 2

Justin DiCioccio, *Conductor*

Jane Monheit, *Vocalist*

### Rehearsals:

Monday, March 15 9:30am- 12:30pm

Tuesday, March 16 7:00pm- 10:00pm

Wednesday, March 17 9:30am- 12:30pm

Thursday, March 18 7:00pm- 10:00pm

Friday, March 19 9:30am- 12:30pm

Monday, March 22 9:30am- 12:30pm

### Dress Rehearsal:

Tuesday, March 23 7:00pm- 10:00pm

### Concert:

Wednesday, March 24 7:30pm

### Jazz Phil Readings

Wednesday, April 21 9:30am- 12:30pm

Friday, April 23 9:30am- 12:30pm

## **Philharmonia Composers' Concert**

David Gilbert, *Conductor*

Works by MSM Student Composers

### **Rehearsals:**

Thursday, March 25                    7:00pm- 10:00pm

Friday, March 26                    9:30am- 12:30pm

Monday, March 29                    9:30am- 12:30pm

Tuesday, March 30                    7:00pm- 10:00pm

### **Dress Rehearsal:**

Wednesday, March 31                9:30am- 12:30pm

### **Concert:**

Thursday, April 1                    7:30pm

### **Composers' Concert Reading**

Monday, April 5                    9:30am- 12:30pm

## **Opera Orchestra 2**

Giovanni Reggioli, *Conductor*

MOZART Le Nozze Di Figaro (The Marriage of Figaro)

### **Rehearsals:**

Monday, April 12                    9:30am- 12:30pm

Wednesday, April 14                9:30am- 12:30pm

Friday, April 16                    9:30am- 12:30pm

Monday, April 19                    9:30am- 12:30pm

Wednesday, April 21                9:30am- 12:30pm

Friday, April 23                    9:30am- 12:30pm

### **Dress Rehearsals:**

Sunday, April 25                    7:00pm- 10:00pm

Monday, April 26                    7:00pm- 10:00pm

### **Performances:**

Wednesday, April 28                7:30pm

# IMPORTANT NAMES AND PHONE NUMBERS

**David Geber**

Dean of the Faculty for Instrumental Performance

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**Kenneth Kiesler**

Visiting Artist and Advisor in Orchestral Studies

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**David Gilbert**

Resident Conductor

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**Heidi Stubner**

Director of Performance Operations

917-493-4557 - Room 203

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**Angela Karschney**

Orchestra Manager

917-493-4503 - Room 202

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**Dr. Manly Romero**

Performance Librarian

917- 493- 4510 – Evelyn Sharp Performance Library

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**Abby Fennessy**

Associate to Performance Operations and Orchestral Performance

917-493-4547

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**Orchestra Hotline**

Rehearsal information 24 hours a day

212-749-2802, ext. 7912

## **ATTENDANCE AND GRADING QUICK TIPS**

- ***Be in your seat 5 minutes before any rehearsal begins!***
- ***If you want to be excused from a rehearsal for any reason your Release Request must be turned in TWO WEEKS before the first rehearsal of the applicable cycle!***
- ***If you are sick or there is an emergency you must CALL the Orchestra Manager at extension 4503 BEFORE rehearsal begins!***
- ***Communicate with the Orchestra Office!  
We are here to support you!***