

Graduate Program in Orchestral Performance

**Student Handbook
2017-2018**

Manhattan School of Music

Table of Contents

Introduction to the Graduate Program in Orchestral Performance
Program History
Orchestral Performance Programs of Study

APPLIED LESSONS

Your Teacher
 Program Faculty
Change of Teacher
Attendance Policy
Professional Leave

TECHNICAL STANDARDS

REQUIREMENTS

Ensembles
 Orchestra
 Chamber Music
Orchestral Performance Program Core
Mock Auditions
Orchestral Repertoire Coaching Classes
Visiting Orchestra Master Classes
Juries

Dear Students of the 2017-2018 Orchestral Performance Program,

It is with great pleasure that I welcome you to the Graduate Program in Orchestral Performance at Manhattan School of Music. This program is designed for you, the young professional musician and offers the advanced training necessary to win and sustain a successful and fulfilling orchestral career.

Whether you are a student new to MSM, a student new to the program or a return program student, the 2017-2018 academic year promises to be a year of exceptional opportunities for your artistic growth. You will have inspiring interactions with your principal teacher, performance coaches and guest conductors.

This handbook has been assembled in order to summarize the policies, procedures and opportunities that apply to you as a student in the OP Program. Please read it carefully and keep it for reference throughout the year.

I wish you a wonderful year!

Nolan Robertson
Dean of Performance Operations

Program History

In 1991, Manhattan School of Music inaugurated the Graduate Program in Orchestral Performance, the first accredited degree program of its kind in the United States. The program seeks to produce polished musicians of the highest artistic caliber, who are prepared intensively in the orchestral repertoire for careers as symphonic players. Students are trained to participate fully in both performance and other nonmusical aspects of life in the modern orchestra, such as orchestra governance, artistic planning, community engagement, and audience development.

The Graduate Program in Orchestral Performance (1) recognizes that the art of orchestral playing is a skill in itself; (2) maintains that a career as a member of a symphony orchestra or other large ensemble is as desirable and, potentially, as artistically rewarding as a career as a solo performer; and (3) offers specific training vehicles and curricula to fulfill these objectives.

Orchestral Performance Programs of Study

Students enrolled in the Orchestral Performance Program have the option of one of two tracks of study. They are as listed below:

- Master of Music in Orchestral Performance
- Professional Studies Certificate in Orchestral Performance

The master of music degree consists of a total of 53 credits in the core curriculum as defined in the Manhattan School of Music catalog plus 8 credits of electives (including 2 semesters of concert attendance). There is a two-year residency requirement. Students who have not placed out of the prerequisites for the program will be required to take those courses in

addition to other course requirements for the master's degree. Any 2000-level graduate course prerequisite, however, qualifies as an elective.

The professional studies certificate is specifically designed for the doctoral-level student who wishes to further his/her studies in a more concentrated fashion. There is a minimum of 24 credits required for completion of the certificate. Generally the course work includes Musician as an Educator in addition to all Orchestral Performance Program music performance courses and one semester of concert attendance. This is a one-year program of study.

Your Teacher

Your teacher is among the most vital sources in helping you to make career decisions, both large and small. As in any relationship, issues may arise which require discussion and/or resolution. You are encouraged to discuss problems as they occur directly with your teacher. Unresolved issues and/or the sense that you cannot discuss problems with your teacher need to be addressed with the department chair or the Provost.

You are entitled to and required to have twenty-eight one-hour private lessons with your major teacher in the course of the school year. Some teachers give these lessons each week. Others, given the nature of other performance and teaching commitments, offer two-hour lessons and/or lessons at differing intervals. Others still have teaching associates or substitutes to give lessons at times when they are unable to do so. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons, or have a problem with the frequency of your lessons, notify the department chair.

Orchestral Performance Program Faculty

VIOLIN

Glenn Dicterow, *former concertmaster*, New York Philharmonic
Lisa Kim, *assistant principal second violin*, New York Philharmonic

VIOLA

Karen Dreyfus, *former associate artist*, New York Philharmonic, Orpheus Chamber Orchestra
Craig Mumm, *associate principal violist*, Metropolitan Opera Orchestra

CELLO

Alan Stepansky, *former associate principal cello*, New York Philharmonic
Qiang Tu, *cello*, New York Philharmonic

BASS

Timothy Cobb, *principal bass*, New York Philharmonic
Orin O'Brien, *bass*, New York Philharmonic

FLUTE

Robert Langevin, *principal flute*, New York Philharmonic

OBOE

Robert Botti, *oboe*, New York Philharmonic
Stephen Taylor, *principal oboe*, Orchestra of St. Luke's; co-principal oboe,
Orpheus Chamber Orchestra
Liang Wang, *principal oboe*, New York Philharmonic

CLARINET

Anthony McGill, *principal clarinet*, New York Philharmonic
Pascual Martinez-Forteza, *second clarinet*, New York Philharmonic

BASSOON

Kim Laskowski, *associate principal bassoon*, New York Philharmonic
Judith Leclair, *principal bassoon*, New York Philharmonic
Frank Morelli, *principal bassoon*, Orpheus Chamber Orchestra; American Composers' Orchestra
Roger Nye, *bassoon*, New York Philharmonic
William Short, *principal Bassoon*, Metropolitan Opera Orchestra

HORN

Michelle Read Baker, *horn*, Metropolitan Opera Orchestra
Richard Deane, *associate principal horn*, New York Philharmonic
Javier Gándara, *horn*, Metropolitan Opera Orchestra
Allen Spanjer, *horn*, New York Philharmonic

T R U M P E T

Ethan Bendorf, *second trumpet*, New York Philharmonic

Mark Gould, *former principal trumpet*, Metropolitan Opera Orchestra

Billy R. Hunter, Jr, *principal trumpet*, Metropolitan Opera Orchestra and *assistant principal trumpet*, Grant Park Symphony Orchestra

David Krauss, *principal trumpet*, Metropolitan Opera Orchestra

Tom E. Smith, *fourth/utility trumpet*, New York Philharmonic

T R O M B O N E

Per Brevig, *former principal trombone*, Metropolitan Opera Orchestra

David Finlayson, *second trombone*, New York Philharmonic

Stephen Norrell, *bass trombone*, Metropolitan Opera Orchestra

Colin Williams, *associate principal trombone*, New York Philharmonic

T U B A

Kyle Turner, *principal tuba*, American Symphony Orchestra and the Orchestra of St. Luke's

H A R P

Mariko Ankaru, *associate principal harp*, Metropolitan Opera Orchestra

Susan Jolles, *harpist*, NY Chamber Symphony; American Composers Orchestra

P E R C U S S I O N

Christopher Lamb, *principal percussionist*, New York Philharmonic

Duncan Patton, *principal timpanist*, Metropolitan Opera Orchestra

Change of Teacher

Students may request a change of teacher. This is an important decision to be thought over carefully and thoroughly. Student decisions to change teachers are often the result of miscommunication or lack of communication with the current teacher. You are therefore encouraged to discuss the matter with your teacher and/or with the departmental chair and the Dean of Students. If you wish to change teachers you must obtain a Change of Teacher Request Form from the Provost's office. Complete instructions are on the form. School policy prohibits any action against a student by a former teacher.

Attendance Policy

Private lessons constitute the core performance study for every student. If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. In cases of documented illness or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness, non-emergency reasons. Any student who has two consecutive unexcused absences in his or her private lessons will be required to see the Dean of Students before lessons may resume.

Professional Leave

No student may be absent from the school for professional engagements unless permission for such absence is granted by the Dean of Students well in advance of all such engagements. Students who wish to pursue a professional opportunity over several days must apply for a professional leave, using the form available in the Dean of Students office. Typically the professional leave may not extend for more than two weeks.

Technical Standards

In order to maintain the integrity of the educational process at Manhattan School of Music, the school has developed a set of criteria for entrance to, and graduation from all the degree programs offered at MSM. These standards include a combination of both technical and musical skills and they are the result of consultation with faculty, administration and professionals throughout our musical community.

All Orchestral Performance students admitted to Manhattan School of Music will have demonstrated the highest level of playing in their instrument group with the overall focus on their ability to perform orchestral excerpts with great technical and artistic proficiency.

The Evaluation of Technical Standards at Juries

An annual jury is conducted to allow the faculty to assess the growth and progress of each student in all the above areas. All standards are judged in relation to the student's degree program and level of study.

Each year at MSM, students are required to present specific repertoire at their juries (all contained in this handbook) so that at the end of their degree program they will have demonstrated that they have attained the necessary skills for graduation.

Requirements

OP students have the following performance-related program requirements:

OP Program Core, Orchestra, Chamber Music, Mock Auditions, Orchestral Repertoire Coaching Classes, Master Classes, and year-end Juries: OP majors are required to participate in each of these activities as described in detail in this handbook

Concert Attendance: Please note that there is required concert attendance for all students in all programs of study. This is a requirement for graduation and must be completed in successive semesters. If one is registered for this credit in a given semester and the requirement is not fulfilled during that semester, the student receives an 'F' on his/her transcript.

Ensembles

Orchestra

Program students play in two orchestras: Manhattan School of Music Symphony or Philharmonia, based on placement audition, and Chamber Sinfonia, an orchestra designed for Orchestral Performance majors. Other performance opportunities are offered in Jazz Philharmonic Orchestra, opera orchestra, and composers' orchestra, as assigned by the Orchestra Manager.

Chamber Music

Program students, with the exception of harp students and double bass students, are required to perform in chamber music. Please see the Chamber Music Office for more information.

OP Program Core

1 credit per semester

Attendance is required for repertoire classes, master classes and mock auditions and special performances.

Requirements of program:

- a) Attend all rep readings
2 per semester for winds, brass, percussion
- b) Attend all mock auditions
2 per semester for PS and 2nd year Masters
1 in Fall semester and 2 in Spring semester for 1st year Masters
- c) Attend and participate in all master classes for each instrument 2 per year
- d) Attend all rep classes
6 per semester for strings, winds and low brass
8 per semester for horns and trumpets
6 violin studio classes
- e) Special Performances:
Participate in 1 offsite performance per year and 1 in-house, as assigned
Performance with school children, as assigned.
Must attend 1 general OP meeting per semester

Each obligation is worth 20% of the grade.

- Absences are only allowed for illness, auditions and approved outside paying gigs.

Mock Auditions

Since mock auditions are a powerful tool in preparing to win an orchestral audition, Orchestral Performance majors will perform in a series of regularly scheduled mock auditions during their two-year program. First-year students will perform three mock auditions—one in the first semester and two in the second semester. Second-year students and Professional Studies students will have four per year (two per semester).

Mock auditions are lifelike, realistic orchestra auditions, paralleling preliminary, semifinal, and final orchestra audition standards and practices. Students perform in front of other program students as well as some of the most critical judges in the music industry, including program faculty and other coaches from major New York City orchestras and performing ensembles.

Schedule: The mock auditions schedule will be emailed, as well as available on the student website. As possible within your class schedule, you are strongly urged to attend the mock auditions of the other students in the program. Faculty and visiting orchestra professionals can offer invaluable comments on musical preparation and audition practice for other instruments that apply equally to you. It is to your advantage to attend and fill out comment sheets for your colleagues and to support their participation.

Format: Please arrive at least 10 minutes before your scheduled audition time. You will be asked by guest adjudicators and faculty members to perform your solo work and excerpts for approximately twenty minutes. Immediately following your performance, the faculty

members and other guest adjudicators will provide comments on your performance, for approximately 10 minutes.

Repertoire: Please use the year-end jury repertoire list as your guide and consult your teacher to determine which solo work and excerpts are best for you to perform at each mock audition. With the approval of your major teacher, you may substitute repertoire in preparation for an actual orchestra or summer music festival audition you may be taking.

Mock Audition Materials: You will need to provide all adjudication panel members with complete, collated, and annotated sets of your repertoire list—concertos or solos, and excerpts. All of these assist the coaches in making comments on your performance. Make sure that these materials are typed, legible and well prepared. It will affect your overall presentation and results.

Required Format for Materials

Two collated and stapled sets, each containing:

- Your repertoire list, with your name, your teacher's name, and instrument at the top, noting movements and bar numbers where appropriate.
- A copy of each of your concerto and solo choices, annotated and bracketed with felt-tip marker to indicate start and finish.
- A copy of each of your orchestral excerpts, in the order listed on your repertoire list, noting composers and titles of works at the top of each page, annotated and bracketed with felt-tip marker to indicate start and finish of each excerpt.

Orchestral Repertoire Coaching Class

Taught by Manhattan School of Music program faculty and guests, the Orchestral Repertoire Coaching Course has been designed as a four-semester, two-year sequence of coaching sessions on the craft of orchestral, ensemble, and performance techniques. The course offers students intensive study and performance experience in the diverse styles and periods of the orchestral repertoire. The course will prepare students to win and sustain orchestral positions.

- Individual instrumental sessions of two hours in length will be taught by a single faculty member or invited guest six times per semester (eight times for trumpets and horns).
- Two readings comprised of winds/brass/percussion, each conducted by a reputable national or international conductor. Conflicts: When you are assigned to play and a conflict arises which will prevent you from fulfilling your obligation, you must: (1) let the coordinator know immediately, (2) secure your own substitute yourself, (3) give the substitute your music in advance, and (4) let us know who your substitute will be.
- Repertoire: The course will offer in-depth coverage of standard core orchestral repertoire for each instrument.

Visiting Orchestra Master Classes

One of the advantages of studying in New York City is that it is a cultural center and a major tour stop for international and American orchestras. In addition to the program faculty, Orchestral Performance students have the opportunity to perform for extraordinary orchestral musicians from other parts of the world. Each year, OP students will perform in two master classes given by members of national and international orchestras.

The choice of which visiting orchestra professionals will give master classes is made by OP faculty members, based on the schedule of orchestras visiting New York City during the season.

Scheduling: These are orchestral excerpt master classes in which program students perform a solo and/or concerto movement in addition to 4–5 orchestral excerpts. When time permits, non-program students are invited to participate, based on orchestral placement order, and are scheduled to perform after OP majors. If there are class scheduling conflicts please inform me immediately so that I may plan your performance time accordingly.

Procedures: As soon as master classes are scheduled, students will be emailed and the information will be posted on the student website (www.msmstudents.com).

Master Class Materials: Student master class performances often capture the attention of noted national and international performers and conductors. In the past, they have opened doors for program students into orchestral and ensemble jobs. You should present yourself in a professional manner, as if it were an audition. Please consult with your

teacher to determine repertoire and come prepared with one photocopy of your music scores for the guest artist.

In addition, you may wish to record your own performance on audio or video. If you choose to do so, you must supply your own equipment. Furthermore, it is common courtesy to ask permission of the visiting artist in advance. If you wish to use an accompanist, you may do so at your own expense.

Juries

OP majors will have a year-end final jury in the form of a professional orchestral audition, performing requested concerti, Bach solos (as appropriate), and orchestral excerpts for the assembled faculty of the OP program. The repertoire for first and second-year jury/orchestral auditions has been formulated by program faculty and is available on the student website. The jury repertoire lists have been created to assimilate standards for semifinal (first-year repertoire list) and final (second-year repertoire list) orchestra auditions. (Any special repertoire exceptions should be arranged in consultation with your major teacher.) Students will be allotted twenty minutes per jury, including concerto and excerpts.

Schedule: In consultation with the registrar's office and program faculty schedules, final jury schedules are set by the OP office. The dates will be sent via email.

Jury Procedure: Please plan to arrive at least 10 minutes before your scheduled time. Warm-up rooms will be available during jury times. Please prepare accordingly and be especially attentive to postings regarding date, room, and time assignments. Your jury will be adjudicated by OP faculty members. These final juries will be modeled as an orchestral audition. As in an orchestral audition, you may begin

with your choice of solo work, and faculty members will call the excerpts. In addition, members of the audition jury may interrupt students to request interpretive modifications.

Jury Materials: If you are performing (with the permission of the faculty) works not on the OP jury repertoire list, please provide the adjudicators with copies of those excerpts, properly annotated, collated, and stapled together. Otherwise, a printed program following the format of your mock audition programs should be prepared for each adjudicator. Make sure that these materials are typed and organized. It will affect your overall presentation and results.

Probationary Review: The final jury for first-year students will also serve as a probationary review audition. At the final jury, faculty members will determine not only scholarship recommendations for returning students, but also their continuation in the second year of the program.