

# **UNM Orchestras Revised Plan, Fall Semester 2020**

## **I. Rationale and Goals**

During the fall semester of 2020, the UNM Orchestras will, to a large degree, examine how we prepare for rehearsal and performance through practice and study on our own- and explore how we might learn from each other in this regard in order to become more efficient, better prepared, and ultimately, more artful musicians.

Therefore, the majority of course work will occur online, in both synchronous and asynchronous formats- while in-person rehearsals and two (2) artifacts/performances will take place in a highly condensed form at the end of the preparatory processes, following our online work. This format will limit in-person exposure, thereby decreasing risks to student health and safety, while exploring an important topic that is often relatively neglected: how we practice and study.

## **II. Format**

1. As is normally the case, orchestra will be divided into both Symphony Orchestra and Sinfonia. However, several changes will take place in order to maximize safety:
  - a. Meeting times will be reduced in duration, with Symphony meeting on T/R from 3:30-4:30pm and Sinfonia immediately afterward, from 5-6pm generally. There are limited exceptions to this rule: combined online activities, demarcated in green below, will begin at 3:30pm. Because of the complexity of this schedule, reminders will be regularly sent to students via email.
  - b. Auditions will divide players into two roughly equally sized groups, with numbers in Symphony and Sinfonia equivalent so as to prevent either ensemble exceeding the number of personnel allowed in a given rehearsal setting.
2. Online work will consist of two parts: 1) submission of audio practice excerpts assigned by, and to solicit feedback from Dr. Forte, to take place Tuesdays in an online asynchronous format; and 2) group score study conversation, to take place on Thursdays in an online synchronous format. In this way, we will explore two aspects of preparation: how players practice parts, and how a conductor studies a score.
3. Mask-wearing and adherence to social distancing guidelines are a prerequisite for participation in all in-person activity.
4. The limited in-person rehearsals scheduled will take place outside if at all possible. If weather/temperatures necessitate that rehearsal be moved indoors, rehearsals will take place in Popejoy Hall- masked and socially distanced.
5. Each of the two rehearsal processes will culminate in the production of an artifact that may either be a performance, an online video, or a similar public product that will showcase the work of the group.

### **III. Miscellaneous Notes**

1. Principals will remain the same for both ensembles, and will be expected to attend every rehearsal, apart from exceptional personal or health-related circumstances outlined in the attendance policy in the course syllabus. As a consequence of the increased time commitment that accompanies this dual-leadership role, principals are not obligated to submit excerpts for feedback, but may do so if they desire.
2. In a similar way, players may be assigned, on a piece by piece basis, to participate in both Sinfonia or Symphony on a limited basis given the needs of the ensemble. This will be kept to an absolute minimum.
3. The short period following Thanksgiving Break, regular course activity will be exchanged for combined online group discussions with distinguished guests, in accordance with a general university prohibition on in-person activity during this time.
4. The Director of Orchestras reserves the right to limit the number of non-major personnel in the ensembles for this semester, in order to insure that the number of personnel does not exceed that which is safe.
5. Students with concerns due to personal health may opt-out of all in-person work without penalty, given that they complete alternate, commensurate work provided to them.

## IV. Course Schedule

<p><b>Key</b></p> <p><span style="color: blue;">■</span> = symphony activity, 3:30-4:30pm</p> <p><span style="color: gold;">■</span> = sinfonia activity, 5-6pm</p> <p><span style="color: green;">■</span> = combined activity, 3:30-4:30pm</p>	<p><b>LMO=Learning Modality</b></p> <p><b>IP= In-person</b></p> <p><b>OAS= Online, asynchronous</b></p> <p><b>OS= Online, synchronous</b></p>
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Date	Symphony	Location	LMO	Sinfonia	Location	LMO
<b>Week 1</b>						
T 8/18	Initial Meeting	Online	OS	Initial Meeting	Online	OS
R 8/20	Score Study Discussion 1: Dvorak	Online	OS	Score Study Discussion 1: Holst	Online	OS
<b>Week 2</b>						
T 8/25	Cello/Bass Submit Excerpt	Online	OAS	Cello/Bass Submit Excerpt	Online	OAS
R 8/27	Score Study Discussion 2: CPE Bach	Online	OS	Score Study Discussion 2: Still	Online	OS
<b>Week 3</b>						
T 9/1	Violin/Viola Submit Excerpt	Online	OAS	Violin/Viola Submit Excerpt	Online	OAS
R 9/3	Score Study Discussion 3: Dvorak	Online	OS	Score Study Discussion 3: Francis	Online	OS
<b>Week 4</b>						
T 9/8	Tutti Submit Excerpt	Online	OAS	Tutti Submit Excerpt	Online	OAS
R 9/10	Rehearsal 1	Outside TBD	IP	Rehearsal 1	Outside TBD	IP

<b>Week 5</b> T 9/15	Rehearsal 2	Outside TBD	IP	Rehearsal 2	Outside TBD	IP
R 9/17	Rehearsal 3	Outside TBD	IP	Rehearsal 3	Outside TBD	IP
<b>Week 6</b> T 9/22	Rehearsal 4	Outside TBD	IP	Rehearsal 4	Outside TBD	IP
R 9/24	Artifact or Performance 1	TBD		Artifact or Performance 1	TBD	
<b>Week 7</b> T 9/29	DAY OFF			DAY OFF		
R 10/1	Score Study Discussion 4: Tchaikovsky	Online	OS	Score Study Discussion 4: Bartok	Online	OS
<b>Week 8</b> T 10/6	Violin/Viola Submit Excerpt	Online	OAS	Violin/Viola Submit Excerpt	Online	OAS
R 10/8	Score Study Discussion 5: Esmail	Online	OS	Score Study Discussion 5: Warlock	Online	OS
<b>Week 9</b> T 10/13	Cello/Bass Submit Excerpt	Online	OAS	Cello/Bass Submit Excerpt	Online	OAS
R 10/15	Score Study Discussion 6: Esmail	Online	OS	Score Study Discussion 6: Sibelius	Online	OS
<b>Week 10</b> T 10/20	Violin/Viola Submit Excerpt	Online	OAS	Violin/Viola Submit Excerpt	Online	OAS
R 10/22	Score Study Discussion 7: Tchaikovsky	Online	OS	Score Study Discussion 7: Bartok	Online	OS
<b>Week 11</b> T 10/27	Cello/Bass Submit Excerpt	Online	OAS	Cello/Bass Submit Excerpt	Online	OAS

R 10/29	Score Study Discussion 8: Tchaikovsky	Online	OS	Score Study Discussion 8: Warlock	Online	OS
<b>Week 12</b>						
T 11/3	<b>ELECTION</b>	<b>DAY</b>	—	<b>DAY</b>	<b>OFF</b>	—
R 11/5	<b>Rehearsal 1</b>	<b>Outside TBD</b>	<b>IP</b>	<b>Rehearsal 1</b>	<b>Outside TBD</b>	<b>IP</b>
<b>Week 13</b>						
T 11/10	<b>Rehearsal 2</b>	<b>Outside TBD</b>	<b>IP</b>	<b>Rehearsal 2</b>	<b>Outside TBD</b>	<b>Outside TBD</b>
R 11/12	<b>Rehearsal 3</b>	<b>Outside TBD</b>	<b>IP</b>	<b>Rehearsal 3</b>	<b>Outside TBD</b>	<b>Outside TBD</b>
<b>Week 14</b>						
T 11/17	<b>Rehearsal 4</b>	<b>Outside TBD</b>	<b>IP</b>	<b>Rehearsal 4</b>	<b>Outside TBD</b>	<b>Outside TBD</b>
R 11/19	<b>Artifact or Performance 2</b>	<b>TBD</b>		<b>Artifact or Performance 2</b>	<b>TBD</b>	
<b>Week 15</b>						
T 11/24	Guest Lecture William Hagen?	Online	OS	Guest Lecture William Hagen?	Online	OS
R 11/26	<b>THANKSGIVING</b>		—	<b>NO</b>	<b>MEETING</b>	—
<b>Week 16</b>						
T 12/1	Guest Lecture Jessie Fellows?	Online	OS	Guest Lecture Jessie Fellows?	Online	OS
R 12/3	Guest Lecture Katie-Hone Wiltgen?	Online	OS	Guest Lecture Katie-Hone Wiltgen?	Online	OS
<b>Week 17</b>						
T 12/8	Guest Lecture Kevin Noe?	Online	OS	Guest Lecture Kevin Noe?	Online	OS
R 12/10	Guest Lecture Soo Han and Joel Schut?	Online	OS	Guest Lecture Soo Han and Joel Schut?	Online	OS

**Potential Guest Lecturers:**

**William Hagen-** Internationally-acclaimed violin soloist

**Jessie Fellows-** Associate Principal Second Violin, San Francisco Symphony

**Katie Hone-Wiltgen-** Director of Education, Aspen Music Festival and School

**Kevin Noe-** Director of Orchestras, UMKC Conservatory, Music Director, Pittsburg New Music Ensemble

**Soo Han-** Director of Orchestras, Baldwin Wallace Conservatory

**Joel Schut-** Assistant Director of Orchestras and Assistant Professor of Music Education, University of Colorado at Boulder

## **V. Repertoire**

### **Concert 1 (65)**

#### **Sinfonia (25)**

Holst: Brook Green Suite (7)

Andy Francis: Olivia (4)

Still: Danzas de Panama (14)

#### **Symphony (40)**

CPE Bach: Symphony in G, Wq 182, 1 (11)

Dvorak: Serenade for Strings (29)

### **FS- Concert 2 (69)**

#### **Sinfonia (25)**

Warlock: Capriol Suite (10)

Sibelius: Andante Festivo (8)

Bartok: Romanian Folk Dances (7)

#### **Symphony (44)**

Reena Esmail: Teen Murti (10)

Tchaikovsky: Souvenir de Florence (string orchestra version) (34)