

FUNDAMENTALS OF ORCHESTRAL CONDUCTING WORKSHOP WITH MIGUEL HARTH-BEDOYA

Dates: **June 4-6, 2018**

Location: Texas Christian University (Fort Worth) /PepsiCo Recital Hall

Ensemble: Fort Worth Symphony Orchestra

Instructor: Miguel Harth-Bedoya

Application Deadline: **April 2, 2018**

Acceptances announced: **April 20, 2018**

Objectives

- Present an overview of the basic elements and foundations of orchestral conducting, and to illustrate the professional path of a conductor.
- Inspire talented musicians of high school age and above (i.e. pre-college and college students, music educators, etc.) to learn and explore the art of conducting and the duties of a professional conductor.
- Develop basic knowledge and guidance of score study, conducting techniques, overall musicianship, and leadership.

Eligibility

Participants of all levels are welcome to apply (no previous knowledge or experience is required to apply). Participants may be active or auditors. Basic reading proficiency (minimum of 2 or 3 clefs) is desired for those wanting to be considered an active participant. Auditors may attend all sessions and participate in discussions but will not receive podium time.

Structure

This three-day workshop will present a balance between theory and practice, consisting of both in-classroom seminars and lab-oriented ensemble sessions. Participants (excludes auditors) will be chosen for individual podium time based on their contributions, class attendance, and overall preparation of the repertoire. Participants are expected to be able to read all the notes in the score, as well as know the dynamics and articulation markings, in order to conduct a piece. Time assigned at the podium will be at the discretion of the instructor. All podium sessions will be videotaped for review during the workshop.

Instructor

The entire workshop will be taught and directed by Miguel Harth-Bedoya in partnership with the Fort Worth Symphony Orchestra and Texas Christian University.

Fees

Application fee: NONE

Active participant: \$200 (full-tuition of \$600 has been reduced by sponsors).

Auditor: \$100 (full-tuition of \$200 has been reduced by sponsors)

This workshop is generously sponsored in part by TCU and the Fort Worth Symphony Orchestra. Tuition fees waived for TCU students and faculty. Full scholarships are also available (see Financial Aid below). Note: Housing and travel expenses are the participant's responsibility. Meals are not included; however, there are many affordable restaurant choices within walking distance of the workshop locations.

FUNDAMENTALS OF ORCHESTRAL CONDUCTING WORKSHOP WORKSHOP MATERIALS

Seminar repertoire for sessions 1 and 2

Beethoven: Für Elise (Bagatelle N.25 in A minor for piano)
Mozart Piano Sonata N.12 in F major K.332
Schumann: selected Lieder from Dichterliebe Op.48 (Numbers 1-7)
Bach Chorales in four clefs
Morris and Ferguson: Preparatory exercises in score reading

Conducting repertoire (select from below) and seminar sessions 3 - 6

Beethoven: Symphony N.5 in C minor Op.67 (movement 1)
Beethoven: Symphony N.7 in A major Op. 92 (movements 1 and 2)
Dvorak: Symphony N.8 in G major Op.88 (any movement)
Dvorak: Symphony N.9 in E minor Op. 95 "From the New World" (movements 1 and 4)
Elgar: Serenade for strings in E minor Op.20 (movements 1 and 2)
López: Fiesta! (chamber orchestra version)
Mozart: Ave Verum Corpus K.618, for chorus and strings
Mozart: Symphony N.29 in A major K.20, any movement
Rossini: Overture to L'Italiana in Algeri
Stravinsky: The Soldier's Tale Suite (selections: The Soldier's March, The Royal March, The Devil's Dance)
Tchaikovsky: Serenade for Strings in C major Op.48 (movements 1 and 2)
Vivaldi: Gloria in D major RV 589, for chorus and orchestra (movements 1 and 2)

You may prepare as much or as little as you want from the above selections. In order to get the most out of the workshop, participants are encouraged to study the repertoire ahead of time. Active participants will be assigned podium time either upon arrival based on their individual preparation of the repertoire or by previous interview.

Miguel Harth-Bedoya will work according to your current level and preparation at the time of the workshop. If you have any questions regarding how to choose or prepare certain works, feel free to contact Miguel at miguel@fwsymphony.org.

Information about workshop materials and repertoire is available at www.fwsymphony.org/education/workshop.

Financial Aid

To apply for a full scholarship, please write an essay describing why this workshop is important to you and the reason for your financial aid request. Please email your essay to miguel@fwsymphony.org.

FUNDAMENTALS OF ORCHESTRAL CONDUCTING WORKSHOP

WORKSHOP SCHEDULE

Monday, June 4, 2018

From	To	Description
8:00 AM	9:00 AM	Registration - Meet & Greet (coffee/tea, fruit, and pastries will be provided)
9:00 AM	12:00 PM	Introduction Seminar Session 1 (The Conductor) <ul style="list-style-type: none"> • What does a conductor do? The history of the conductor. Conductor vs. composer. The profession of the conductor. • The ABC of score reading: review clefs, intervals, instrumentation, transpositions, terminology
12:00 PM	1:30 PM	Lunch Break (and individual study time)
1:30 PM	3:30 PM	Seminar Session 2 (Reading Scores) <ul style="list-style-type: none"> • Combine clefs (Bach chorales, Morris and Ferguson) • Structure and form analysis (Mozart Sonata, Beethoven "Für Elise", Schumann Lieder)
3:30 PM	4:30 PM	Individual Study Time
4:30 PM	6:30 PM	Seminar Session 3 (Score Analysis & Conducting Technique) <ul style="list-style-type: none"> • Repertoire: Elgar and Tchaikovsky Serenades for strings
6:30 PM	7:30 PM	Dinner Break (and individual study time)
7:30 PM	8:30 PM	Seminar Session 4 (Score Analysis & Conducting Technique Part 2) <ul style="list-style-type: none"> • Repertoire: Stravinsky's Soldier's Tale

Tuesday, June 5, 2018

From	To	Description
9:00 AM	10:30 AM	Seminar Session 5 (Score Analysis & Conducting Technique Part 3) <ul style="list-style-type: none"> • Repertoire: Mozart Symphony N.29 in A Major
10:30 AM	1:00 PM	Podium session 1: ensemble <ul style="list-style-type: none"> • Repertoire: Elgar and Tchaikovsky Serenades, Vivaldi Gloria, Mozart Ave Verum Corpus
1:00 PM	2:30 PM	Lunch Break and video review (bring your own lunch)
2:30 PM	5:00 PM	Podium session 2: ensemble <ul style="list-style-type: none"> • Repertoire: Stravinsky The Soldier's Tale Suite
5:00 PM	6:30 PM	Dinner Break and video review (bring your own dinner)
6:30 PM	9:00 PM	Podium session 3: chamber orchestra <ul style="list-style-type: none"> • Repertoire: Mozart Symphony N.29, Rossini L'Italiana in Algeri overture, López Fiesta!

Wednesday, June 6, 2018

From	To	Description
9:00 AM	11:00 AM	Seminar Session 6 (Score Analysis & Conducting Technique Part 4) <ul style="list-style-type: none"> • Repertoire: Beethoven Symphonies 5 and 7, Dvorak Symphonies 8 and 9 • Review videos
11:00 AM	1:30 PM	Podium session 4: full orchestra <ul style="list-style-type: none"> • Repertoire: Beethoven Symphonies 5 and 7, Dvorak Symphonies 8 and 9, Rossini L'Italiana in Algeri overture, López Fiesta!
1:30 PM	3:00 PM	Lunch Break and video review (bring your own lunch)
3:00 PM	5:30 PM	Podium session 5: full orchestra <ul style="list-style-type: none"> • Repertoire: Beethoven Symphonies 5 and 7, Dvorak Symphonies 8 and 9, Rossini L'Italiana in Algeri overture, López Fiesta!
5:30 PM	7:30 PM	Final session: Q&A, video review and final thoughts

About Miguel Harth-Bedoya

Grammy®-nominated and Emmy Award-winning conductor Miguel Harth-Bedoya is celebrating 30 years of professional conducting, and is currently Chief Conductor of the Norwegian Radio Orchestra and is in his 18th season as Music Director of the Fort Worth Symphony Orchestra. He is also the Founder and Artistic Director of Caminos del Inka, Inc., a non-profit organization dedicated to performing and promoting the music of the Americas. Mr. Harth-Bedoya has been a Distinguished Guest Professor of Conducting at TCU since 2008, and established a Conducting Fellowship Program at the Fort Worth Symphony Orchestra, which draws Fellows from TCU's School of Music. As a guest conductor, Mr. Harth-Bedoya has appeared with American orchestras including Chicago, Boston, Cleveland, Philadelphia, Minnesota, Los Angeles, Atlanta, Baltimore, and New York. He is also a regular guest at major North American summer venues such as Aspen, Tanglewood, Ravinia, and Grand Teton. In Europe, Harth-Bedoya has led orchestras including the Orchestre de Paris, London Philharmonic, Munich Philharmonic, Zurich Tonhalle, Bremen Philharmonic, Royal Stockholm Philharmonic, and the Finnish, Danish, and Swedish Radio Symphony orchestras. He has also conducted widely throughout Australia, New Zealand, Asia, and South America. Equally at home in the theatre, in summer 2015 Harth-Bedoya conducted the world premiere of Jennifer Higdon's critically acclaimed first opera, *Cold Mountain*, for Santa Fe Opera. Other notable opera productions include *La Bohème* at English National Opera directed by Jonathan Miller, productions of Golijov's *Ainadamar* with the Cincinnati Opera, Santa Fe Opera; and Rossini's *Barber of Seville* with the Canadian National Opera. An active recording artist, Mr. Harth-Bedoya's discography features three recordings on Harmonia Mundi with the Norwegian Radio Orchestra, as well as two with the Fort Worth Symphony Orchestra. Mr. Harth-Bedoya has also recorded for Deutsche Grammophon with Katia and Marielle Labèque, as well as for with Juan Diego Flórez for Decca, and with Yo-Yo Ma and the Chicago Symphony for CSO Resound. A longtime advocate for music from his native Latin America, in 2017 Harth-Bedoya launched a first of a kind catalog of Latin American Orchestral Music, a subscription resource designed to provide complete and comprehensive information about orchestral music from Latin America and the Caribbean. Mr. Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School, both under the guidance of Otto-Werner Mueller. He also studied with Seiji Ozawa at Tanglewood, and received an Honorary Doctorate Degree from Texas Christian University. Throughout his career Mr. Harth-Bedoya has been very committed to education, giving numerous masterclasses during his travels, as well as appearing in international panels. In 2014 he was invited by UCLA as a Regent's Lecturer. Mr. Harth-Bedoya is an environmental advocate who is committed to a zero waste lifestyle and works actively in his hometown of Fort Worth to address excessive waste. In 2016 he co-founded Cowboy Compost, a business geared to achieve food waste reduction.

FUNDAMENTALS OF ORCHESTRAL CONDUCTING WORKSHOP

MATERIALS INFORMATION AND EDITIONS

Seminar repertoire for sessions 1 and 2

Beethoven: Für Elise (Bagatelle N.25 in A minor for piano)

Mozart: Piano Sonata N.12 in F major K.332

Schumann: Selected Lieder from Dichterliebe Op.48 (movements 1-7)

You may bring any edition of these works. You can find them through various music distributors and also on www.imslp.org. Please make sure they have measure numbers.

Chorales by Johann Sebastian Bach

Selected and edited by Charles N. Boyd and Albert Riemenschneider

Chorales 1-91

Published by G. Schirmer

Suggested site: www.amazon.com/Chorales-1-91-Johann-Sebastian-Bach/dp/1423474732

R.O. Morris and Howard Ferguson: Preparatory exercises in score reading

Suggested site: www.barnesandnoble.com/w/preparatory-exercises-in-score-reading-ro-morris/1122980370

Conducting repertoire (select from below) and seminar sessions 3 - 6

The Fort Worth Symphony Orchestra will use the following editions for the workshop. If you are using different editions from those listed, please confirm that your score matches rehearsal figures. All scores are available for sale from music dealers like Educational Music Service (www.emsmusic.com).

Beethoven: Symphony N.5 in C minor Op.67 (movement 1)

New Breitkopf & Haertel edition, Ed. Brown

Beethoven: Symphony N.7 in A major Op. 92 (movements 1 and 2)

Old Breitkopf & Haertel edition, reprinted by Kalmus or Lucks

Dvorak: Symphony N.8 in G major Op.88 (any movement)

Critical Supraphon edition, reprinted by Kalmus; parts have printed rehearsal letters and measure numbers.

Dvorak: Symphony N.9 in E minor Op. 95 "from the New World" (movements 1 and 4)

New Breitkopf & Haertel edition, Ed. Riedel; parts have printed rehearsal letters and measure numbers.

Elgar: Serenade for Strings in E minor Op.20 (movements 1 and 2)

Old Breitkopf & Haertel edition, reprinted by Kalmus; parts have printed rehearsal letters and measure numbers.

López: Fiesta! (chamber orchestra version)

Available from Filarmonika Music Publishing (www.filarmonika.com); rehearsal system in the score will match the parts.

Mozart: Ave Verum Corpus K.618, for chorus and strings

New urtext Breitkopf & Haertel edition; parts have printed measure numbers.

Mozart: Symphony N.29 in A major K. 20, any movement

Old Breitkopf & Haertel edition, reprinted by Kalmus; parts have printed rehearsal letters and added measure numbers.

Rossini: Overture to L'Italiana in Algeri

New practical performing edition Ed. McAlister published by Kalmus; parts have printed measure numbers; we strongly recommend you use the matching score.

Stravinsky: The Soldier's Tale Suite (selections: The Soldier's March, The Royal March, The Devil's Dance)

Published by Chester music; parts have printed rehearsal figures.

Tchaikovsky: Serenade for Strings in C major Op.48 (movements 1 and 2)

Old Jurgenson edition published by Kalmus; parts have printed rehearsal letters and added measure numbers.

Vivaldi: Gloria in D major RV 589, for chorus and orchestra (movements 1 and 2)

Carus Verlag, Ed. Graulich; parts have printed measure numbers.



FUNDAMENTALS OF ORCHESTRAL CONDUCTING WORKSHOP APPLICATION

Please submit the following materials for consideration to miguel@fwsymphony.org:

- Completed application.
- Completed questionnaire.
- One letter of recommendation from your music teacher, instrument instructor or ensemble conductor.
- If available, a video link of any conducting experience(s) with any ensemble or chorus.
- If applicable, an essay for full scholarship consideration describing why this workshop is important to you and the reason for your financial aid request.

Application fee: NONE

Active Participant fee: \$200 (full-tuition of \$600 has been reduced by sponsors)

Auditor fee: \$100 (full-tuition of \$200 has been reduced by sponsors)

Acceptance of participants will be announced on **April 20, 2018**.

Fees will be due upon acceptance to the workshop and are non-refundable.

Last name		
First name		
Date of Birth		
Street Address		
City/State/Zip		
Phone		
Email		
Website		
Instrument(s) played and years		
Active participant*	YES	NO
Auditor participant	YES	NO

* Active applicants will receive information and guidelines on repertoire preparation and evaluation.

FUNDAMENTALS OF ORCHESTRAL CONDUCTING WORKSHOP QUESTIONNAIRE

This questionnaire is for internal reference only and is not an evaluation. Please create a separate document (include your name) and email to miguel@fwsymphony.org.

- What styles of music do you like to listen to?
- Have you conducted or lead any kind of ensemble or chorus? Please specify.
- How many clefs do you read? Please specify.
- Do you know all intervals?
- Do you know harmony or the basics of it?
- Do you know counterpoint or the basics of it?
- Do you know how to transpose?
- Have you studied form analysis?
- Are there any particular musical experiences that stand out to you?
- List your favorite pieces of music (any style).
- List your favorite performers (any style).
- If applying to be an Active Participant, please list the works you would like to conduct. If you are not certain about your selections at this time, please email them separately to miguel@fwsymphony.org no later than **April 20, 2018**.

