# peabody large ensemble course syllabus 2019 - 2020

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# **Course Overview**

Peabody's ensembles are designed to acquaint the entire student body, including Johns Hopkins at-large and the general public, with the rich and varied literature of many musical genres. They provide participants with the means, through rigorous rehearsals and frequent public performances, of developing their musical skills to a high level of artistic competence, and also represent a significant portion of Peabody's contribution to the cultural life of the surrounding community.

Peabody's large instrumental ensembles, except jazz, are combined into a single course called Large Ensemble, designed to give participating students a wide range of ensemble experiences. Each student with a Large Ensemble degree requirement will be automatically enrolled in Large Ensemble, a two credit-hour, per semester course. Students in this course will not remain in any one particular ensemble for the duration of a given semester or academic year, but will instead rotate through a variety of different ensemble configurations. A single letter grade will be issued each semester that reflects a student's participation and achievement in all their ensemble experiences during that semester.

Peabody has seven rotating ensembles, described below. Each serves a distinct purpose and will explore different types of repertoire in varying sizes, configurations, and historical periods. Assignments to these ensembles are made by the Artistic Director of Ensembles (the resident conductor) in conjunction with studio faculty and the Ensemble Program Manager, based upon the instrumental requirements for each ensemble's individual programs, each student's placement audition, and the desire to afford everyone the opportunity to participate in a broad range of ensemble experiences.

The rotating large ensembles rehearse Monday through Friday from 3:30 to 5:30 pm, with dress rehearsals extended until 6:00 pm. Peabody Jazz Ensemble rehearses Tuesdays and Thursdays from 1:30 to 3:20 pm, and Peabody Latin Jazz Ensemble rehearses Tuesday nights from 7:00 to 9:00 pm. There may also be infrequent times when some ensembles have evening rehearsals, too, such as opera sitzprobes, dress rehearsals, or recording sessions. <u>All students in large ensembles should not schedule any other activities that might interfere with their course responsibilities.</u>

Not all ensembles run concurrently; for the most part, two to three ensembles will be rehearsing during the same period of time. A student may have times during the semester when they will not be assigned to any ensemble. In addition, there are blocks of time each semester that are reserved for performances by chamber music groups, during which no large instrumental ensembles will be meeting.

## Tuning Standard & Rehearsal Breaks\_\_\_\_\_

All orchestras should tune to A=440 Hz. Other ensembles may use other tuning pitches at the discretion of the conductor, but must use the aforementioned standard.

All large ensembles will adhere to the following guidelines for mid-rehearsal breaks:

- For rehearsals longer than 90 minutes, a 10-minute break will be taken at the discretion of the conductor.
- For rehearsals 2 hours and 30 minutes long (dress rehearsals), a 15-minute break will be taken at the discretion of the conductor.

## The Rotating Large Instrumental Ensembles \_\_\_\_

# • Peabody Symphony Orchestra (PSO)

Employing the largest instrumental forces of all Peabody ensembles, the Peabody Symphony Orchestra provides comprehensive orchestral training and performance experience. Repertoire is drawn from the Classical period to the present day, and includes frequent collaborations with prominent guest soloists and

distinguished conductors. PSO sometimes joins with massed vocal forces to present large scale choral symphonic works, and participates in recording sessions, guest conductor and student composition readings.

# • Peabody Chamber Orchestra (PCO)

A smaller orchestra that may sometimes perform without a conductor, the Peabody Chamber Orchestra provides students the experience of playing with a more historically accurate sized ensemble for Baroque and early Classical works. Other repertoire, including works for string orchestra, chamber winds, and smaller orchestral works up to the present day, will also be performed. PCO also participates in guest conductor readings.

# • Peabody Modern Orchestra (PMO)

With an emphasis on living composers who continue to score music for traditional orchestral instruments, the Peabody Modern Orchestra highlights important trends of the present and recent past that challenge the way we play, hear, and appreciate music. The size and composition of the ensemble varies depending upon repertoire requirements, and may sometimes involve non-traditional instruments and techniques. PMO will also participate in some student composition readings.

# • Peabody Opera Theatre Orchestra (POTO)

The Peabody Opera Theatre Orchestra is the pit orchestra for all Peabody Opera main stage productions, and participates in one full-scale opera production each semester, with multiple performances over the course of several days. Repertoire varies from traditional grand opera to recent works.

# • Peabody Chamber Opera Orchestra (PCOO)

The Peabody Chamber Opera Orchestra is the pit orchestra for select, smaller Peabody Opera productions, with multiple performances over the course of several days. Repertoire is usually by living or recent composers.

# • Peabody Wind Ensemble (PWE)

A large wind and percussion ensemble, the Peabody Wind Ensemble performs works ranging from classic wind band literature to a wide variety of contemporary works for wind ensemble and wind symphony, sometimes including larger chamber ensemble pieces. Student compositions are read and sometimes premiered, and guest artists often perform concertos with the ensemble.

# • Peabody Studio Orchestra (PST)

Performing works ranging from film scores to pops, the Peabody Studio Orchestra provides players with experience in repertoire that has not traditionally been a significant part of standard orchestral programming. Collaboration with vocalists and augmentation by a big band are also an occasional part of this ensemble.

# The Ensemble Office \_\_\_\_\_

Website: http://peabody.jhu.edu/academics/academic-calendar-resources/ensemble-office/

- Melina Gajger, Ensemble Program Manager
   Phone: 667-208-6629 / Email: mgajger1@jhu.edu
- Harry Oehler, Ensemble Office Coordinator
   Phone: 667-208-6632 / Email: coehler1@jhu.edu

The Peabody Ensemble Office manages the personnel, rehearsal, and performance activities for all of Peabody's Large Ensembles, coordinates the fall placement audition process, facilitates the distribution of ensemble library materials in support of ensemble activities, and ensures that each ensemble has the logistical support necessary to function effectively.

As soon as they are decided, the Ensemble Office staff will make available to all students enrolled in Large Ensemble their assignments and daily rehearsal schedules. This information will be disseminated by email to that specific roster and posted in hard copy on the ensemble bulletin boards located outside of Joe Byrd Hall.

The staff of the Ensemble Office support all students who are involved in Peabody's Large Ensembles by making sure they have all the necessary resources to produce professional results. Students should feel free to visit or email the Ensemble Office any time they have a question or concern about an aspect of their involvement with ensembles.

## Ensemble Management Interns \_\_\_\_

An Ensemble Management Intern will be present for the duration of all services for each large ensemble. Their primary duty is to take attendance and act as a liaison between the Ensemble Office, conductor, and students for anything that may come up during a service.

Any major concerns or excuse requests should be brought to the Ensemble Program Manager, not the interns; the interns do not have the authority to grant excused absences or lateness.

They will also be monitoring behavior and adherence to the policies outlined in the syllabus, and will report their and the conductor's observations to the Ensemble Program Manager. For syllabus violations, the Ensemble Program Manager will decide if a disciplinary and/or grade reduction is necessary. Ensemble Management Interns will *not* have any say in a student's grade, nor know final grades.

# **Student Expectations**

For Peabody's large ensembles to be able to produce music of the highest possible caliber and to ensure that ensemble members receive the training and discipline necessary to prepare them for careers as professional musicians, students are expected to adhere to the following general requirements:

# Rehearsals and Preparation:

- Each student is responsible for knowing their ensemble assignments once that information is released. It is important for students not to make any advance assumptions about which programs they will be assigned to each semester.
- Be at rehearsals, in place, warmed up, and ready to play at exactly the time for which the ensemble is scheduled to begin.
- In rehearsals, students should be ready to play at their call time and should not leave the rehearsal, even if their piece has not started rehearsing yet. This ensures smooth transitions between works and no wasted time.
- Come to each rehearsal well-prepared; no rehearsal should ever be sight-read. Students are expected to pick up their music well in advance of the first rehearsal for each concert, and are expected to practice their parts between rehearsals. See "Preparation & Part Pick-up Policy" for further details.

# Care for Music and Music Folders:

- Be responsible for parts and folders, marking parts only with a #2 pencil, and returning parts at the end of each concert. Replacement fees for parts that are not returned within a week of the concert will be billed to the student, and in the case of rental parts can be quite expensive. Music folders must be returned at the end of the school year, and if lost, a replacement fee will be charged to the student.
- In the case of students who fail to turn in their parts within a week of the concert (or folders at the end of the year), an enrollment/transcript-blocking alert will be placed on the student SIS account.

Concert Call Times:

• Arrive at the check-in table by the call time posted for each concert, dressed in the appropriate attire (see "Concert Attire Guidelines"). All players involved in a concert are expected to arrive by the posted call time regardless of whether they play on the first piece of the program.

Understanding the Syllabus:

• Abide by all the provisions of the Attendance and Grading Policy included in this syllabus. All students should take the time to read and understand it, and ask the Ensemble Office staff if they have questions about any part of it.

## Receiving Assignments \_\_\_\_\_

For students in rotating ensembles, roster assignments and changes will be announced via email as they become available. The seatings and parts for a concert will be made available no later than two weeks before the first rehearsal of a concert cycle, and will also be announced via email.

Please read all emails. Negligence to read emails will not be considered a valid excuse for anything.

#### Concert Attire Guidelines \_\_\_\_\_

The dress guidelines outlined here are strongly enforced to ensure that everyone in the ensemble is dressed professionally and uniformly for performances. If in doubt as to what to wear, stay as conservative as possible. Students who arrive for a concert improperly dressed will be sent home to change or, if this is not possible, will have their grade automatically lowered and may be pulled from the concert. Consistent failure to maintain a professional appearance in performance will have a negative effect upon one's grade.

Peabody Symphony Orchestra Peabody Chamber Orchestra Peabody Wind Ensemble Peabody Studio Orchestra (may sometimes use all dressy black policy below) Peabody Hopkins-Chorus Peabody Singers

Option #1:

Tuxedo, white dress shirt, black bow tie, black cummerbund or vest, black dress shoes, black socks

Option #2:

Floor or tea length formal black gown with long or 3/4 length sleeves

OR

Floor or tea length black skirt or dressy pants and dressy black blouse with long or 3/4 length sleeves, black dress shoes (no open-toed shoes or sandals), black hose or socks.

NOTE: Pants must be formal trousers, floor-length, loose fitting or tailored, but not body hugging. Blouses and dresses with low necklines and/or revealing backs are not appropriate.

NOTE: While this dress code mirrors professional practice in our field, we do not intend it to be gender specific or restrictive; the only requirement is that you wear whichever option you feel is most appropriate.

Peabody Modern Orchestra Peabody Opera Theatre Orchestra Peabody Chamber Opera Orchestra Peabody Jazz Ensemble Peabody Latin Jazz Ensemble All dressy black, i.e. black dress shoes with black socks, black dress pants or dress skirt and a black long-sleeved dress shirt or top. Black jeans and t-shirts are not acceptable. Black means solid black, without stripes or other patterns. No tuxedos or other formal wear. Coats, ties and other accessories are optional but must also be black.

## Substitutes \_\_\_\_\_

Students should generally try to find substitutes any time they anticipate being absent from rehearsal. Providing a substitute is an important part of being a professional musician and prevents holes in an ensemble's sound from happening. With that being said, <u>providing a substitute does not automatically excuse any absence or lateness</u>. That must be done through the process outlined in "Excused Absence or Lateness."

Woodwind, brass, harp, and percussion players are *always* required to provide an acceptable substitute when partially or completely absent from a rehearsal.

String players are required to find a substitute only if 1) in a piece with less than four players to a part or 2) part of any composition reading.

If a substitute is required for any reason, a student should:

- Find an acceptable substitute.
- Fill out the necessary Excuse Request Form to notify the Ensemble Office staff of their substitute's name.
- Provide the substitute with their part(s). The Ensemble Office rarely has copies of parts to provide.

Failure to comply with the policy regarding substitutes for composition readings, even if the absence is excused, will result in a 3-point grade deduction.

# ArtsVision

Peabody uses an arts management software, called ArtsVision, to administer the concert calendar, event personnel, and ensemble assignments. Students will have access to certain parts of the calendar as a reference.

## Student Login & Email Account\_\_\_\_\_

Your initial login information will be sent via email as soon as all student data has been entered. Upon the initial login, you will be prompted to reset your password.

## Forgetting Your Password & Associated Email

If you forget your password, use your JHU-assigned email address (with your JHED in the first part) to reset your password. This is, and will be, the only email within ArtsVision. You cannot change your email associated with your account.

## Checking Email & Auto-forwarding Warning

Correspondence for all large ensembles will be sent to your JHU email, since that is the email that will be in ArtsVision. Therefore, you must regularly check your JHU email account. If you choose to set up email forwarding, <u>please note that</u> <u>JHU reserves the ability to cancel auto-forwarding without notice.</u>

## Using the Calendar & Filters \_\_

All major Peabody events will be in the ArtsVision calendar. This calendar is live, and any updates made will be shown here. This master calendar will have many events on it. Multiple pre-set filters have been provided to help tailor the calendar to your viewing needs.

You may subscribe to any one of these filters on your personal calendar. This will populate these events on your calendar app on both your computer and mobile device, and can be turned on/off at any time. All calendar URL's and a how-to are located on the Peabody Ensemble Office website.

\*\*\*Please note that the displayed calendar is not comprehensive, as there are many events hidden to students. Do not assume that a hall or room is available when there is no event listed. You may only use a hall if you have a scheduled reservation. Any reservation requests should be emailed to <u>peabodyscheduling@jhu.edu</u>.\*\*\*

- <u>Major Events</u> (default): all concerts, masterclasses, department recitals, lectures, symposiums, and competitions.
- <u>Choruses</u>: all rehearsals and concerts related to Peabody-Hopkins Chorus and Peabody Singers.
- <u>Jazz Department</u>: all rehearsals and concerts for the Peabody Jazz Ensemble and Peabody Latin Jazz Ensemble, as well as guest/faculty recitals and jazz masterclasses.
- <u>Rotating Large Instrumental Ensembles</u>: All rehearsals and concerts for the rotating Large Ensembles.
- <u>Conductors' Orchestra & Quintet</u>: All quintet and orchestra services of the graduate conducting program.
- <u>Recitals</u>: All degree and non-degree student recitals.
- Departmental filters: these relate to various divisions within Peabody, and can be used by a student within that group to see events specific to that department.

\*\*\*Please note that this calendar is not comprehensive for all departmental events, only those that take place in major venues. Contact your studio teacher or department head for a complete list of events.\*\*\*

- o <u>Organ</u>
- o Chamber Music
- o <u>Harp</u>
- o <u>Percussion</u>
- o Conservatory Dance
- o Music for New Media
- o <u>Guitar</u>
- o <u>Strings</u>
- o Flute
- o Brass
- o <u>Woodwinds</u>
- o <u>Composition</u>
- <u>Historical Performance</u>
- o <u>Keyboard</u>
- o Vocal Program
- o <u>Opera</u>
- <u>Recording Arts</u>

# **Attendance and Grading Policies**

## Grading\_

All large ensembles are graded using the same letter grading system as classroom courses. A single composite letter grade is issued at the conclusion of each semester that encompasses all of a student's rotating large ensemble experiences during that term. Students enrolled in other ensembles in addition to the rotating ones will receive separate letter grades for each of those. To support this, the Ensemble Office maintains a single, composite attendance record for each student throughout the semester, which is used to determine their maximum attainable grade. The final grade is determined by the Artistic Director of Ensembles in consultation with the Ensemble Program Manager and the conductors of the various ensembles.

Large Ensemble grades are based primarily upon the following four factors, all of which are considered when assigning ensemble grades:

- Attendance
- Preparation and performance
- Contribution to the ensemble
- Cooperation and professionalism

## Appeals\_\_\_

Students who wish to appeal any of the decisions made by the Ensemble Office with regard to attendance or grading issues under this policy should make their concerns known in writing via email, and must follow the order given below. Include the specific dates and details of whatever issue is being appealed, and include previous communications and whatever supporting documentation may be available.

• First, email Melina Gajger, Ensemble Program Manager, regardless of if the decision was made by her or another Ensemble Office staff member.

Melina Gajger, Ensemble Program Manager Email: <u>mgajger1@jhu.edu</u>

• If a satisfactory solution cannot be obtained, then please email Andrew Kipe, Director of Concert and Ensemble Operations, who will act as the final arbiter.

Andrew Kipe, Director of Concert and Ensemble Operations Email: <u>akipe2@jhu.edu</u>

#### Attendance\_

Attendance alone does not determine a student's final Large Ensemble grade, but does determine their maximum attainable grade before other factors are considered. Therefore, it is important each student attends all rehearsals and performances to each ensemble they have been assigned.

Students are expected to know their individual ensemble assignments, and to know the specific rehearsal and performance schedules of those assignments. The schedules for the entire academic year are posted at the beginning of the summer before school starts, and are not expected to change once set.

All students in Large Ensemble are expected to participate in all assigned ensembles over the course of each semester, unless a student has been released by the Ensemble Office from any given program.

Unexcused absences or latenesses to ensemble services will cause a student to accrue grade reduction points as indicated below. The word "penultimate" refers to the last rehearsal before a dress rehearsal.

•	Late to a regular rehearsal	1 point
•	Absent from a regular rehearsal	3 points
•	Late to a penultimate rehearsal	2 points
•	Absent from a penultimate rehearsal	4 points
٠	Late to a dress rehearsal	3 points
•	Absent from a dress rehearsal	6 points
•	Late to a concert call time	4 points
•	Absent from a concert	10 points (automatic fail)
•	Late to a recording session	4 points
•	Absent from a recording session	10 points (automatic fail)
٠	Late to a composition reading	3 points
٠	Absent from a composition reading	6 points

Infractions outlined in other parts of the syllabus will also accrue grade reduction points.

•	Failure to pick up music in a timely manner	3 points
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- Electronic Device Policy infraction 3 points
- Failure to provide a substitute for composition reading 3 points

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Based on the total number of accrued grade reduction points during a semester, a student's maximum attainable grade before other factors are considered will be as follows:

- 0-1 points A
- 2 points
- 3 points B+
- 4 points B
- 5 points B-
- 6 points C+
- 7 points C
- 8 points C-
- 9 points
- 10 or more points F

Any student who is absent from either the penultimate rehearsal or the dress rehearsal of any concert cycle to which they have been assigned may be removed from the program at the discretion of its conductor or the Ensemble Program Manager. Willful neglect of ensemble responsibilities may be considered cause for removal from any program, or a reduction of grade, or both.

## Definition of Lateness\_\_\_\_\_

Anyone arriving after the tuning note has been given or the posted call time, whichever occurs last, — or, in the case of choral ensembles, after warm-up has begun — will be considered late. Anyone present in the rehearsal hall still unpacking their materials or assembling their instrument(s) will also be considered late. Leaving the rehearsal for an assignment prior to its scheduled completion is considered the same as being late in terms of the grade reduction points assessed.

For concerts, you must arrive at the check-in table by the call time posted for each concert and dressed in the appropriate attire in order to be counted on-time. Students arriving more than 15 minutes after the call time will be counted late to a concert. All players involved in a concert are expected to arrive by the posted call time regardless of whether they play on the first piece of the program.

## Preparation & Part Pick-up Policy\_\_\_\_\_

The rehearsals for each concert are intended as time for collective work on the interpretation of the music being prepared, and the overall development of the ensemble's sound. It is not practice time during which individual musicians learn their parts. Every effort is made to provide players with their assigned parts as soon as possible before the first rehearsal of a concert cycle, usually at least two weeks in advance. Therefore, players are expected to pick up their parts as soon as seating assignments are posted, and prepare them thoroughly before the first rehearsal.

Failure to pick up assigned parts well in advance of the first rehearsal is unprofessional, and shows a lack of commitment and contribution to the ensemble. <u>Therefore, students who do not pick-up music 4 business days before an assigned</u> <u>concert cycle will accrue 3 grade reduction points</u>. *Any* indication of insufficient preparation (i.e. sight-reading, lack of mutes, auxiliary instruments) will not be tolerated.

## Electronic Device Policy\_\_\_\_\_

The use of cell phones, tablets, laptop computers and other electronic devices during rehearsals is distracting to everyone and is strictly prohibited unless there is a legitimate emergency. Cell phones must be in silent mode during rehearsals and out of sight. Each violation of this policy will result in a full letter grade reduction. Repeated violations of this policy may also result in expulsion from the ensemble with a failing grade.

# **Excused Absence or Lateness**

# Excuse forms: <a href="http://peabody.jhu.edu/academics/academic-calendar-resources/ensemble-office/excuse-forms/">http://peabody.jhu.edu/academics/academic-calendar-resources/ensemble-office/excuse-forms/</a>

The Ensemble Office staff, *not a conductor or the Ensemble Interns*, are the sole authority with regard to the approval or denial of any excuse request. To request an excused absence, lateness, or early exit from an ensemble rehearsal, students are required to fill out and submit the appropriate Excuse Request Form on the Peabody website. All such requests are evaluated by the Ensemble Program Manager, who may delegate the decision to an Ensemble Office staff member if necessary. They will either approve or deny the request, and inform the student of their decision by return email.

Any absences or late arrivals not documented by an approved Excuse Request Form will be considered unexcused. Forms submitted more than a week following the date of absence or lateness will not be approved.

\*\*\*Submitting an Excuse Request Form under false pretenses is a violation of the Student Conduct Code, and will subject a student to disciplinary action which may include, but is not limited to, expulsion from the ensemble with a failing grade. \*\*\*

## Non-Contagious Illness or Minor Injury (must still audit rehearsals)

Students who are experiencing a short-term, non-contagious illness not confining them to bed, or a minor injury, are still required to attend rehearsals. They should submit the appropriate Excuse Request Form to let the Ensemble Program Manager know the circumstances.

If the illness or injury prevents them from playing their instrument, then they should audit the rehearsal, either by sitting in their seat within the ensemble, or in a seat within the rehearsal hall close enough to hear the conductor. They should have their part(s) in hand and follow the rehearsal carefully, marking whatever issues are covered. No other course work may be undertaken during this time, and no electronic devices may be used.

## Short-Term Contagious and/or Bedridden Illness

If the nature of an illness or injury is such that it confines the student to bed rest, or could potentially expose others to a contagious illness, then the student should inform the Ensemble Program Manager no later than two hours prior to the rehearsal by submitting the appropriate Excuse Request Form.

## Long-Term Illnesses or Injuries (more than one consecutive rehearsal)

Students experiencing illnesses or injuries that cause them to miss more than one consecutive rehearsal are required to submit the appropriate Excuse Request Form. The Ensemble Program Manager will require confirmation from the Director of Student Affairs before excusing any such absences. All doctor's notes or other similar, confidential items should be submitted to the Director of Student Affairs, not the Ensemble Office.

 Deb Gould, Interim Director of Student Affairs Phone: 667-208-6703 / Email: <u>dgould10@jhu.edu</u>

Students should consult the Peabody Director of Student Affairs to ensure that they are receiving adequate evaluation and treatment for their condition. Students who have significant illnesses or injuries that interfere with their ability to meet their ensemble obligations are encouraged to consult a primary care practitioner at the Student Health and Wellness Center on the Homewood campus for treatment or referral to appropriate specialists. Appointments can be made by calling 410-516-8270. They should also confer with the Director of Student Affairs about how it will impact their academic progress, or whether a medical leave of absence is an option. Physical and occupational therapist services are now offered onsite at the Peabody Clinic for Performing Artists.

Tendonitis and other similar repetitive motion injuries do not exempt a student from fulfilling the large ensemble requirements of their degree program. Instrumentalists who are suffering from such repetitive motion injuries on a long-term basis may be assigned to a choral ensemble during their recovery at the discretion of the Ensemble Program Manager. Vocalists who are on vocal rest are still required to attend choral ensemble rehearsals.

## **Professional Leave**

Under special circumstances, students may request professional leave from a rehearsal or performance due to a direct conflict involving major performance or audition opportunities.

Students should not make any advance assumptions about whether such requests might be granted before committing to professional obligations. Making a commitment to professional opportunities before the start of the academic year or permission is granted does not automatically excuse them; they are subject to the same criteria as any other requests.

Professional Leave requests are considered on a first-come basis, and should be made as soon as the opportunity is *known*, regardless of if the assignments for a cycle or a semester have come out. This will allow the highest possibility for such requests to be considered and granted. At the latest, all Professional Leave excuse requests should be submitted no later than two weeks before the relevant date(s).

Within a concert cycle, requesting to miss more than 25% of rehearsals, the last two rehearsals, any dress rehearsals, concerts, or recording sessions due to Professional Leave will not be granted. Instead, a student must request to miss the entire concert cycle at least two weeks prior to the cycle's first rehearsal.

Sometimes, opportunities are offered on much shorter notice. Students may submit these requests as well, but are cautioned that these are granted under highly exceptional conditions. Again, to be given fullest consideration, these should be brought to the attention of the Ensemble Office as soon as the student is aware of them.

Limitations are placed on the number of students, especially within the same section, who might be allowed excused absences for professional opportunities on the same day.

To be granted an excuse for an **audition** opportunity:

- 1) Students should first check with the organization offering the audition to determine whether it could be rescheduled to a time that does not conflict with their prior ensemble obligations.
- 2) An official letter of invitation from the school or performing organization offering the audition must accompany the request to be considered.
- 3) These requests should be submitted as soon as they are known, not later than two weeks before the date(s) in question.

To be granted an excuse for a **performance** opportunity:

- 1) An employment contract or letter of agreement between the student and the performing organization must be included in the Excuse Request Form to be considered.
- 2) These requests should be submitted at the beginning of the semester, or as soon as they are offered, to be given fullest consideration.

Students who have been asked to perform in **Peabody-sponsored activities**, such as pop-up concerts, residencies, etc., should inform the Ensemble Office immediately if it will create a conflict with their Large Ensemble obligations.

# **Family Events**

There may be times when a student is required to attend an important family event that causes them to miss one or more rehearsals. These are normally events that have been planned for some time, like weddings, family reunions, and other similar events.

Due consideration will be given to excuse students when sufficient advance notice is provided to the Ensemble Program Manager, no later than two weeks prior to the absence. The request will also not be considered until proper documentation, such as a flight confirmation or an invitation, is provided. In no such cases will an absence be approved for the last two rehearsals of a concert cycle, or the concert itself.

## **Other Emergencies**

It is recognized that there are sometimes unforeseeable and uncontrollable circumstances that can prevent a student from being on time, or even making it to a rehearsal at all. These occurrences are rare, however, often independently verifiable, and are considered on a case-by-case basis. They can include, but are not limited to, extreme weather conditions, family emergencies, death of a loved one, traffic accidents, legal matters, and other situations over which the student has little or no control. They do not include things like oversleeping, failing to allow enough time to arrive, having to get something to eat, and so on.

Students should notify the Ensemble Office immediately, if it is safe and possible to do so, if they will be late or absent from a rehearsal due to a legitimate emergency, and should submit an Excuse Request Form along with any supporting documentation within one week of the lateness or absence.

# **Unexcused Absence or Lateness**

# Private Lessons, Coachings, Masterclasses, & Studio Class

Lateness, early exit, or absence due to conflicts with a private lesson, make-up lesson, studio class, masterclass, or a coaching will not be excused. Conservatory faculty are aware of this policy, and students are expected to work with their teachers to ensure that regular lessons, make-up lessons, studio classes, masterclasses, and coachings do not conflict with the student's ensemble obligations.

Each student is responsible for avoiding any conflicts with ensemble rehearsals and performances, including, if necessary, leaving any lesson, coaching, masterclass, or studio class before it ends to be on-time and ready for rehearsal.

## Forgetting a Part, Instrument, or Other Necessary Items

Students who are late or absent from a rehearsal due to forgetting to bring anything necessary (part(s), instrument, mutes, etc.) will not be excused under any circumstances. A conductor may give permission for a student to get a needed item, but the lateness will still be unexcused.

The Ensemble Office has most mutes, instruments, or copies of certain parts that may be borrowed for a rehearsal. A student should first ask the Ensemble Office it has a needed item before making an extended trip away from rehearsal to retrieve it.

## **Degree Recitals and Rehearsals**

It is important that students schedule their degree recitals and rehearsals such that no conflicts are created with any ensemble rehearsal or performance, as no excuse requests for anyone in a degree recital will be approved under these circumstances.

## **Instrument Problems**

Missing an ensemble service due to a student's instrument being in need of repair will not be considered an excused absence. If a student's instrument is being repaired or is in sudden need of repair, they should contact the Ensemble Office in advance so that a substitute instrument can be provided.

## Travel

The Ensemble Office is aware that many Peabody students travel great distances from their home cities and countries to study here. However, when school is in session students are expected to be here, attending all scheduled classes and rehearsals.

Students are also required to be here on the day of their scheduled large ensemble placement audition prior to the start of the fall semester. Students should not make, or allow anyone to make for them, any travel plans which would cause them to miss a scheduled class day, either in part or completely. Absences on days that precede or follow official school vacations will not be excused due to any travel arrangements that have been made.

## Employment

Many students have jobs, either on or off-campus, sometimes completely unrelated to their studies at Peabody, and the income those jobs provide can be very important. However, each student's Peabody obligations and responsibilities come first, and students should not accept any outside employment that interferes with those obligations. Absences or lateness caused by a student's employment obligations will not be excused, and any requests for special accommodations to be made to rehearsal or performance schedules will not be considered.

## Negligence to Read and Understand Syllabus

All students are required to read and understand fully all items detailed within the Large Ensemble Course Syllabus. Failure to do so will not be an acceptable excuse. If a student has any questions or concerns concerning the syllabus, they should email, call, or visit the Ensemble Office as soon as possible.

## Diversity and Disability Statement \_\_\_\_

The Peabody Institute of the Johns Hopkins University values diversity and inclusion. We are committed to a climate of mutual respect and civility among members of our community. Peabody recognizes that disability is an aspect of diversity. Our goal is to create learning environments that are usable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course related to your disability that result in barriers to your inclusion or to accurate assessment or achievement, please notify the instructor as soon as possible. Students are also welcome to contact Deb Gould, Interim Director of Student Affairs and Disability Resources Coordinator, in the Student Affairs Office, in-person, via email at dgould10@jhu.edu, or by phone at 667-208-6700 for further information about academic adjustments or accommodations.

# 2019 – 2020 Rehearsal and Performance Schedule

For instrumental large ensembles, except jazz, the concert season is organized into Concert Rotations. Students should generally expect to be assigned to an average of one concert per rotation, but may, depending on repertoire requirements and enrollment, also be assigned to more or, at times, none. **All rotating assignments are subject to change.** 

Performance and rehearsal hall abbreviations used in the ensemble schedules:

- CH Miriam A. Friedberg Concert Hall, Conservatory Building West, 1st floor
- JBH Joe Byrd Hall, Conservatory Building East, Plaza level
- GH Leith Symington Griswold Hall, Conservatory Building West, 2<sup>nd</sup> floor
- CD Cohen-Davison Family Theatre, Conservatory Building East, North Plaza level
- GRH Hilda and Douglas Goodwin Recital Hall, Leakin Hall, Plaza level
- CS Centre Street Performance Studio, 5 East Centre Street
- JS Jazz Studio, Austrian Hall, 2<sup>nd</sup> floor
- EEC Emmanuel Episcopal Church, 811 Cathedral St, Baltimore, MD 21201
- SH Shriver Hall, Johns Hopkins University Homewood Campus 3400 N. Charles St., Baltimore, MD 21218
- tent Tentative rehearsal

## Concert Rotation 1 Schedule (PSO 1, PWE 1, PCO 1) \_

Peabody Symphony Orchestra, Program 1 Thursday, September 26, 2019, 7:30 pm Joseph Young, conductor

Manuel de Falla: The Three-Cornered Hat, Suite No. 1 Howard Hanson: Symphony No. 2 in D-flat major, Op. 30, "Romantic"

Mon	09/09/19	3:30-5:30 pm	Rehearsal 1.1	СН
Wed	09/11/19	3:30-5:30 pm	Sectionals 1.2	Various
Fri	09/13/19	3:30-5:30 pm	Rehearsal 1.3	СН
Mon	09/16/19	3:30-5:30 pm	Rehearsal 1.4	GH
Wed	09/18/19	3:30-5:30 pm	Rehearsal 1.5	СН
Fri	09/20/19	3:30-5:30 pm	Rehearsal 1.6	СН
Mon	09/23/19	3:30-5:30 pm	Rehearsal 1.7	СН
Tue	09/24/19	3:30-5:30 pm	Rehearsal 1.8	JBH
Wed	09/25/19	3:30-6:00 pm	Dress Rehearsal	СН
Thurs	09/26/19	7:30 pm	Concert (Call 7:00)	СН

Peabody Chamber Orchestra, Program 1 Saturday, September 28, 2019, 7:30 pm Joseph Young, conductor

Julia Perry: A Short Piece for Small Orchestra Manuel de Falla: El Amor Brujo Ludwig van Beethoven: Symphony No. 5 in C minor, Op. 67

Tue	09/10/19	3:30-5:30 pm	Rehearsal 1.1	GH
Thu	09/12/19	3:30-5:30 pm	Sectionals 1.2	Various
Tue	09/17/19	3:30-5:30 pm	Rehearsal 1.3	СН
Thu	09/19/19	3:30-5:30 pm	Rehearsal 1.4	СН
Fri	09/20/19	3:30-5:30 pm	Rehearsal 1.5	GH
Mon	09/23/19	3:30-5:30 pm	Rehearsal 1.6	GH
Wed	09/25/19	3:30-5:30 pm	Rehearsal 1.7	GH
Thu	09/26/19	3:30-5:30 pm	Rehearsal 1.8	GH
Fri	09/27/19	3:30-6:00 pm	Dress Rehearsal	СН
Sat	09/28/19	7:30 pm	Concert (Call 7:00)	СН

Peabody Wind Ensemble, Program 1 Friday, September 27, 2019, 7:30 pm Harlan D. Parker, conductor

Paul Dooley: Point Blank Eric Whitacre: October Michael Daugherty: Lost Vegas James Barnes: Symphonic Requiem

Tue	09/10/19	3:30-5:30 pm	Rehearsal 1.1	СН
Thu	09/12/19	3:30-5:30 pm	Rehearsal 1.2	СН
Mon	09/16/19	3:30-5:30 pm	Rehearsal 1.3	СН
Wed	09/18/19	3:30-5:30 pm	Rehearsal 1.4	GH
Fri	09/20/19	3:30-5:30 pm	Rehearsal 1.5	JBH
Mon	09/23/19	3:30-5:30 pm	Rehearsal 1.6	JBH
Tue	09/24/19	3:30-5:30 pm	Rehearsal 1.7	СН
Wed	09/25/19	3:30-5:30 pm	Rehearsal 1.8	JBH
Thu	09/26/19	3:30-6:00 pm	Dress Rehearsal	СН
Fri	09/27/19	7:30 pm	Concert (Call 7:00)	СН

## Concert Rotation 2 (PSO 2/OCR1, PWE 2, PCO 2) Schedule\_\_\_\_

<u>Peabody Symphony Orchestra, Program 2/Composition Reading 1</u> Thursday, October 17, 2019, 7:30 pm Miguel Harth-Bedoya, guest conductor

Johannes Brahms: Academic Festival Overture, Op. 80 Carl Nielsen: Flute Concerto, CNW 42 Christian Paquette, flute Antonín Dvořák: Symphony No. 7 in D minor, Op. 70

Mon	09/30/19	3:30-5:30 pm	Rehearsal 2.1	СН
Wed	10/02/19	3:30-5:30 pm	Sectionals 2.2	Various
Fri	10/04/19	3:30-5:30 pm	Rehearsal 2.3	СН
Mon	10/07/19	3:30-5:30 pm	Rehearsal 2.4	JBH
Wed	10/09/19	3:30-5:30 pm	Rehearsal 2.5	СН
Fri	10/11/19	3:30-5:30 pm	Rehearsal 2.6	СН
Mon	10/14/19	3:30-5:30 pm	Rehearsal 2.7	СН
Tue	10/15/19	3:30-5:30 pm	Rehearsal 2.8	СН
Wed	10/16/19	3:30-6:00 pm	Dress Rehearsal	СН
Thu	10/17/19	3:30-5:30 pm	Touch-up Rehearsal	СН
Thu	10/17/19	7:30 pm	Concert (Call 7:00)	СН
Wed	10/29/19	3:30-5:30 pm	Composition Reading	g CH

<u>Peabody Wind Ensemble, Program 2</u> Friday, October 25, 2019, 7:30 pm Harlan D. Parker, conductor

Donald Grantham: Southern Harmony Karel Husa: Music for Prague 1968 Julie Giroux: Symphony No. 5, "Elements"

Mon	10/07/19	3:30-5:30 pm	Rehearsal 2.1	СН
Wed	10/09/19	3:30-5:30 pm	Rehearsal 2.2	JBH
Fri	10/11/19	3:30-5:30 pm	Rehearsal 2.3	JBH
Mon	10/14/19	3:30-5:30 pm	Rehearsal 2.4	JBH
Wed	10/16/19	3:30-5:30 pm	Rehearsal 2.5	JBH
Mon	10/21/19	3:30-5:30 pm	Rehearsal 2.6	JBH
Tue	10/22/19	3:30-5:30 pm	Rehearsal 2.7	СН
Wed	10/23/19	3:30-5:30 pm	Rehearsal 2.8	СН
Thu	10/24/19	3:30-6:00 pm	Dress Rehearsal	СН
Fri	10/25/19	7:30 pm	Concert (Call 7:00)	СН

<u>Peabody Chamber Orchestra, Program 2</u> Saturday, October 26, 2019, 7:30 pm Nicholas Hersh, guest conductor

Florence Price: Dances in the Canebrakes Astor Piazzolla: Tangazo Felix Mendelssohn: Symphony No. 5, Op. 107, "Reformation"

Tue	10/08/19	3:30-5:30 pm	Rehearsal 2.1	СН
Thu	10/10/19	3:30-5:30 pm	Sectionals 2.2	Various
Tue	10/15/19	3:30-5:30 pm	Rehearsal 2.3	GH
Thu	10/17/19	3:30-5:30 pm	Rehearsal 2.4	GH
Mon	10/21/19	3:30-5:30 pm	Rehearsal 2.5	СН
Tue	10/22/19	3:30-5:30 pm	Rehearsal 2.6	GH
Wed	10/23/19	3:30-5:30 pm	Rehearsal 2.7	JBH
Thu	10/24/19	3:30-5:30 pm	Rehearsal 2.8	GH
Fri	10/25/19	3:30-6:00 pm	Dress Rehearsal	СН
Sat	10/26/19	7:30 pm	Concert (Call 7:00)	СН

<u>Peabody Studio Orchestra, Program 1</u> Thursday, November 7, 2019, 7:30 pm Jacomo Bairos, guest conductor

#### Program TBD

Tue	10/29/19	3:30-5:30 pm	Rehearsal 1.1	GH
Fri	11/01/19	3:30-5:30 pm	Rehearsal 1.2	СН
Mon	11/04/19	3:30-5:30 pm	Rehearsal 1.3	СН
Tue	11/05/19	3:30-5:30 pm	Rehearsal 1.4	СН
Wed	11/06/19	3:30-6:00 pm	Dress Rehearsal	СН
Thu	11/07/19	7:30 pm	Concert (Call 7:00)	СН

Peabody Modern Orchestra, Program 1 Tuesday, November 19, 2019, 7:30 pm Harlan D. Parker, conductor

Michael Torke: Monday and Tuesday Jeremy Podgursky: As A Spell, Against Falling Objects David Dzubay: Labyrinth

Tue	11/05/19	3:30-5:30 pm	Rehearsal 1.1	GH
Thu	11/07/19	3:30-5:30 pm	Rehearsal 1.2	GH
Fri	11/08/19	3:30-5:30 pm	Rehearsal 1.3	JBH
Tue	11/12/19	3:30-5:30 pm	Rehearsal 1.4	GH
Wed	11/13/19	3:30-5:30 pm	Rehearsal 1.5	GH
Thu	11/14/19	3:30-5:30 pm	Rehearsal 1.6	GH
Fri	11/15/19	3:30-5:30 pm	Rehearsal 1.7	JBH
Mon	11/18/19	3:30-6:00 pm	Dress Rehearsal	GH
Tue	11/19/19	7:30 pm	Concert (Call 7:00)	GH

## Peabody Opera Theatre Orchestra 1

Wednesday, November 20 through Saturday, November 23, 2019, 7:30 pm Joseph Young, conductor

Kirke Mechem: Pride and Prejudice

Mon	11/04/19	3:30-5:30 pm	Rehearsal 1.1	GH
Wed	11/06/19	3:30-5:30 pm	Rehearsal 1.2	JBH
Fri	11/08/19	3:30-6:30 pm	Rehearsal 1.3	GH
Mon	11/11/19	3:30-6:30 pm	Rehearsal 1.4	СН
Wed	11/13/19	3:30-7:00 pm	Sitzprobe I	СН
Thu	11/14/19	3:30-7:00 pm	Sitzprobe II	СН
Fri	11/15/19	6:30-10:30 pm	Dress Rehearsal I	СН
Mon	11/18/19	6:30-10:30 pm	Dress Rehearsal II	СН
Wed	11/20/19	7:30 pm	Concert I (Call 7:00)	СН
Thu	11/21/19	7:30 pm	Concert II (Call 7:00)	СН
Fri	11/22/19	7:30 pm	Concert III (Call 7:00)	CH (
Sat	11/23/19	7:30 pm	Concert IV (Call 7:00)	) CH

#### Peabody Symphony Orchestra, Program 3/Composition Reading 2

Friday, December 6, 2019, 7:30 pm Edward Polochick, conductor

Daniel Pinkham: Christmas Cantata Francis Poulenc: Gloria, FP 177 Frédéric Chopin: Piano Concerto No. 2 in F minor, Op. 21 Ann Schein, piano

Wed	11/13/19	3:30-5:30 pm	Rehearsal 3.1	JBH
Fri	11/15/19	3:30-5:30 pm	Sectionals 3.2	Various
Mon	11/18/19	3:30-5:30 pm	Rehearsal 3.3	JBH
Wed	11/20/19	3:30-5:30 pm	Rehearsal 3.4	JBH
Fri	11/22/19	3:30-5:30 pm	Rehearsal 3.5	JBH
Mon	12/02/19	3:30-5:30 pm	Rehearsal 3.6	GH
Tue	12/03/19	3:30-5:30 pm	Rehearsal 3.7	CH
Wed	12/04/19	3:30-6:00 pm	Dress Rehearsal I	CH
Thu	12/05/19	3:30-6:00 pm	Dress Rehearsal II	СН
Fri	12/06/19	7:30 pm	Concert (Call 7:00)	СН
Mon	12/09/19	3:30-5:30 pm	Composition Readin	g CH

<sup>\*</sup> Note that PST1 musicians may also be assigned to PSO3

## Concert Rotation 4.1 (PST 2, PSO 4/OCR 3) Schedule

<u>Peabody Studio Orchestra, Program 2</u> Saturday, February 1, 2020, 7:30 pm Joseph Young, conductor

Laura Karpman: Ask Your Mama

Wed	01/22/20	3:30-5:30 pm	Rehearsal 2.1	СН
Fri	01/24/20	3:30-5:30 pm	Rehearsal 2.2	JBH
Mon	01/27/20	3:30-5:30 pm	Rehearsal 2.3	СН
Tue	01/28/20	3:30-5:30 pm	Rehearsal 2.4	СН
Wed	01/29/20	3:30-5:30 pm	Rehearsal 2.5	CH
Thu	01/30/20	3:30-5:30 pm	Rehearsal 2.6	CH
Fri	01/31/20	3:30-6:00 pm	Dress Rehearsal	СН
Sat	02/01/20	7:30 pm	Concert	СН

Peabody Symphony Orchestra, Program 4/Composition Reading 3 Friday, February 7, 2020, 7:30 pm

Marin Alsop, conductor

Béla Bartók: Piano Concerto No. 2 in G major, Sz. 95, BB 101 Chengcheng Yao, piano

Dmitri Shostakovich: Symphony No. 5 in D minor, Op. 47

Tue	01/21/20	3:30-5:30 pm	Rehearsal 4.1	СН
Thu	01/23/20	3:30-5:30 pm	Sectionals 4.2	Various
Tue	01/28/20	3:30-5:30 pm	Rehearsal 4.3	GH
Thu	01/30/20	3:30-5:30 pm	Rehearsal 4.4	GH
Fri	01/31/20	3:30-5:30 pm	Rehearsal 4.5	JBH
Mon	02/03/20	3:30-5:30 pm	Rehearsal 4.6	СН
Tue	02/04/20	3:30-5:30 pm	Rehearsal 4.7	CH
Wed	02/05/20	3:30-5:30 pm	Rehearsal 4.8	СН
Thu	02/06/20	3:30-6:00 pm	Dress Rehearsal	СН
Fri	02/07/20	7:30 pm	Concert (Call 7:00)	СН
Mon	02/10/20	3:30-5:30 pm	<b>Composition Readin</b>	g CH

#### Concert Rotation 4.2 (PCOO, PWE 3) Schedule

Peabody Chamber Opera Orchestra

Thursday, February 13 through Sunday, February 16, 2020, 7:30 pm (Sunday, 3:00 pm) Venue TBD Antal Kéménczy, guest conductor

Antal Kéménczy: The Champion

Fri	02/07/20	3:30-5:30 pm	Rehearsal 1.1	CD
Mon	02/10/20	3:30-5:30 pm	Rehearsal 1.2	CD
Tue	02/11/20	3:30-5:30 pm	Rehearsal 1.3	TBD
Wed	02/12/20	7:00-9:30 pm	Dress Rehearsal	TBD
Thu	02/13/20	7:30 pm	Concert I (Call 7:00)	TBD
Thu Fri	02/13/20 02/14/20	7:30 pm 7:30 pm	Concert I (Call 7:00) Concert II (Call 7:00)	
		•	• •	TBD
Fri	02/14/20	7:30 pm	Concert II (Call 7:00)	TBD TBD

<u>Peabody Wind Ensemble, Program 3/Wind Conducting Auditions</u> Thursday, February 20, 2020, 7:30 pm Harlan D. Parker, conductor

David Biedenbender: Cyclotron Joel Puckett: that secret from the river David Maslanka: Symphony No. 4

Mon	02/03/20	3:30-5:30 pm	Rehearsal 3.1	JBH
Wed	02/05/20	3:30-5:30 pm	Rehearsal 3.2	JBH
Fri	02/07/20	3:30-5:30 pm	Rehearsal 3.3	СН
Mon	02/10/20	3:30-5:30 pm	Rehearsal 3.4	GH
Wed	02/12/20	3:30-5:30 pm	Rehearsal 3.5	СН
Fri	02/14/20	3:30-5:30 pm	Rehearsal 3.6	СН
Mon	02/17/20	3:30-5:30 pm	Rehearsal 3.7	СН
Tue	02/18/20	3:30-5:30 pm	Rehearsal 3.8	СН
Wed	02/19/20	3:30-6:00 pm	Dress Rehearsal	СН
Thu	02/20/20	7:30 pm	Concert (Call 7:00)	СН
Fri	02/21/20	3:30-4:30 pm	Conducting Audition	is CH

\* Note that PST2 musicians may also be assigned to PCOO or PWE3

### Concert Rotation 5.1 (PSO 5, POTO 2, PMO 2) Schedule\_\_\_\_

Peabody Symphony Orchestra, Program 5 Wednesday, March 11, 2020, 7:30 pm Shriver Hall Joseph Young, conductor

Macht Composition Winner: TBD Giuseppe Verdi: Ballet Music from Macbeth (Act III) Pyotr Ilyich Tchaikovsky: Symphony No. 5 in E minor, Op. 64

Mon	02/24/20	3:30-5:30 pm	Rehearsal 5.1	СН
Wed	02/26/20	3:30-5:30 pm	Sectionals 5.2	Various
Fri	02/28/20	3:30-5:30 pm	Rehearsal 5.3	СН
Mon	03/02/20	3:30-5:30 pm	Rehearsal 5.4	GH
Wed	03/04/20	3:30-5:30 pm	Rehearsal 5.5	GH
Fri	03/06/20	3:30-5:30 pm	Rehearsal 5.6	GH
Mon	03/09/20	3:30-5:30 pm	Rehearsal 5.7	GH
Tue	03/10/20	3:30-5:30 pm	Rehearsal 5.8	GH
Wed	03/11/20	3:30-6:00 pm	Dress Rehearsal	SH
Wed	03/11/20	7:30 pm	Concert	SH
wea	03/11/20	7:50 pm	Concert	30

Peabody Modern Orchestra, Program 2

Saturday, April 4, 2020, 7:30 pm Joseph Young, conductor

Ted Hearne: But I Voted for Shirley Chisolm Mary Kouyoumdjian: This Should Feel Like Home Bernd Alois Zimmermann: Nobody Knows de Trouble I See Sean Jones, trumpet

Jimmy López: América Salvaje

Thu	03/12/20	3:30-5:30 pm	Rehearsal 2.1	GH
Fri	03/13/20	3:30-5:30 pm	Rehearsal 2.2	JBH
Mon	03/23/20	3:30-5:30 pm	Rehearsal 2.3	GH
Wed	03/25/20	3:30-5:30 pm	Rehearsal 2.4	JBH
Fri	03/27/20	3:30-5:30 pm	Rehearsal 2.5	JBH
Tue	03/31/20	3:30-5:30 pm	Rehearsal 2.6	СН
Wed	04/01/20	3:30-5:30 pm	Rehearsal 2.7	CH,CSPS
Thu	04/02/20	3:30-6:00 pm	Dress Rehearsal I	СН
Fri	04/03/20	3:30-6:00 pm	Dress Rehearsal II	СН
Sat	04/04/20	7:30 pm	Concert	СН

#### Concert Rotation 5.2 (PCO 3, PWE 4/PWER) Schedule\_\_\_\_\_

Peabody Chamber Orchestra, Program 3

Friday, April 10, 2020, 7:30 pm Amit Peled, conductor

Samuel Barber: Adagio for Strings

Johann Sebastian Bach: Orchestral Suite No. 1 in C major, BWV 1066 Franz Schubert: Symphony No. 5 in B-flat major, D. 485

Wed	03/25/20	3:30-5:30 pm	Rehearsal 3.1	GH
Fri	03/27/20	3:30-5:30 pm	Sectionals 3.2	Various
Mon	03/30/20	3:30-5:30 pm	Rehearsal 3.3	JBH
Wed	04/01/20	3:30-5:30 pm	Rehearsal 3.4	GH
Fri	04/03/20	3:30-5:30 pm	Rehearsal 3.5	GH
Mon	04/06/20	3:30-5:30 pm	Rehearsal 3.6	GH
Tue	04/07/20	3:30-5:30 pm	Rehearsal 3.7	GH
Wed	04/08/20	3:30-5:30 pm	Rehearsal 3.8	GH
Thu	04/09/20	3:30-6:00 pm	Dress Rehearsal	GH
Fri	04/10/20	7:30 pm	Concert	GH

Peabody Opera Theatre Orchestra, Program 2 Thursday, March 12 – Sunday, March 15, 2020, 7:30 pm (Sunday, 4:00 pm)

Antony Walker, guest conductor

Giacomo Puccini: La Rondine

Fri	02/28/20	3:30-5:30 pm	Rehearsal 2.1	JBH
Mon	03/02/20	3:30-5:30 pm	Rehearsal 2.2	JBH
Tue	03/03/20	3:30-6:30 pm	Rehearsal 2.3	СН
Thu	03/05/20	3:30-6:30 pm	Rehearsal 2.4	СН
Fri	03/06/20	3:30-7:00 pm	Sitzprobe I	СН
Sun	03/08/20	6:30-10:00 pm	Sitzprobe II	СН
Mon	03/09/20	6:30-10:00 pm	Dress Rehearsal I	СН
Tue	03/10/20	6:30-10:00 pm	Dress Rehearsal II	СН
Thu	03/12/20	7:30 pm	Concert I (Call 7:00)	СН
Fri	03/13/20	7:30 pm	Concert II (Call 7:00)	СН
Sat	03/14/20	7:30 pm	Concert III (Call 7:00)	СН
Sun	03/15/20	4:00 pm	Concert IV (Call 3:30)	СН

\* Note that PSO 5 and POTO 2 musicians may also be assigned to PCO 3 or PWE 4. A PSO5 player may also be assigned to PMO2.

Peabody Wind Ensemble, Program 4/Wind Composition Reading Thursday, April 16, 2020, 7:30 pm Harlan D. Parker, conductor

John Mackey: Redline Tango Nico Muhly: Reliable Sources Steven Bryant: Concerto for Wind Ensemble

Wed	03/25/20	3:30-5:30 pm	<b>Composition Read</b>	ing CH
Mon	03/30/20	3:30-5:30 pm	Rehearsal 4.1	СН
Wed	04/01/20	3:30-5:30 pm	Rehearsal 4.2	JBH
Fri	04/03/20	3:30-5:30 pm	Rehearsal 4.3	JBH
Mon	04/06/20	3:30-5:30 pm	Rehearsal 4.4	JBH
Wed	04/08/20	3:30-5:30 pm	Rehearsal 4.5	JBH
Fri	04/10/20	3:30-5:30 pm	Rehearsal 4.6	JBH
Mon	04/13/20	3:30-5:30 pm	Rehearsal 4.7	СН
Tue	04/14/20	3:30-5:30 pm	Rehearsal 4.8	СН
Wed	04/15/20	3:30-6:00 pm	Dress Rehearsal	СН
Thu	04/16/20	7:30 pm	Concert	СН

<u>Peabody Symphony Orchestra, Program 6</u> Thursday, April 30, 2020, 7:30 pm Leon Fleisher, conductor

Ludwig van Beethoven: Symphony No. 1 in C major, Op. 21 Johannes Brahms: Symphony No. 2 in D major, Op. 73

Mon	04/20/20	3:30-5:30 pm	Rehearsal 6.1	СН
Wed	04/22/20	3:30-5:30 pm	Sectionals 6.2	Various
Thu	04/23/20	3:30-5:30 pm	Rehearsal 6.3	JBH
Fri	04/24/20	3:30-5:30 pm	Rehearsal 6.4	JBH
Mon	04/27/20	3:30-5:30 pm	Rehearsal 6.5	СН
Tue	04/28/20	3:30-5:30 pm	Rehearsal 6.6	СН
Wed	04/29/20	3:30-6:00 pm	Dress Rehearsal	СН
Thu	04/30/20	7:30 pm	Concert (Call 7:00)	СН

Peabody Symphony Orchestra, Program 7/Composition Reading 4 Saturday, May 9, 2020, 7:30 pm Edward Polochick, conductor with the Peabody-Hopkins Chorus and Peabody Singers

Ludwig van Beethoven: Mass in C major, Op. 86 Sergei Rachmaninoff: Symphony No. 2 in E minor

Fri	04/24/20	3:30-5:30 pm	<b>Composition Readin</b>	g CH
Tue	04/28/20	3:30-5:30 pm	Rehearsal 7.1	GH
Thu	04/30/20	3:30-5:30 pm	Sectionals 7.2	Various
Fri	05/01/20	3:30-5:30 pm	Rehearsal 7.3	СН
Mon	05/04/20	3:30-5:30 pm	Rehearsal 7.4	GH
Tue	05/05/20	3:30-5:30 pm	Rehearsal 7.5	СН
Wed	05/06/20	3:30-5:30 pm	Rehearsal 7.6	СН
Thu	05/07/20	3:30-6:00 pm	Dress I w/chorus	СН
Fri	05/08/20	3:30-6:00 pm	Dress II w/chorus	СН
Sat	05/09/20	7:30 pm	Concert (Call 7:00)	СН