



Frederick Fennell Memorial Conducting Masterclass

in conjunction with the Eastman School of Music, Rochester, NY
and the College-Conservatory of Music, Cincinnati, OH

November 12-14, 2010 at the Eastman School of Music, Rochester, NY

Donald Hunsberger, Mark Davis Scatterday, Michael Votta Jr. and Michael Haithcock, Faculty
Larry Rachleff, Steven Stucky, Special Guests

February 11-13, 2011 at the College-Conservatory of Music, Cincinnati, OH

Donald Hunsberger, Mark Davis Scatterday, Michael Votta Jr. and Rodney Winther, Faculty

GENERAL INFORMATION

The Conductors Guild is proud to announce the third and fourth annual Frederick Fennell Memorial Conducting Masterclasses. The goal of these masterclasses is to provide the maximum amount of specific and insightful guidance on both technical and musical matters to each participant in a constructive, encouraging, and non-competitive environment.

REPERTOIRE

November 2010 at the Eastman School of Music

Accepted participants will conduct the following repertoire with the Eastman Wind Ensemble and Wind Orchestra:

Bach/Hunsberger: Prelude and Fugue in E-Flat BWV 552 (St. Anne)

Stucky: Funeral Music for Queen Mary, Threnos

Schwantner: In Evening's Stillness

Sierra/Scatterday: Fandangos

February 2011 at the College-Conservatory of Music

Accepted participants will conduct the following repertoire:

Martinu: Nonet

Varese: Octandre

Mozart: Serenade in E-Flat

Kurka: Good Soldier Schweik Suite

Participants are urged to study all listed repertoire in preparation for these workshops. Participants will be given some choice of the particular segments to conduct at the actual workshop, in consultation with the faculty.

Participation is limited to a maximum of 15 participants and a number of auditors for each workshop. All participants will have the opportunity to conduct the full ensemble in several podium sessions and experience at least 45 minutes of podium time. The podium sessions will focus on conducting and rehearsal techniques, as well as interpretive approaches to the selected works. Supplemental sessions will include discussions of analytical and interpretive aspects of the repertoire, as well as the similarities and differences in conducting orchestras and wind ensembles.

FEES

Up to 15 participants and additional auditors will be notified of acceptance no later than **Monday, August 16, 2010**. The masterclass fees are due upon notice of acceptance and must be paid in full not later than **Thursday, September 2, 2010** by a credit card or by a check payable to the Conductors Guild. The fee will act as a deposit to reserve each participant/auditor's place in the masterclass. Fees will be refunded only if the withdrawing applicant's place in the masterclass is filled by another participant/auditor.

Application fee: \$50 per masterclass (\$100 for both)
Participant fee: \$500
Auditor fee: \$300

THELMA A. ROBINSON SCHOLARSHIP/AWARD

Participants in these masterclasses will be eligible for the 2013 Thelma A. Robinson Scholarship/Award of the National Federation of Music Clubs. This \$1,000 prize is given biennially to a U.S. Citizen who has participated in at least one Conductors Guild Conductor Training Workshop and who has not reached his/her 35th birthday by March 1st of the season of participation. The faculty at each workshop will nominate one eligible participant who demonstrates accomplishment, musicality, and promise in the field of conducting. The present skill level of the candidate and his/her degree of improvement within the workshop itself will be considered. The candidate from each workshop will be asked to submit his/her video from that particular workshop to the Conductors Guild office for subsequent evaluation by the Thelma A. Robinson Scholarship/ Award selection committee.

DEADLINE/APPLICATION

Application Deadline: Thursday, July 15, 2010. The completed application form, video, and \$50 (or \$100) application fee should be mailed to: Conductors Guild, Attn: Fennell Masterclass, 719 Twinridge Lane, Richmond, VA 23235. All application materials must be **received** by Thursday, August 19th, 2010 by 4 P.M. Eastern Time in order to guarantee consideration for the workshop.

If you are applying for both the 2010 and the 2011 masterclasses you need to enclose \$50 per masterclass (for a total of \$100). You need only submit ONE application form and one video.

Please note that submission of a video is strongly recommended, and applicants should furnish one whenever possible. In the case of a large number of applicants, video evaluation will be a determining factor in the selection of participants. Consult the CG Video Guidelines, posted on the CG website, www.conductorsguild.org, for suggestions regarding the preparation of a conducting video. Video formats and media other than DVD (AVI, MPEG, etc.) may not be accepted by the reviewing committee, at its discretion. The Conductors Guild website also contains important information about workshop application review procedures, and about the goals and format of CG Workshops. Videos will NOT be returned. Please do not include originals. It is your responsibility to clearly identify your video.

Questions about the workshop should be directed to the Guild office via e-mail: guild@conductorsguild.org, or via telephone: (804) 553-1378. Further information can be obtained by consulting the website: www.conductorsguild.org.

MASTERCLASS FACULTY



Donald Hunsberger is one of the world's foremost authorities on conducting, orchestration, and music literature. He has been conductor of the Eastman Wind Ensemble at the Eastman School of Music since 1965. Originally from Pennsylvania, he studied trombone with Emory Remington at Eastman, where he received his undergraduate and graduate degrees (BM '54, MM '59, DMA '63). From 1954-58 he was a trombone soloist and chief arranger with the United States Marine Band in Washington, D.C. He is best known for championing the work of contemporary composers, invoking a higher standard of conducting practice, advocating for the full use of the possibilities of the wind ensemble, and setting the standard for wind ensemble performance through numerous publications, recordings and tours of the Eastman Wind Ensemble. As an orchestrator and arranger, Dr. Hunsberger's additions to the wind ensemble repertoire are unique in their resourceful effectiveness. He also has arranged the orchestral accompaniments for 18 silent films, which he has conducted around the world. He currently is editor and primary contributor to the Donald Hunsberger Wind Library (Warner Brothers Music Publishing), and is publishing a series of historical and analytical articles on "Defining the Wind Band Sound" for its journal *WindWorks*.



Mark Davis Scatterday is Professor of Conducting and Chair of the Conducting and Ensembles Department at the University of Rochester's Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty-plus years of the famed ensemble - Donald Hunsberger, Clyde Roller, and Frederick Fennell. Since his appointment, he has led the EWE on tour to Japan, Taiwan and Macao, conducted the EWE in a highly acclaimed performance at Carnegie Hall, and recorded 3 new recordings with the EWE and the Eastman Musica Nova.

Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout North America and Asia. Previous to his appointment at Eastman, Dr Scatterday was Professor of Music and Chair of the Department of Music at Cornell University. Professor Scatterday maintains an active guest conducting schedule as well as researching and writing articles involving score analysis, performance practices, and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of *Wind Works*, *College Band Director's National Association Journal*, and *Band Director's Guide*. He recently conducted the premiere recording of Roberto Sierra's *Cancionero Sefardi* with members of the Milwaukee Symphony on Fleur De Son Classics (2001), Judith Weir's *Concerto for Piano and Musicians Wrestling Everywhere* with Ensemble X on Albany Records (2005), *Danzante* with James Thompson and the EWE on Summit Records (2006), *Barcelonazo* with Musica Nova on Bridge Records (nominated for a 2008 Latin Grammy) and *Manhattan Music* with the EWE and the Canadian Brass on Opening Day Records (2008), available at ArchivMusic.com.



Michael Votta, Jr. joined the faculty of the University of Maryland in the fall of 2008 as Director of Wind Activities and Music Director of the UM Wind Orchestra. Critics have praised him as “a conductor with the drive and ability to fully relay artistic thoughts” and for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States and Europe for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.” Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

His performances have been heard in broadcasts throughout the US, on Austrian National Radio (ÖRF), and Southwest German Television, and have been released internationally on the Primavera label. In addition, his ensembles have been invited to perform at conferences of the Conductors Guild, the College Band Directors National Association and the North Carolina Music Educators Association. Numerous major composers including George Crumb, Christopher Rouse, Karel Husa, Olly Wilson, Barbara Kolb, Warren Benson, and Louis Andriessen have praised his performances of their works.

Votta maintains an active schedule as guest conductor and clinician in the US, and has appeared in Europe and Israel. He has taught conducting seminars in the US and Israel, and has guest conducted and lectured at institutions such as the Eastman School of Music, the Cincinnati College-Conservatory of Music, the Prague Conservatory and the National Arts Camp at Interlochen. He has also appeared at conferences of numerous organizations including the College Band Directors National Association, the Midwest Band and Orchestra Conference, the Conductors Guild, and state music educator’s conventions in Maryland, New York, North Carolina, and Ohio.

Votta holds a Doctor of Musical Arts in Conducting degree from the Eastman School of Music where he served as Assistant Conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and Master of Music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

He is the author of numerous articles on wind literature and conducting. His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He has served as Editor of the College Band Directors National Association Journal, as a member of the Executive Board of the International Society for the Investigation of Wind Music (IGEB), and on the board of the Conductors Guild.

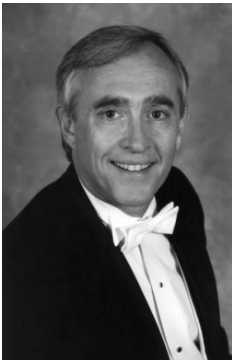
As a clarinetist, Votta has performed as a soloist throughout the US and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.



Michael Haithcock assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001 following twenty-three years on the faculty of Baylor University. Following in the footsteps of William D. Revelli and H. Robert Reynolds, Professor Haithcock conducts the internationally renowned University of Michigan Symphony Band, guides the acclaimed graduate band and wind ensemble conducting program, and provides administrative leadership for all aspects of the University of Michigan's diverse and historic band program.

Ensembles under Haithcock's guidance, have received a wide array of critical acclaim for their high artistic standards of performance and repertoire. These accolades have come through concerts at national and state conventions, performances in major concert venues, and recordings on the Albany, Arsis, and Equilibrium labels. Professor Haithcock was selected to conduct the world premiere of Daron Hagen's *Bandanna*, an opera for voice and wind band, commissioned by the College Band Directors National Association and is a leader in commissioning and premiering new works for concert band. Haithcock has earned the praise of both composers and conductors for his innovative approaches to developing the wind ensemble repertoire and programming. Professor Haithcock is in constant demand as a guest conductor and as a resource person for symposiums and workshops in a variety of instructional settings as well as festival and all-state appearances throughout the country.

A graduate of East Carolina University, where he received the 1996 Outstanding Alumni Award from the School of Music, and Baylor University, Haithcock has done additional study at a variety of conducting workshops including the Herbert Blomstedt Orchestral Conducting Institute. *The Instrumentalist*, the Michigan School Band and Orchestra Association, the *School Musician*, the *Southwest Music Educator*, and *WINDS* magazine have published his articles on conducting and wind literature.



Rodney Winther is currently in his thirteenth year as Director of Wind Studies and Professor of Music at the University of Cincinnati College-Conservatory of Music. His duties at CCM include conducting the Wind Symphony, Chamber Winds and the CCM Chamber Players, while also teaching Masters and Doctoral students in Wind Conducting. Mr. Winther's frequent appearances as guest conductor and clinician have taken him across the United States and abroad, including England, Ireland, the Republic of Malaysia, Taiwan, South Korea, Singapore, Venezuela and Canada. He has been invited to conduct many of the world's finest ensembles, including the Eastman Wind Ensemble, Summit Brass,

The U.S. Navy Band, The U.S. Naval Academy Band, Taiwan National Symphony Orchestra Wind Ensemble, the Taipei Symphony Orchestra's Symphonic Winds, Kent Youth Wind Orchestra (England), World Youth Wind Symphony (Interlochen) and the Taller para Bandas del Tachira (Venezuela). His conducting workshops, both in the United States and abroad, have been critically acclaimed, helping young conductors around the world for the past twenty-five years. His workshops and concerts in Venezuela were recently recognized when he was awarded the Otorga Botón Honor al Mérito by the Governor of the State of Tachira – the first American to receive this honor. In the summer of 2005, he and CCM were awarded the 14th WASBE Convention, which

will be held in Cincinnati in July of 2009. In addition, he was elected to the International Board of Directors of WASBE, whom he will serve for the next six years. He has been a leader in the commissioning and performing of new works for the wind band, including premiere performances and recordings by such distinguished composers as Karel Husa, Joseph Schwantner, Warren Benson, Samuel Adler, Dana Wilson, David Amram and Adam Gorb, among numerous others. His two recordings with the CCM Wind Symphony on the NAXOS label feature world premieres of works by Bruce Adolphe and Samuel Adler, with the Adolphe recording being awarded a Grammy for "Producer of the Year". Equally impressive reviews have been written about his two CD set of Karel Husa's works on Mark Records with the Ithaca College Wind Ensemble. He has been invited to conduct at numerous conventions, including the 2009 Midwest Clinic, as well as the 2007 National CBDNA Convention (University of Michigan), 2007 International WASBE Convention (Ireland), 2008 International Tuba/Euphonium Conference, International Women's Brass Conference, 2002 50th Anniversary of the Eastman Wind Ensemble (Rochester), 2000 National MENC Convention (Washington D.C.), the Rafael Mendez Brass Institute, the International Saxophone Convention (Montreal), the International Saxophone Symposium of the U.S. Navy Band, the National Saxophone Alliance, the National Trumpet Guild, the Eastern Trombone Workshop of the U.S. Army Band and the 1995 and 1997 BASBWE conventions in England. His book - An Annotated Guide to Wind Chamber Music - has been hailed as a much needed and valuable resource in this ever-growing area. Both this book and his new edition of Ruth Gipps Seascape have been published by Warner Brothers Publications as part of the Donald Hunsberger Wind Band Library. His reputation and experience recently resulted in his being selected for inclusion in "Who's Who in Fine Arts Higher Education".

SPECIAL GUESTS



Now celebrating his twelfth season as Music Director of the Rhode Island Philharmonic, **Larry Rachleff** also serves as Director of Orchestras and the Walter Kris Hubert chair at Rice University's Shepherd School of Music in Houston. During his career, he has also been Music Director of the San Antonio Symphony.

"A take-charge maestro who invests everything he conducts with deep musical understanding" (Chicago Tribune), Mr. Rachleff is in constant demand as a guest conductor. Recent and upcoming engagements include the Utah Symphony, Houston Symphony, Seattle Symphony, Indianapolis Symphony, Kansas City Symphony, Phoenix Symphony, Dayton Philharmonic and Toledo Symphony among many others. Summer festival engagements include Tanglewood, Aspen, Interlochen, Brevard Music Festival, Music Academy of the West, Opera Theatre of Lucca, Italy and the Grand Teton Music Festival. In 1993, he was selected as one of four American conductors to lead the Cleveland Orchestra at Carnegie Hall under the mentorship of Pierre Boulez.

Mr. Rachleff is especially noted for his rich and productive rapport with orchestra musicians. The Salt Lake Deseret News had this to say about him recently: "His interpretation (Prokofiev's Fifth Symphony) was charged with power and passion that never waned. His reading was compelling, yet he also managed to bring out the lyricism that lies hidden beneath the boldness of the themes. What was especially remarkable, he conducted the work from memory. The orchestra played marvelously. The musicians

were at the top of their game, and their rapport with Rachleff was obvious. It was a fabulous collaboration between orchestra and conductor.”

A former faculty member of Oberlin Conservatory, where he was Music Director of Orchestras and Conductor of the Contemporary Ensemble, he also served as conductor of the Opera Theatre at the University of Southern California. He has conducted and presented masterclasses all over the world, including the Chopin Academy in Warsaw, the Zurich Hochschule, the Sydney and Queensland, Australia conservatories, the Juilliard School, the New England Conservatory, and Royal Northern College in the U.K.

Larry Rachleff is an enthusiastic advocate of public school music education. He has conducted All-State orchestras and festivals in virtually every state in the United States as well as throughout Europe and Canada. He has also served as principal conducting teacher for the American Symphony Orchestra League, the Conductors’ Guild and the International Workshop for Conductors in the Czech Republic.

As a dedicated advocate of contemporary music, Mr. Rachleff has collaborated with leading composers including Samuel Adler, the late Luciano Berio, George Crumb, Michael Daugherty and John Harbison among others.

Larry Rachleff lives in Houston with his wife, soprano Susan Lorette Dunn, and their young son, Sam.



Widely recognized as one of the leading composers today, **Steven Stucky** was awarded the 2005 Pulitzer Prize in Music for his Second Concerto for Orchestra. He has written commissioned works for many of the major American orchestras and ensembles.

Mr. Stucky has taught at Cornell University since 1980, where he serves as Given Foundation Professor of Composition. He has also been associated with the Los Angeles Philharmonic for more than 20 years, and is currently Consulting Composer for New Music.

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A great nation
deserves great art.

This project is supported in part by the National Endowment for the Arts.



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Application Form

ALL APPLICANTS: Fill out all information requested on this form. Please mail your application, fee and video to the Conductors Guild office by the application deadline, **July 15th**. All application materials must be **received** by Thursday, July 15th, 2010 by 4 P.M. Eastern Time in order to guarantee consideration for the workshop.

CONTACT INFORMATION (Required)

Name (please print): _____

Address: _____ City: _____

State: _____ Zip/Postal Code: _____ Country: _____

Home Telephone: _____ Work Telephone: _____

Fax: _____ E-Mail: _____

I _____ am _____ am not presently a member of the Conductors Guild in good standing. Active membership in the Guild is required for application and participation in this event.

I wish to be enrolled as a member of the Conductors Guild. Payment is enclosed.
_____ Regular (\$100 USD annual fee) _____ Student (\$50 USD annual fee; proof of full-time status required)

I wish to apply for the following:

_____ The 2010 Fennell Masterclass (November 12-14, 2010) (\$50 application fee)

_____ The 2011 Fennell Masterclass (February 11-13, 2011) (\$50 application fee)

If you are applying for both the 2010 and the 2011 masterclasses you need to enclose \$50 per masterclass (for a total of \$100). You need only submit ONE application form and one video.

You may pay the application fee(s) and any membership fees by credit card or by mailing a check with your application.

Payment type: _____ VISA _____ MASTERCARD _____ DISCOVER _____ AM EX _____ Check Enclosed

Credit card number: _____

Amount \$ _____ Expiration Date: _____ / _____

Signature: _____

In order for your application to be considered, you must pay the appropriate fee(s), sign and complete all portions of this form. Incomplete forms will not be accepted. Be sure that your video is clearly labeled. Checks (USD only) should be made payable to: Conductors Guild. Mail only items requested (no resumes, programs or reviews) to: **Conductors Guild, 719 Twinridge Lane, Richmond, VA 23235.**

Name _____

I. Training

A. List all colleges, universities and conservatories you have attended. (If you are presently a student, indicate anticipated completion date of your degree program.)

School	Dates	Degrees earned	Major

B. List your conducting teachers and indicate where and when you studied with each.

Teacher	Where	When

C. List previous conducting workshops (Conductors Guild or others) you have attended, if any.

Sponsoring organization	Place	Date(s)	Master Teacher	P*/A*

* P = Participant; A = Auditor

II. Experience

A. Present conducting position(s)

Music Organization	Your Title	Since (mo/yr)

B. Present position(s) other than conducting

Music Organization	Your Title	Since (mo/yr)

C. Previous conducting position(s)

Music Organization	Your Title	Date(s)

D. Guest conducting experience(s)

Music Organization	Type of Concert	Date(s)

E. List your main instrument(s) and relevant orchestral playing experience

III. Honors, Awards, Scholarships

IV. References

List two persons who will give a fair evaluation of your conducting. Include name, position, address and phone/fax number(s). You may attach written recommendations to this application, if available (not required).

1. _____
2. _____

V. Video

A video of your conducting is strongly recommended. Video evaluation will be a determining factor in the selection of participants. Videos will NOT be returned. Please see "How To Prepare a Video" on the Guild website.