

Susquehanna University

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Dear SUSO Members,

Welcome to the 2019 2020 school year and season with the Susquehanna University Symphony Orchestra! I am thrilled to join the facult pt SU and Lam looking forward to working with all of you on the terrific concerts we have planned for this year. Some highlights for this season include: guest conductors Dr. Voorhees and President Green; soloists including Dr. Steinau, Dr. Niskala, and Dr. Naminga; two collaborations with the SU choirs; and a mini-residency with composer Alexandra Gardner, Lam looking forward to our rare opportunity to perform the Clara Schumann Piano Concerto in time for her 200th birthday, and we will conclude the year together with the Beethoven Cisating Passta Professor of Music Director of Orchestras – Susquehanna University

Music Director - Symphony Number One

Briefly about myself: Lacendagtorde Hepkins a Gorce of Onde Strab Joshkis Hopkins Unity fisity. Texas, although I have lived most of my adult liare to Make Director where I am completing my DMA in conducting. I moved to Baltimore to study at the Peabody Conservatory where I am completing my DMA in conducting. I have continued to teach K-12 students more recently in my conducting role with the Frederick Regional Youth Orchestra. I also conduct the Hopkins Content 2020 on Line with the Frederick, along with professional ensembles such as Symphony Number Once and Ones 2020 Thomps My biggest repertoire interest is the music of Florence Price and I am pleased that we will have the opportunity to share her Symphony No. 3 on our winter concert.

Overview

Auditions for all string players will be held in my office (CCMA 118) on **Monday, September 2 from 4-9 PMOurconcert priog ranks are better which the composers: we select are a selection of (mysusus and some addition).** Students do NOT have to prepare a solo work for the audition. Specific audition times and some additional information will be shared on Friday, Acquisite, the smusical quality of nauday as embles, when increase a held is greatly traffe preflect the prepare to the audition, arrive early in order to check in with the monitor and prepare the necessary paper works.

difficult than programming for any other factor (instrumentation, difficulty, solos, Wind auditions for orchestra yill be combined with freedry had auditions. Wind audition information for new and returning students can be found on MySU (mysu. susqu.edu/MUSC – navigate to "Audition Materials — Tope: Brogramming Pyramid is a frame for evaluating programming practices and

inserting excellent music into the process at every phase.

SUSO rehearsals are held on Tuesdays and alternating Thursdays Fridays from 4:15-6:00 PM; strings rehearsals will be field on most Thursdays in which the full orchestra rehearses on Friday. For our first full week, the full orchestra will rehearse on Tuesday, September 3 and Friday, September 6 (no strings-only rehearsal for this week only). The full semester rehearsal schedule will be available on the syllabus. Orchestra seating, rehearsal Levelaid: Discovery the music will be made available on the morning of Tuesday, September 3 outside my office. Students are expected to have downloaded, printed, and prepared the music during the weeks prior to

General dea: al. The first rehearsal will be predicated on prior individual preparation.

I lo Piscovery encapsulates the broadest possible reception and audition of all of the annustione are exposed to on a daily basis.

Best It begins when we are born, it often reaches its peak during high school and college,

nout our lives.

Jordan Kandall Smith

Visiting Assistant Professor of Music Director of Orchestras smithjr@susqu.edu 570-372-4287 CCMA 118 •Resultantly, our most beloved pieces tend to be heavily overrepresented by white men.

Key Strategies:

- •Hack your free listening time by inserting quality playlists by a diverse range of composers into your music diet.
- •Forget about the instrumentation or needs of your ensemble. Listen only for curiosity and fun. Enjoy yourself!

Starter Resources:

•Playlists: jordanrsmith.com/pmea2020

Database: <u>composerdiversity.com</u>

Level 2: Data Entry

General Concept:

*Data Entry begins as an effort to go deep rather than wide on specific composers, and then specific compositions.

oAs specific composers begin to catch our attention, we make a mental note. (Later, we write it down.)

oData Entry takes place naturally when you do a deep dive on a composer that interests you. Read up, then listen to more.

oTitle, duration, available arrangements, solos, difficulty, where/how to look at the score, etc. (Everything you typically collect to select music for your students.)

Challenges:

- *State lists, publishers, and music stores (data sources) have not caught up to our needs.
- *Underrepresentation (sometimes severe underrepresentation) results.

Key Strategies:

oAvoid: letting music store inventory, state music lists, and publishers determine what you program. They are great resources, to be sure. Make sure to use <u>all</u> of your resources.

•Seek help in online communities.

OShare what you learn:

OKeep lists. (Make them yourself). Share them!

oTurn a specific composer into a personal project. Share it!

•Be prepared to become a resource for others.

Starter Resources:

*Example of notes on Florence Price: <u>jordanrsmith.com/florence-price</u>

Example of a project: <u>pricefest.org</u>

*List Examples: <u>facebook.com/jordanconductor</u>

Level 3: Scaffolding

General Concept:

- *Moving from repertoire in the abstract to programming constraints in the concrete.
- *Laying in some of the broader set pieces and themes that will drive the year ahead.
- *Anniversaries, major events, constructed projects, soloists, etc., seasonal, thematic, etc.
- *Who are my strong players? Who are my strong and weak sections? Divisi?
- *Endurance, technique, sound quality.

Challenges:

- *Seasonal concerts are heavily over-represented by music by white men.
- *Many concert themes like "heroism" tend to tilt towards works by men.

Key Strategies:

- •Good: filling a concert a concert with African American composers.
- •Better: also celebrating women or other groups throughout the year by integrating great music in *each* concert in a season.
- •Best: finding terrific repertoire for every conceivable scenario *over time*.

Starter Resources:

- *Reason to hope: Margaret Bonds, Ballad of the Brown King
- *Community: facebook.com/groups/blackcomposersmusic
- *Community: <u>facebook.com/groups/419265905254246/</u> (Friends of ICD)

Level 4: Sifting

General Concept:

*Now is the time to marry your newfound interest in the music of a more diverse range of composers with your specific programming needs and constraints for your ensemble.

*Deeper research as you narrow concert candidates.

Challenges:

•Many composers from historically marginalized groups lack the typically expected online resources necessaryy to decide if works are playable by specific ensembles.

Key Strategies:

- •Investigate. Sometimes, lesser-known composers will have older websites buried in Google results. Seek them out. Dig a little deeper. Go to the library.
- •Request it!
- *Lean into music by living composers. Email them!
- *Consider making your own arrangement or edited version.
- *Keep asking around. Don't give up!

Starter Resources:

- •Zinfonia.com
- *Florence Price: Ethiopia's Shadow in America

Level 5: Selecting

General Concept:

•The moment of truth: a zero-sum concert program to finalize. Parts must be purchased, rehearsals must be planned, and programs must be printed. Time to choose!

Challenges:

- *Directors are busy.
- *Doing the extra work is time-consuming.
- Structural inertia.
- •The rest of our Programming Pyramid hasn't yet caught up to our goals.

Key Strategies:

*DON'T get discouraged when your next concert program comes up a little short. Instead, commit to steady progress with achievable goals. If last year was all-white, see if you can make a dent in that. If last year saw better representation, try to make this year *even* better. (It's like learning an instrument: the necessary knowledge and skill take time to develop.)

*DO program your entire season or academic year at once in order to be more intentional in the portion of your season that can go to composers besides white men.

Starter Resources:

- *Engage with friends and colleagues. Ask them for ideas. Share your own.
- *Let's talk: <u>jordanrsmith.com/contact</u>

For many more additional resources, visit <u>jordanrsmith.com/pmea2020</u>.