



BOB JONES UNIVERSITY
School of Fine Arts &
Communication

Orchestra Handbook
2023-2024
for
University Symphony Orchestra

String Orchestra

Chamber Orchestra

Directors

University Symphony Orchestra: **Dr. Michael Moore** (FA 129)
(T/Th 4:00-6:00pm, W 4:00-4:50pm)

String Orchestra: **Dr. Yuriy Leonovich** (FA 138)
(T/Th 4:00-6:00pm)

Chamber Orchestra: **various conductors**

Mission Statement

The orchestra program at Bob Jones University exists to educate Christian musicians broadly in orchestral literature; to challenge them to strive for the highest level of musical development; to motivate them to cultivate disciplined stewardship as they serve God and others; and to inspire them to artistic excellence in performance as a display of God's glory and His gifts to man.

Dear Students,

Welcome to the BJU Orchestral Program. We take great joy and pride in you, the most amazing musicians in the best student body in the world and want you to know we are committed to your success.

As members of the University Symphony or String Orchestra, you've joined a rich musical heritage uniquely focused on glorifying and enjoying our God and sharing His glory and joy with others. From sacred masterworks to opera, from chamber works to concertos, from symphonies to symphonic pops, we trust you'll be challenged to grow as musicians who are dedicated to learning, loving, and leading with the talents and opportunities the Lord has given you.

This handbook is intended to help you be successful in this pursuit of excellence and stewardship. Understanding rehearsal and performance protocol is key to being a positive contributor to your section and orchestra, so please take time to acquaint yourself with the guidelines, regulations, and expectations outlined below.

We count it a privilege to make music with you and pray that your education here at BJU will be enriched and expanded as a result of your investment in the orchestras. May we do all to His glory!

Sincerely,

Michael Moore
Conductor, BJUSO

Yuriy Leonovich
Conductor, University String Orchestra

BJU Orchestra Calendar

Opening Activities (String Orchestra & Symphony Orchestra)

Thursday, August 29, 4pm: String Seating Auditions (String Orchestra & Symphony Orchestra)

September 3, weekly rehearsals begin:

TTh 4:00-6:00 (String Orchestra & Symphony Orchestra)

W 4:00-4:50 (Symphony strings)

Thursday, Sept. 26, 4:00pm: Division of Music Recital Hour & Picnic (all ensembles)

String Orchestra Performances

Oct. 14, 5:30pm, WMC, "*Classic C Major*" tech: Th, 10/10, 4-6p, WMC

Mysliveček - Cello Concerto

Haydn - Symphony No. 50

Nov. 18, 5:30pm, SH, "*Portraits*" tech: Th, 11-14, 4-6p, SH

Lavry – Jewish Suite

Saint-Saëns - Carnival of the Animals (with Deanna Moore and Nathan MacAvoy, pianos)

March 3, 5:30pm, WMC, "*Bach's Court*" tech: 2/27 4-6pm

Brandenburg Concerto No. 5, BWV 1050 (with Brandon Ironside, Esther Waite, Stephen Schaub)

Orchestral Suite No. 1, BWV 1066

April 23, 5:30 p.m., WMC, "*Simply Baroque*" tech: 4-22, 4-6pm, WMC

Vivaldi - Concertos for strings

Handel - Royal Fireworks Suite

Corelli/Geminiani - La Folia

Symphony Orchestra Performances

Oct. 12 *Homecoming Concert*, 2:00pm, RA

Tech: Sat. – Oct. 12, 9a-12p, RA

Shostakovich Festive Overture

Oct. 17 *Concerto Competition Showcase Concert*

reh: Mon, 10/14, 7-10p; Tu, 10/15, 4-6p

tech: Wed, 10/16, 7-10p, SH

Shostakovich Festive Overture

Arutiunian Trumpet Concerto, Natalie Thorson

Handel Harp Concerto, Lydia Scroggins

Grieg Piano Concert in A Minor, Rebecca Ong

Nov. 5 *High School Festival Kaleidoscope Concert*, 7pm, RA

Shostakovich Festive Overture

Nov. 21 *Thanksgiving Praise Service*, 11am, FMA

Reh: Nov. 16, 9:30a-12noon, Nov. 21, 10a-11a, FMA

Dec. 12-13, 2024 *Handel's Messiah*

Reh: 12/9, 12/10; Tech: 12/11 – 7-10pm, RA

Dec. 17 Orchestration project reading session, 3:30-4:30pm, FA 119

March 11-15 *The Sound of Music*

May 1 *Viva Villa-Lobos!* Reh: 4/28, 7-10pm; Tech: 4/30, 7-10pm, RA

Respighi *Impressioni Brasiliane*

Villa-Lobos *Concerto for Guitar and Orchestra* – Dr. Isaac Greene, soloist

Marquez *Danzón No. 2*

Organization Goals

Symphony Orchestra. The core orchestral ensemble focused on preparing students to achieve the highest level of performance of the standard orchestral repertoire and in a variety of orchestral genres. This ensemble performs three to four concerts each year.

String Orchestra. Ensemble focused on developing musicianship, performance technique/etiquette of the members through performance of standard string orchestra repertoire. The group performs at least three times each year.

Chamber Orchestra. A specialized ensemble with flexible instrumentation for advanced chamber works. Members are drawn from the advanced students in the Symphony Orchestra as well as members of the university faculty.

Rehearsal Times

University Symphony Orchestra:

1. Full orchestra: TTh 4:00-6:00pm
2. String sectionals: W 4:00-4:50pm
3. Brass, Woodwind, Percussion sectionals: TBA

String Orchestra:

TTh 4:00-6:00pm in Stratton Hall

Chamber Orchestra:

See Section IV. D.

Rehearsal breaks will be called at the conductor's discretion, but will generally follow this formula:

- 1 hour – no break
- 2 hours – one 10-minute break
- 2.5 hours – one 15-minute break
- 3 hours – one 25-minute break or one 10-minute break and one 15-minute break
- 4 hours – three 15-minute breaks

I. Membership

- A. Membership in a university orchestra fulfills the Division of Music performance group requirements for music majors and minors.
- B. Membership in a university orchestra is open to all students at BJU and ensemble placement is determined by placement audition.
 1. Alumni and area professionals occasionally join the ensembles.
 2. Part-time participation by university students is not a desirable option; exceptions to this may be made at the discretion of the director.
- C. Membership is for the entire academic year (both semesters). There are occasionally exceptions to this because of academic load, course conflicts, or student teaching, but students are asked to commit to both semesters of the school year when possible.

II. Seating Auditions:

- A. All prospective members of the Symphony Orchestra and the String Orchestra will play a seating audition. Returning members are not exempt from seating auditions.
1. String majors are required to audition for Symphony Orchestra. Non-major string instrumentalists are encouraged to audition for Symphony Orchestra as well.
 2. Ensemble assignments are finalized based on the seating audition.
 3. Please be EARLY (at least 20 minutes) for your assigned audition time and note the audition room for your instrument. If the auditions are running early, be prepared to play early.
 4. Second semester seating auditions are rarely held but may be called on a section-by-section basis at the discretion of the director.
 5. Seating order is determined by playing ability as well as rehearsal availability.

III. Opportunities

The BJU orchestral program has a long and rich tradition of performing masterworks from the orchestral repertoire in addition to mounting award-winning productions in collaboration with the BJU Opera Association. The program provides student musicians with high-level career and ministry preparation while contributing to the cultural life of the student body and the greater Greenville community. Each concert season includes numerous performance opportunities, among which are:

- Several concerts on the BJU campus each season.
- Tours.
- School performances in both public and Christian schools.
- Conference and convention performances.
- Public Service events sponsored by Greenville Red Cross, Greenville County Council, and other civic organizations.
- Special campus events, as requested by the President, Dean, or Division Chair.

IV. Commitment

The success of any musical ensemble is contingent upon the personal investment of each of its members; the rewards reaped from an effective musical collaboration are of immeasurable worth. Therefore,

- A. We ask each member to be cooperative, respectful and supportive of peers, diligent in work ethic, committed to musical excellence and musical growth, punctual and prepared for each rehearsal, disciplined in his or her attention and concentration during rehearsal, responsible in his or her handling of all printed music, and respectful of school owned equipment and facilities. Please note: cell phone use or texting during a rehearsal is prohibited unless requested by the director.
- B. As directors we commit to rehearse in a disciplined, efficient, prepared, and organized manner, adhering to rehearsal schedules and encouraging you toward mastery, musicality, and maturity as a Christian musician.
- C. The University Symphony Orchestra, Chamber Orchestra, and String Orchestra are official university ensembles, and their performances and activities are official university functions. Membership in these groups takes precedence over work, society events, extensions, mission teams, student body functions, and other campus and off-campus involvements.
- Orchestra events should be entered in your personal calendar, and these dates and times should be kept clear of conflicts.

- Because Bruins team membership is an official BJU activity, we will work with players as reasonably as possible with regard to scheduling conflicts given appropriate advance notice. Students are responsible for communicating with the director as soon as they are aware of a potential conflict.
 - String performance majors and principals who are Bruins players may not be excused from regular or special rehearsals, since these are considered an academic requirement.
- D. Chamber Orchestra instrumentation is flexible and dependent upon repertoire. Members are drawn from the advanced students in the Symphony Orchestra as well as members of the university faculty.
1. Chamber Orchestra fulfills specific musical roles on the campus, including advanced chamber works, opera, musicals, oratorio, and occasional music, as well as tours and civic events.
 2. Rehearsal and performance dates and times should be kept clear of conflicts.
- E. Those members of the Symphony Orchestra not playing in the Chamber Orchestra may be temporarily transferred to the String Orchestra.
- All string students will continue their ensemble experience when the Symphony Orchestra is not available to them. Violin majors who transfer orchestras may be interested in volunteering to play viola.

V. Rehearsal Policies

Efficient rehearsals are essential. Focus is expected at all times. To accomplish this, please follow these principles:

- Punctuality is expected. Please arrive no later than 5 minutes prior to the rehearsal start time so that you are warmed up and your instrument temperature is established prior to tuning.
- The official start of any rehearsal is signaled by the concertmaster.
- If you leave a rehearsal early, you will be marked late. Musicians (including woodwind, brass and percussion) should remain in all rehearsals until dismissed by the director.
- Give 100% attention and participation.
- The rehearsal is a cell-free and portable device-free zone. Please turn off or silence them before each rehearsal. Texting is not allowed during rehearsal and performances. Do not bring phones into the performance space.
- Each musician is responsible for his/her own music. If you forget to bring your music, you will need to go get it. If you are late returning to the rehearsal, you will be marked late.
- Always have a pencil to mark your music.
- Have water bottles that have a screw-on lid – no open containers. No liquids other than water in rehearsal.
- Be professional at all times. “Professional” does not mean rude or “strictly business.” Rather, “let your speech be always with grace” (Colossians 4:6).

VI. Attendance: Illness, Absences, and Requests to be Away

- This is an academic and performing class that should be treated as any other class.
- Although you are allowed a limited number of personal absences in academic classes, absences in music ensembles are handled differently. Your absence from your music ensemble greatly affects the spirit and success of the entire ensemble.
- Attendance to all rehearsals and concerts is required.

- After 2 absences, it is at the discretion of the conductor whether the student will be allowed to perform in the concert.
- Participation in technical rehearsals is required.
- Students may not perform in the concert if they fail to attend the technical rehearsals.
- Participation in all scheduled concerts is required to pass the course.
- Excused absences are conflicts that are outside of the control of the student (e.g., illness, death in the immediate family).
 - o In case of illness, please email, text, or call your director to let him/her know that you will not be able to be at a rehearsal or performance.
 - o If this process is not completed, the absence will be counted as unexcused.
 - o Be aware that many university-approved absences are not **OFFICIAL** required functions and may not result in an excused absence.
- Unexcused absences are conflicts that are within the control of the student.
 - o You are responsible for clearing your schedule so that you will not have to miss rehearsals or performances. If you have extenuating circumstances, you must personally meet your director for permission at the beginning of the semester or as soon as the potential conflict is known.
 - o Do not audition for or agree to participate in other productions, recitals, or concerts that may interfere with the ensemble's rehearsal and performance schedule. Conflicts will be treated as unexcused absences.

VII. Grading Policy

Grades are assigned on a Pass/Fail basis for this course. Students will earn a passing grade by adherence to all rehearsal and attendance policies, including full participation in activities and assignments designed to support the achievement of course goals and learning objectives. Students will earn a failing grade who demonstrate excessive absence, excessive tardiness, or lack of personal commitment and positive contribution to the achievement of course goals and learning objectives. Specifically, the following circumstances will lead to a failing grade in a semester:

1 unexcused concert absence

1 unexcused technical rehearsal absence

3 unexcused regular rehearsal absences (3 lates = 1 unexcused absence)

VIII. Leadership:

A. Leadership positions are the 1st desk of each string section and principal brass, woodwind, and percussion players.

B. Sophomores and above that are available for the entire rehearsal schedule will be considered for leadership positions.

C. Students chosen for these positions should demonstrate a diligent work ethic, the highest level of musicianship, as well as honesty, integrity, dependability, and spiritual maturity. Student leaders are expected to be a model of commitment to the orchestra through their acts of service to their fellow students as well as through their attendance record.

D. Principal string players in each section are responsible to provide fingerings and bowing demonstrations as their section players need.

E. Members of the faculty often serve as section coaches at the request of the director. As a matter of professionalism and deference, principal players will work cooperatively and respectfully to incorporate faculty input on matters of fingerings, bowings, and other technical, stylistic, and musical considerations.

IX. Dress & Other Information

A. Rehearsal dress:

- Men: as defined in BJU Student Handbook
- Ladies: as defined in the BJU Student Handbook with the following additional stipulations if skirts are worn:
 - skirts must be long enough to cover the knee when seated in optimum performance position for their instruments and
 - skirts must be loose enough to allow feet to be positioned flat on the floor for stability and freedom of movement when seated in optimum performance position for their instruments.

B. Performance dress:

- Symphony Orchestra
 - Men: For formal concert settings men will wear a “tux look”—Black tux or suit, black dress shoes and socks, white shirt, black bowtie and cummerbund. For more casual concert settings like the outdoor Gazebo concert, attire will be all black with an open shirt collar (no coat). We will order bowties and cummerbunds as a group for those who need to purchase them.
 - Women: Black dress pants and blouse (at least $\frac{3}{4}$ sleeve) or a full-length black skirt and blouse or black dress, black dress shoes.
 - All members should select outfits that are 1) not denim, and 2) are loose-fitting.
- String Orchestra
 - Women: Black dress pants and blouse (at least $\frac{3}{4}$ sleeve) or a full-length black skirt and blouse or black dress, black dress shoes.
 - Men: black suit, white shirt, long tie
 - All members should select outfits that are 1) not denim, and 2) are loose-fitting.

C. Music:

1. A folder and pencil will be made available for each stand at the beginning of the semester. Stand partners share the responsibility to have their music, folder, and pencil available at every rehearsal.
2. One original copy and one practice copy is available for each string stand.
3. The costs of loss or damage to the folder or the music will be shared by stand partners.

X. Duties

A. Librarians – The orchestra librarian should be the first point of contact regarding missing parts and/or folders.

- Duties include but are not limited to:
 - Distribution and collection of music in a timely manner. All parts must be filed before the end of the semester.
 - Making practice copies

- o Managing folder assignments
 - o Copying bowings
 - o Giving instructions to the orchestra members on how to return music
- B. Assistant to the Director
- Duties include but are not limited to:
 - o Taking rehearsal attendance
 - o Taking care of problems or issues that arise for the orchestra musicians and the director during rehearsals
 - o Assisting the director with any pre/post-rehearsal duties
- C. Grievances: The director and the student may take any unresolved orchestra-related grievance(s) to Dr. Bruce Cox, Director of Instrumental Activities, FA 135.

Responsibilities of Orchestral Players

by Ellen Rose

Principal viola, Dallas Symphony

A. Principal

- To mark bowing before the first rehearsal
- To provide fingerings to their section
- To play solo passages
- To know or ascertain where to play in the bow (middle, frog, tip), articulations (marcato, spiccato, sautillé, etc.), tone colors (on fingerboard, near bridge, etc.)
- To give suggestions to section to make section more rhythmic, melodic, more precise
- To assign divisi - usually two part divisi = inside-outside, three parts = by stand, four parts = by person
- To set the example for being thoroughly prepared ~ to correct section when needed AND to PRAISE the section when the job is well done
- To lead section in after rests - must count accurately and rely on NO ONE!
- To coordinate bowing articulations with other string sections (suggestion: after you have marked a bowing in during rehearsal, put a check mark to the left of that line to indicate change to second stand. It saves time talking and changes may be done during a break.)
- To demonstrate style of the composer
- To understand harmonics and know how to instruct section as needed
- To lead section with clear physical movements/can also use bow arm to lead section in (suggestion: for allegro tempi, put viola up only 1 bar before entrance and do not put bow on string until you are to play. In fast tempi such as presto, put viola up about two bars before entrance). Be consistent.
- To make sure that the section is seated properly (not in areas of adjacent instruments or separated)
- To give section at least two chances to correct mistakes (wrong notes, etc), especially in the first rehearsal, before bringing the mistake to the attention of section

B. 2nd Chair

- To count religiously! When principal has to answer a question or do something other than play while orchestra is playing, 2nd chair must be able to lead principal back in after a rest or tell principal where he or she is in counting bars.
- To catch any written bowing mistakes that principal may make!
- To be rhythmically very secure and well prepared ~ remember that 2nd chair might have to play principal in an emergency or if principal is late or cannot be at a rehearsal.
- To have mastery over bow articulations and match what principal does
- To watch other string sections for articulations and call attention to principal if he or she hasn't noticed changes
- To play WITH the principal player ~ do NOT lead! That is the job of the principal.

C. 3rd Chair

- To mark in changed bowings and make sure that they are passed back
- To count very accurately

- To be able to do the same bowing articulations or bow locations so that the rest of section can see where they are to play
- Act as liaison between rest of section and 1st stand for questions
- To be alert when principal marks music during rehearsals (bowing changes, etc)
- To play some occasional group solos

D. 4th Chair

- To help mark bowing changes
- To be alert when principal marks music during rehearsal
- To match bowing articulations with partner and 1st stand
- To play occasional group viola solos

E. Front of Section (1st two stands)

- To avoid playing so strongly that front cannot hear and unify with middle and/or back of section
- To blend sound, rhythm, vibrato, and bow articulations and locations
- To count very accurately

F. Middle of Section

- To be the sound connection between front and back of section
- To listen and play accurately with the front and back of section
- To do same bow articulations and bow locations as 1st stand
- To count accurately ~ especially to subdivide so that middle of section does not lag or rush ahead of 1st two stands
- To be very quiet when not playing and watch and listen to conductor/principal

G. Back of Section

- To be unified in sound and rhythm among back players and to connect with middle of section and front, if possible
- To provide a sound that will carry over middle of section and link up with front section
- To count very accurately
- To watch conductor extremely often ~ it is easy for back of section to lag behind if eyes are not referring to the podium
- To watch principal and match what he/she does

H. Entire Section

- To vibrate all of the time (unless the conductor says differently) (avoid vibrating selectively or using no vibrato on pizz)
- To be in chair at least 5 minutes before the rehearsal begins
- To avoid excessive body movements (can be distracting to people around you) or playing without any movement at all (bad for your back and gives appearance of lack of involvement)
- To put in fingerings in appropriate place in music: outside players ~ above note, inside players ~ below note
- To listen to recordings before 1st rehearsal if not familiar with music
- To work as a team ~ cooperation and team spirit
- To listen for melody if playing accompaniment
- To play melody with as much precision, unity and musicianship as possible
- To take pride in being the best section

Students are prohibited from recording rehearsals in any digital format without the director's permission. The posting of rehearsal clips online, as email, text messages, or any other digital manner is prohibited without the director's permission.

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