

swissuniversities
Advanced Studies

Certificate of Advanced Studies in
Contemporary repertoire conducting

Candidates

The CAS in conducting is designed for musicians who wish to study theoretical, technical and practical points typical of conducting contemporary repertoire.

Admission prerequisites

- The candidate must have already completed a degree in music (Bachelor, Master or an equivalent).
- Successful completion of an aptitude test and a brief conducting test.

Entrance examination: Friday 22nd September 2017 at 13.00 (room 201)

C. Debussy, *La Mer* (version for 2 pianos), the following excerpts:

I movement: from the beginning till number 7.

III movement: from the beginning till number 46.

Is necessary to pay in advance **150 CHF** for admission to entrance exam (http://shop.conservatorio.ch/product.php?id_product=89). Please enclose the receipt with application form.

Principal Professor

Arturo Tamayo

Arturo Tamayo studied music at the Conservatoire of Madrid, his home town. During the same time he studied law at Universidad Complutense, although he ultimately left his law studies to devote himself completely to music. He graduated in composition with honours and studied conducting with Pierre Boulez in Basel, Francis Travis in Freiburg and Witold Rowicki in Vienna. He pursued postgraduate studies in composition with Wolfgang Fortner and Klaus Huber at the Musikhochschule in Freiburg, and at the same school he also obtained his Diploma in Orchestral Conducting with the highest grades. Since 1979 until 1998 he was Professor of XXth Century Music Interpretation at the Musikhochschule in Freiburg.

As a guest conductor, he has performed at the most prestigious Music Festivals in Europe, including the Salzburg Festival, the Luzern Festival, the Wien Modern Festival, the London Proms, the Venice Biennale, the Maggio Musicale Fiorentino, the Holland Festival, the Autumn Festival in Paris, the Berliner Musikbiennale, the Kölner Musik Triennale, the Steyrischer Herbst, the Autumn Festival in Warsaw, the Wiener Festwochen, or the Donaueschingen Festival.

Throughout his career he has premiered numerous works of major composers, such as John Cage, Iannis Xenakis, Giacinto Scelsi, Klaus Huber, José Luis de Delás, Brian Ferneyhough, Wolfgang Rihm, Maurice Ohana, Sylvano Bussotti, Franco Donatoni, Giacomo Manzoni, Niccolò Castiglioni, and he has often collaborated with the leading composers of our time, such as Pierre Boulez, Luciano Berio, Karlheinz Stockhausen, Olivier Messiaen, Goffredo Petrassi, Luigi Nono, Witold Lutoslawski, Morton Feldman, Helmut Lachenmann, Salvatore Sciarrino, etc.. As an opera conductor, Arturo Tamayo has also appeared in numerous opera houses, such as the Deutsche Oper in Berlin, the Wiener Staatsoper, Covent Garden London, the Paris Opera, the Champs Elysées Hall in Paris, the Opera Comique in Paris, Teatro La Fenice in Venice, the Rome Opera, Teatro Real di Madrid, Graz Opera House, the Basel Opera House and the Tokyo Opera House.

Among the orchestras he regularly works with, we could mention Bavarian Radio Symphony Orchestra, Radio Symphonie Orchester Berlin, Radio Symphonie Orchester Frankfurt, Deutsches Symphonie Orchester Berlin, Rundfunk-Symphonie-Orchester Berlin WDR Orchester Köln, Rundfunk Symphonieorchester Stuttgart, Radio-Symphonie-Orchester Wien, BBC Symphony Orchestra, London Sinfonietta, Philharmonia Orchestra London, Orchestre Nationale de France, Orchestre de l'Opera de Paris, Orchestre Philharmonique de Radio France, Ensemble Intercontemporain, Orchestre de l'Opera de Lyon, The Hague Residence Orchestra, Hilversum Radio Symphony Orchestra, Orchestre Nationale de Belgique, Orchestre Philharmonique de Anvers, Prager Symphonieorchester Luxembourg Philharmonic Orchestra, Orchestre de la Suisse Romande, Orchestre de Chambre de Lausanne, Basler Symphonie Orchester, the most important Italian orchestras such as the Orchestra Nazionale della RAI di Torino, Orchestra della Accademia Santa Cecilia di Roma, Orchestra del Maggio Musicale Fiorentino, Orchestra dell'Opera di Roma, Orchestra del Teatro La Fenice, Foundation Symphony Orchestra in Lisbon, Portuguese National Orchestra and the vast majority of Spanish orchestral ensembles. His work in the field of recording is also plentiful and varied. We could mention, among his latest CDs, the three volume set with Maurice Ohana's works for orchestra, which has deserved 16 international awards, the monograph recordings of the orchestral works of Goffredo Petrassi and Franco Donatoni, Iannis Xenakis, Klaus Huber, Sylvano Bussotti and, most recently, the complete orchestral works by Bruno Maderna with the RSO Frankfurt.

Duration

This CAS is set up to facilitate attendance for students who, for professional or personal reasons, cannot attend regular weekly sessions.

The program runs for two semesters, **with 9 sessions of 3 days each**, mainly on weekends.

Total of credits: **10 ECTS** points.

Subject	Class hours	ECTS Credits
Conducting theory	30	3
Practice with instrumental ensemble	72	5
Analysis	27	2
TOTAL		10

Content (this calendar may be modified)

Session 1 – 22/24th September 2017

from Friday 22nd September 2017 16.00 until Sunday 24th September 2017 12.00

Rehearsals and Conducting Theory: C. Debussy, La Mer

Analysis: A. Schönberg, Verklärte Nacht

Session 2 – 20/22nd October 2017

from Friday 20th October 2017 13.00 until Sunday 22nd October 2017 12.00

Rehearsals and Conducting Theory: A. Schönberg, Verklärte Nacht

Analysis: A. Berg, 7 Frühe Lieder

Session 3 – 24/26th November 2017

from Friday 24th November 2017 13.00 until Sunday 26th November 2017 12.00

Rehearsals and Conducting Theory: A. Berg, 7 Frühe Lieder

Analysis: B. Bartók, Divertimento

Session 4 – 08/10th December 2017

from Friday 8th December 2017 13.00 until Sunday 10th December 2017 12.00

Rehearsals and Conducting Theory and Conducting Theory: B. Bartók, Divertimento

Analysis: L. Berio, Différences

Session 5 – 26/28th January 2018

from Friday 26th January 2018 13.00 until Sunday 28th January 2018 12.00

Rehearsals and Conducting Theory: L. Berio, Différences

Analysis: K. Stockhausen, Kreuzspiel

Session 6 – 09/11th February 2018

from Friday 9th February 2018 13.00 until Sunday 11th February 2018 12.00

Rehearsals and Conducting Theory: K. Stockhausen, Kreuzspiel

Analysis: P. Boulez, Troisième Improvisation

Session 7 – 9/11th March 2018

from Friday 9th March 2018 13.00 until Sunday 11th March 2018 13.00

Rehearsals and Conducting Theory: P. Boulez, Troisième Improvisation

Analysis: I. Stravinsky, Histoire du soldat

Session 8 – 13/15th April 2018

from Friday 13th April 2018 13.00 until Sunday 15th April 2018 16.00

Rehearsals and Conducting Theory: I. Stravinsky, Histoire du soldat

Analysis: program to be defined

Session 9 – 18/20th May 2018

from Friday 18th May 2018 13.00 until Sunday 20th May 2018 12.00

Rehearsals and Conducting Theory: program to be defined

Analysis: program to be defined

Session 10 – 15/17th June 2018

from Friday 15th June 2018 13.00 until Saturday 16th June 2018 21.00

Rehearsals and Conducting Theory: program to be defined

Analysis: program to be defined

Sunday 17th June 2018 9.00 –Final Examination

Credits booklet

Students have to pick up in Secretarial Office a credits booklet, a personal document in which they are required to record the courses they have attended (together with the respective number of ECTS credits).

It should be noted that it is the student's responsibility to ask the teacher in question to sign the booklet at the end of each course.

Certificate requirements

The following conditions must be filled in order to obtain the CAS:

- The student must have taken part in the entire course and have obtained a minimum of 10 ECTS credits.
- The student must have completed the course with a final exam, agreed upon with the principal professor.

Final examination: at the end of the course, in according with the principal professor, the student can perform an exam open to the public.

Final mark

The mark awarded by the examining board will take into account:

- the student's performance in his/her final exam
- the academic progress shown by the student during the period of study

5.75/6.00 Excellent / A
5.25/5.74 Very good / B
4.75/5.24 Good / C
4.25/4.74 Decent / D
4.00/4.24 Sufficient / E
1.00/3.99 Insufficient / F

Degree obtained

Certificate of Advanced Studies SUPSI in contemporary repertoire conducting.

The University of Applied Sciences and Arts of Southern Switzerland ([SUPSI](#)) and the qualifications it awards (such as the current SUPSI CAS) are recognized by the Swiss Confederation under the federal law relating to Professional University Schools of 6 October 1995 and subsequent revisions.

Registration

Application form: <http://iscrizione.conservatorio.ch:8088/post.aspx?lang=en>

The deadline for admission requests is June 30st.

The CSI may cancel the course if the number of participants is insufficient.

Fees

Administrative tax per semester	Fr 250
Tuition per semester	Fr 2'125
Registration (one-time fee: beginning of the course)	Fr 250
Final exam	Fr 250
Total costs	Fr 5'250

Rules/guidelines

The CAS program refers to the current "Regolamento degli studi" of the CSI.

Head of Advanced Studies

Roberto Valtancoli (2nd floor, office 410) roberto.valtancoli@conservatorio.ch ;

Phone +41 91 960 30 40

conservatorio
della svizzera italiana
via soldino 9
CH-6900 lugano
tel +41 91 960 30 40
info@conservatorio.ch
conservatorio.ch