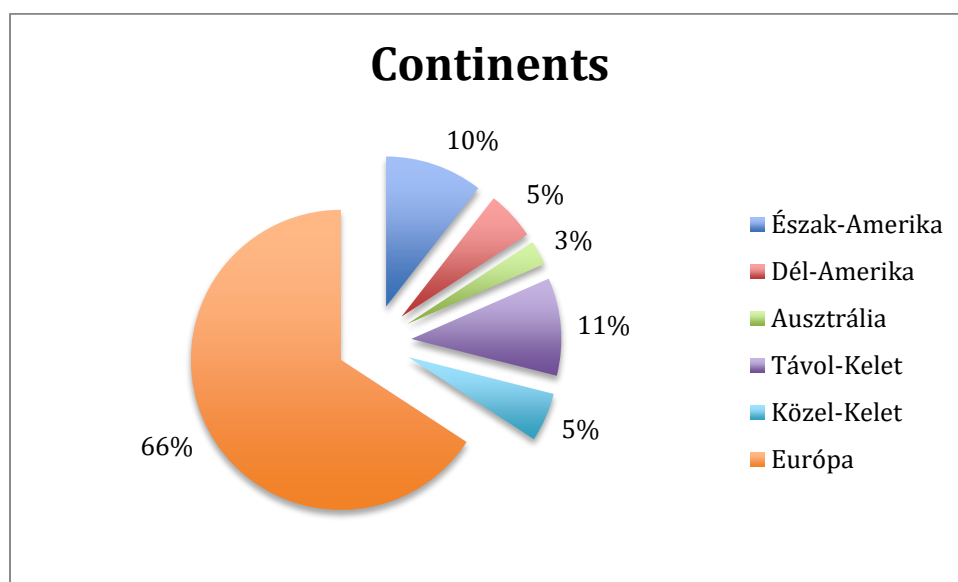


International Conducting Masterclass with Ilona Dobszay-Meskó



The **International Conducting Masterclass with Ilona Dobszay-Meskó** has taken place for four consecutive years in Budapest until now. The growing interest for the masterclass is reflected in the increasing number of applicants; this results in a **truly international atmosphere**.

The participants of the masterclass come from **different nations and musical background**; thanks to this, besides the leading conductor they learn a lot from each other as well during the intensive workshop. Conductors from 15 countries and 4 different continents have taken part until now; more than 40 people in these four years.



The participants with different knowledge and qualifications require an **individual problem solving** and pedagogical approach. For this reason, Ilona Dobszay-Meskó prepares a **personalised tuition plan** for all of them, based on their curriculum and video recording handed in with the application. She puts the focus on the elements of the repertoire which can bring the biggest development in the 10 days of the course. The lessons have common elements relevant for all participants, and – apparently – individual problem solving parts. The intense collective work has a big advantage: listening to the comments of the professor during the performance of their colleagues the participants can incorporate the experiences into their own conducting.

Compared to other masterclasses we offer a **much more intense programme**; these dense 10 days spent with intensive learning will bring tangible results already by the end of the course. The audience of the **monumental closing concerts** could testify it each year. The

assembly hall of the Hungarian National Museum was full every year and the concert offered a unique experience.

It is important for us that your stay here should not feel like merely a service that you paid for and has been completed. To ensure this, a part from the orchestral practice and the varied lessons with some guest lecturers we organize cultural events and collective recreation programmes as well for the course participants.

Creating this productive and friendly atmosphere means a big help in establishing the indicators of the operation and performance of the masterclass. Conductors who have earlier participated at our masterclass often give an account of the evolution of their career, and express their gratitude for the general or specific help Ilona Dobszay-Meskó provided them in perfecting their technical or interpretational skills. What else could be a bigger measure of success than the fact that composers with an impressive career **come back next year** to participate again at the masterclass.



The concert opportunities as a conductor are very scarce, and the musicians willing to learn must seize every opportunity to improve their knowledge and skills. This – due to the size of a symphony orchestra – is very expensive and time-consuming, so people with modest incomes can not afford it. Ilona Dobszay-Meskó finds it important that young Hungarian conductors can also have a chance, so she tries to give them the possibility to participate by offering shared active places and discounts on the tuition fee, to help them demonstrate their talent and dedication.



The repertoire and the course of the masterclass is quite different from other similar masterclasses. On the one hand, every participant has the same amount of time for active performance (100-110 minutes with piano and 75 minutes with orchestra), on the other hand the repertoire to choose from isn't limited only to the overtures and symphonies considered as standard or to contemporary pieces for small groups. We've heard ambitious selections of the very best of the Romanticism (Dvořák: Symphonies No. 8 and 9; Tchaikovsky Symphony No. 4; Liszt: Les Preludes; Mendelssohn: Violin Concerto in E minor, Wagner: Tristan und Isolde), as well as great works of the 20th century, for example Stravinsky: The Rite of Spring and The Firebird, or Bartók: Concerto. This colourful repertoire allows us to consider and elaborate all emerging technical, musical or interpretational aspects.

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