

Orchestra AMERICA

I N T H I S I S S U E



Ahn Trio

In concert at the 2005 Summer Symposium, p. 10



Benjamin Zander
Conductor, 2006
Honor Orchestra
of America



Christopher O'Riley
Piano Soloist
2006 Honor
Orchestra of
America



Christian Howes

On the faculty at the 2005 Summer Symposium, p. 11

- 2 2006 Orchestra America National Festival: Application Deadline June 17, 2005
- 4 2006 Honor Orchestra of America
Benjamin Zander, Conductor
Christopher O'Riley, Soloist
- 5 Conductor, Teacher, Speaker:
The Art of Possibility with Benjamin Zander
- 6 From Radiohead to Rachmaninov to "From the Top:" Christopher O'Riley
- 8 **PULL-OUT POSTER:**
Honor Orchestra of America
- 10 Ahn Trio: Classical Music Lives Ahn!
- 11 Summer Symposium Student Registration Form
- 13 Christian Howes: Making Music and Sharing Life Lessons
- 14 The Orchestra Division at the 2005 Summer Symposium: Highlights, Curriculum, Faculty, Evening Concerts and Events



YAMAHA

National Presenting Sponsor

1.800.848.2263 • www.orchestraamerica.org

Orchestra America
39 W. Jackson Place, Suite 150
Indianapolis, IN 46225

NON-PROFIT ORGANIZATION
U.S. POSTAGE PAID
PERMIT NO. 2145
INDIANAPOLIS, IN 46206



ORCHESTRA AMERICA NATIONAL FESTIVAL

presented by **YAMAHA®**

**Application Packet
enclosed with this
newsletter**

- Application requirements
- Festival Package prices
- Frequently Asked Questions
- Festival and Honor
Orchestra of America
Application Form.

Also, download from
www.orchestraamerica.org or
call 800.848.2263.



**March 23-25, 2006
Indianapolis, IN
Hilbert Circle Theatre**

Hyatt Regency Downtown, Official Hotel

**Presented in cooperation with the Indianapolis
Symphony Orchestra**

**2006 Application Deadline:
June 17, 2005**

**Passion for music, drive for excellence and the desire for
a positively life-changing educational experience for your
students—the Orchestra America National Festival may be
just what you've been looking for.**

The Orchestra America National Festival is a non-competitive national festival for outstanding high school full and string orchestras, held in cooperation with the Indianapolis Symphony Orchestra.

The Orchestra America National Festival is a celebration of musical excellence, combining performance in a world-class concert hall and evaluation opportunities with an exhilarating atmosphere of camaraderie in music.

The non-competitive atmosphere of the Orchestra America National Festival provides a place for growth, cooperative encouragement and mutual respect among school orchestra programs, students, parents and administrators.

Orchestra directors select their own programs and there is no required repertoire. There are no ratings or rankings, so directors

and their orchestras are free to stretch themselves, reaching for new heights, striving for innovation, growth and excellence, instead of focusing on a rating or placing.

In 2006, Orchestra America will select a maximum of eight orchestras that reflect the highest standard of musical achievement and excellence for invitation to the Festival. Preparation for the Festival—both musically and in personal conduct—can have a bonus positive effect on your program. Participation is a credential worth having.

The Application Process

The Orchestra America National Festival audition process offers a unique opportunity for a wealth of input into your program from a panel of respected music educators and is a tool you can use to take your program to the next level.

All auditioning ensembles receive taped and written critiques from the evaluation panel. The tape listening is “blind”—orchestras are only identified to evaluators by number.

Evaluators recommend the orchestras that demonstrate an exemplary level of excellence to receive an invitation to perform at the Festival.

Festival Highlights

Concert Performances & Clinics

Invited orchestras perform a concert before a knowledgeable audience including the Festival evaluation panel, music educators, fellow orchestra members and music enthusiasts. Orchestra directors receive taped and written comments from the evaluators. Orchestra directors also receive taped and written input on their conducting from one of music’s most revered conductors.

Following the performance, each orchestra has a private clinic with one of the Festival Evaluators/Clinicians.

Scheduled Observation

Concert observation time is scheduled and required for each orchestra, ensuring that all orchestras perform for a sizeable, appreciative audience. Scheduled audience time also offers guaranteed opportunities for orchestras to enjoy outstanding performances by their peers at the Festival of quality literature.

Participants adhere to a dress code and code of conduct that enhances the world-class atmosphere.

Master Classes

All students participate in instrumental master classes, led by Indianapolis Symphony Orchestra members and leading university faculty and professional musicians.

Social Events for Students and Directors

The Festival social gives students the chance to relax, have fun and get to know students from other orchestras and other parts of the country. The Director/Evaluator reception and evening hospitality suite offer informal interaction with colleagues.

Gala Awards Banquet

The “black-tie-optional” banquet for students, directors, parents and evaluators culminates the Festival with the first-class standards that distinguish the Orchestra America National Festival.

Guests enjoy a plated dinner and presentation of participation awards recognizing each ensemble.

Director “Fam” Trip

A mandatory familiarization trip for directors of all invited orchestras takes directors on a site inspection of the performance hall, warm up room, clinic room, and the Festival hotel. The philosophy of the event, Festival schedule, organization and costs are thoroughly discussed. The “Fam” Trip for the 2006 invited orchestras will be **Sunday, Nov. 13, 2005 in Indianapolis, Indiana.** Transportation and housing for the “Fam Trip” is at the participating orchestra’s expense.

Festival Evaluators



Richard Aulden Clark

Director of Instrumental Activities at Butler University’s Jordan College of Fine Arts and conductor of the Butler Symphony Orchestra. Mr. Clark is founder, conductor

and artistic director of the Manhattan Chamber Orchestra. One of the youngest conductors ever to appear on the stage of Carnegie Hall, he was previously on the faculty of Rutgers University’s Mason Gross School of the Arts and the Manhattan School of Music.



Franz Anton Krager

Associate Professor of Conducting and Director of Orchestras at the University of Houston Moores School of Music. Mr. Krager is also Artistic Director for the

Virtuosi of Houston, Director of Orchestral Studies & Resident Conductor for the Texas Music Festival, Artist-in-Residence at The Kinkaid School, and has been a summer lecturer-in-residence at the Italtart Santa Chiara Study Center, near Florence, Italy, since 1987.



Larry J. Livingston

Professor of Conducting and Dean of the Thornton School of Music, University of Southern California, 1986-2002. Mr. Livingston is a distinguished educator,

lecturer and administrator. He frequently appears with festival, collegiate, and all-state orchestras in the United States and abroad.



Anthony Maiello

Professor of Music and Director of Instrumental Studies at George Mason University. Mr. Maiello has served as Associate Conductor of the McLean Orchestra.

His travels as conductor, clinician and adjudicator have taken him to Europe, Mexico, Canada, the Bahamas and throughout the United States.

Additional Evaluators forthcoming. Visit orchestraamerica.org for the latest information.



2006 HONOR ORCHESTRA OF AMERICA



Benjamin Zander
Boston Philharmonic Orchestra and
New England Conservatory Youth
Philharmonic Orchestra



Christopher O'Riley
Piano Soloist
"From the Top" Radio Show Host

The Honor Orchestra of America is a unique full orchestra, drawing outstanding young musicians from across the nation. Members are selected by video tape audition. Auditions are open to all outstanding high school-aged string players. The 2006 Honor Orchestra of America will rehearse and perform **Mar. 23-25, 2006 in Indianapolis** as part of the **Orchestra America National Festival**.

Repertoire will include (*subject to change*):

Fantasy Overture from Romeo and Juliet—Tchaikovsky
Piano Concerto No. 2, Mvt. 1—Rachmaninov
Symphonic Metamorphosis—Hindemith

Highlights include:

- Written evaluation of the audition tape for all Honor Orchestra of America applicants (Evaluations and announcement of accepted members completed by Oct. 14, 2005)
- The opportunity to rehearse and perform under the baton of Maestro Benjamin Zander
- The opportunity to perform with a world-class guest soloist in concert, Christopher O'Riley, piano virtuoso and well-known as host of NPR's "From the Top" radio program
- Instrumental master classes with renowned professionals

- Honor Orchestra of America post-concert reception for members and families
- Personalized Certificate, Patch and exclusive Honor Orchestra of America member lapel pin
- Video and Compact Disc recording of the Honor Orchestra of America Concert
- The "credential" of membership in an elite "family" that annually includes only a select number of the nation's most outstanding young musicians


Requirements for Application

- Only un-edited video recording on VHS video tape or DVD-R will be accepted
- Audition video tape or DVD-R must contain the required audition excerpts. **Get the list of audition excerpts online at www.orchestraamerica.org**
- Since this is the only chance for the student to be heard, the quality of the recording should be of utmost consideration
- The un-edited recording must be submitted with this completed application
- Applying student **MUST** be a member of their school orchestra program if school has an orchestra program. Home-schooled students are welcome to apply (ages 14-18)
- **NOTE: Wind and percussion players wanting to audition for the Honor Orchestra of America must apply using the Honor Band of America application and select "prefer orchestra."**

Please see this year's Festival Information Sheet for more Honor Orchestra of America package details .

Two Application DEADLINES:

June 30, 2005 [\$30 application fee]

Sept. 9, 2005 [Final , \$45 application fee] 

See the Honor Orchestra of America application in the enclosed Orchestra America National Festival Application/ Audition Packet



Benjamin Zander

2005 Honor Orchestra of America

Below, top to bottom: Honor Orchestra of America, conducted by Scott O'Neil, Associate Conductor of the Utah Symphony Orchestra; Robert McDuffie, guest soloist, rehearsing with the 2005 Honor Orchestra; Anne McCafferty, Cellist, Indianapolis Symphony Orchestra leads a Master Class with Honor Orchestra members.



Photos by Jolesch Photography



Conductor, Teacher, Speaker: The Art of Possibility with **BENJAMIN ZANDER**

Benjamin Zander will bring his symphonic artistry and world-renowned energy to the 2006 Honor Orchestra of America.

Benjamin Zander started his early musical training in his native England, with cello and composition lessons under the guidance of his father. When he was nine, Benjamin Britten, England's leading composer, took an interest in his development and invited the family to spend three summers in Aldeburgh in Suffolk where he lived. This led to a long association with Britten and lessons in theory and composition from Britten's close associate Imogen Holst, daughter of composer Gustav Holst.

Mr. Zander left school when he was fifteen, moving to Florence at the invitation of the great Spanish cello virtuoso, Gaspar Cassadó, who became his teacher and mentor for the next five years. He completed his cello training at the State Academy in Cologne, travelling extensively with Cassadó and performing recitals and chamber music.

In 1964, Benjamin Zander completed a degree at London University, winning the University College Essay Prize, and a Harkness Commonwealth Fellowship for post-graduate work at Harvard University. Boston has been his home ever since.

In 1967, Mr. Zander joined the Faculty of the New England Conservatory, where he teaches the Interpretation Class, conducts the Youth Philharmonic Orchestra and regularly conducts conservatory orchestras. Twenty years ago, Mr. Zander became the Artistic Director of the joint program between NEC and Walnut Hill, a boarding high school for the performing arts in Natick, Mass.

During his thirty-two year tenure as conductor of the New England Conservatory Youth Philharmonic he has taken the orchestra on twelve international tours, made five commercial recordings and several PBS documentaries.

In 1979, Mr. Zander became the conductor of the Boston Philharmonic

Orchestra. In their twenty-six seasons together they have performed an extensive repertoire, with an emphasis on late Romantic and early twentieth-century composers, especially the symphonies of Gustav Mahler. To celebrate the orchestra's 25th Anniversary in 2003-2004, the BPO completed an all-Mahler season, including a concert of Mahler's Second Symphony in Carnegie Hall.

Benjamin Zander has established an international reputation as a guest conductor. He has a unique relationship with the Philharmonia Orchestra of London. He is recording a series of Beethoven and Mahler symphonies with them for the Telarc label. Beethoven's Fifth and Seventh symphonies, and Mahler's symphonies 3, 4, 5, 6, and 9 have been released thus far. Each of his recordings includes a full-length discussion disc in which he explains the music. High Fidelity named his recording of Mahler's 6th as the best classical recording of 2002. His recording of Mahler's Symphony No. 3 was awarded the 2004 Critic's Choice by the German Record Critic's Award Association, and his recording of Mahler's 9th Symphony was nominated for a GRAMMY Award.

Benjamin Zander has an extensive speaking career, traveling the world lecturing to organizations on leadership. He has appeared four times as a keynote speaker at the World Economic Forum in Davos, where he was presented with the Crystal Award for "outstanding contributions in the Arts and international relations". The best-selling book, *The Art of Possibility*, co-authored with his partner, leading psychotherapist Rosamund Zander, has been translated into fifteen languages.

Mr. Zander was awarded the 2002 "Caring Citizen of the Humanities" Award by the International Council for Caring Communities at the United Nations.

**Learn more about
Benjamin Zander at
www.benjaminzander.com.**



From Radiohead to Rachmaninov to "From the Top"

CHRISTOPHER O'RILEY

Christopher O'Riley will perform with the Honor Orchestra of America in 2006.

From his ground breaking transcriptions of Radiohead to his unforgettable interpretations of classic and new repertoire, pianist Christopher O'Riley has redefined the possibilities of classical music. He has taken his unique vision to both traditional classical music venues and symphonic settings, as well as to entirely new audiences on the radio, and at universities and even clubs. As host of the most popular classical music show on the air today, *From the Top* (nationally distributed by Public Radio International), Mr. O'Riley works and performs with the next generation of brilliant young musicians, demonstrating to audiences, with humor and lack of pretension, that these young artists are no different than any other child.

An interpreter and arranger of some of the most important contemporary rock music of our time, Chris lives by the Duke Ellington adage, "there are only two kinds of music, good music and bad." His first recording of Radiohead transcriptions, "True Love Waits" (Sony/Odyssey) received 4

stars from Rolling Stone and was as critically acclaimed as it was commercially successful. His second set of music from the British alt-pop outfit, entitled "Hold Me to This: Christopher O'Riley plays the music of Radiohead," will be released on World Village/Harmonia Mundi in the Spring of 2005.

Just as his radio show and his contemporary classical recordings have created an extraordinary buzz, so have his performances in a traditional classical context. In November 2004, Mr. O'Riley toured the U.S. with the world-famous Academy of St. Martin in the Fields Chamber Orchestra visiting ten cities in the two weeks, playing Bach, Mozart and Liszt concerti. He has also recently appeared with the Los Angeles Philharmonic at the Hollywood Bowl, the Minnesota Orchestra and the Pittsburgh Symphony. The illustrious group of conductors with whom he has collaborated includes Marin Alsop, David Zinman, Leonard Slatkin, John Williams, Neeme Ji, Edo de Waart, Yoel Levi, Hugh Wolff and Andrew Litton.

An enthusiastic advocate of new music, Mr. O'Riley has twice participated in the annual "Absolut Concerto" concerts at Avery Fisher Hall, premiering works by Richard Danielpour and Michael Torke. In 1999-2000 he performed Michael Daugherty's "Le Tombeau de Liberace" with the Detroit Symphony and with the Saint Paul Chamber Orchestra. He has also recently given premieres of works by Aaron Jay Kernis, including his piano quartet, "Still Movement with Hymn," (also recorded for Decca's Argo label) and the "Superstar" Etude No. 1, inspired by the pianist of Jerry Lee Lewis.

From early in his career, Mr. O'Riley was honored with many awards at the Leeds, Van Cliburn, Busoni and Montreal competitions, as well as an Avery Fisher Career Grant. Among his many solo releases are a Scriabin disc for Image Recordings and an all-Stravinsky disc on Elektra Nonesuch, featuring "Three Movements from Petrouchka" and Mr. O'Riley's first foray into transcriptions with his own versions of "Apollo" and "Histoire du Soldat." Other recordings include an RCA Victor Red Seal release of French repertoire for flute and piano with James Galway; a Busoni recording, a disc of Ravel's solo works; a recording

of Beethoven Piano Sonatas; a collaboration with cellist Carter Breyer entitled "Le Grand Tango"; and the premiere recording of P.D.Q. Bach's "The Short-Tempered Clavier" by the fabled composer-satirist Peter Schickele. Other contemporary composers whose work he has recorded include Richard Danielpour, Robert Helps, Todd Brief, Roger Sessions and John Adams.

In addition to Radiohead, Chris has ventured into alternate territory on tour with other classical artists. He has developed programs with fellow pianists: "Heard Fresh: Music for Two Pianos," with the jazz pianist Fred Hersch; and "Los Tangueros," with the Argentine pianist Pablo Ziegler, a program of two-piano arrangements of Astor Piazzolla's classic tangos. In 1999, he began a collaboration with choreographer and director Martha Clarke, who staged several stories of Anton Chekhov set to the piano works of Alexander Scriabin, performed live on stage by Mr. O'Riley. This production, titled "Vers le Flamme," toured Europe and the United States, and was presented by Jacob's Pillow, Lincoln Center and the Kennedy Center, among others.

O'Riley's work with, and appeal to, younger audiences has led him to become the artistic director of the International Young Artists Festival on Hilton Head Island every May. In April 2005, Mr. O'Riley hosted the Laguna Beach Chamber Music Festival. Concerts of his transcriptions have taken him to Jazz Festivals in Istanbul, London, Sicily and Sedieres as well as on a tour of the U.K. Upcoming engagements include orchestral appearances with Bobby McFerrin and The Baltimore Symphony, and with the Atlanta Symphony. Chris is currently at work on many more exciting transcriptions, including songs by the brilliant California native Elliot Smith, as well as of those by Nick Drake, Tears for Fears and George Harrison.

Christopher O'Riley studied with Russell Sherman at the New England Conservatory of Music, and now makes his home in Los Angeles. His radio show can be found on-line at www.fromthetop.org.

Learn more about Christopher O'Riley online at www.christopheroriley.com.

AT THE SUMMER SYMPOSIUM



The Ahn Trio, in concert, June 29 at the 2005 Summer Symposium

See page 14 for
information on
the Summer
Symposium.

"Their rhapsodic
playing communicates
great joy and
enthusiasm."

Chamber Music
America

"The string players
produce a gorgeous
tone, Lucia has a solid
grasp of the piano and
together they coax a
collective, dynamically
flexible sound that
gets us thinking about
the bonding power of
family."

Los Angeles Times

"...this enormously
stimulating
performance will be one
to return to again and
again."

BBC Music Magazine

Learn more about Ahn
Trio Ahnline at
www.ahntrio.com

Ahn Trio

Classical Music Lives Ahn!

Once upon Ahn a time in Korea were born a pair of twins, Maria and Lucia Ahn, followed two years later by their sister Angella. All three played the piano as soon as they could reach the keys, but when Lucia got really serious about the piano at age seven, Angella moved to the violin and Maria to the cello. The three Seoul sisters became the Ahn Trio, making their first public ensemble appearance on Korean television in 1979.

They moved to the United States in 1981, and all three enrolled at The Juilliard School. They were brought to the attention of American audiences in a 1987 *Time* Magazine story about "Asian American Whiz Kids" and through NBC coverage of the Seoul Olympics.

The trio won top prizes at the 1992 Alliance Northeast Competition for Chamber Ensembles and at the Coleman Chamber Competition, and soon were featured in *Vogue*, *GQ*, *Town and Country*, *The New York Times*, on PBS...you get the picture.

Their first recording, of Ravel and Villa-Lobos trios, brought raves, and the next, an EMI recording of trios by Suk, Dvorak and Shostakovich, won Germany's prestigious ECHO Award. A 1997 MTV appearance on Bryan Adams' Unplugged program led to the development of Ahn-Plugged, which typifies the excitement and energy of the Ahn Trio; their vitality and musicianship are continually drawing new audiences to classical music.

Ahn-Plugged: Classical, Yet Alternative

The Ahn Trio added exciting new dimensions to the way classical music can be perceived when they appeared on MTV as part of Bryan Adams' Unplugged concert. But the innovation didn't stop there. Inspired by the Unplugged experience, the Ahns followed a similar path to create and develop Ahn-Plugged, a way to present classical music in a modern, alternative format.

The trio plays music of today's brightest composers-sometimes in an amplified format-exploring not only new music, but new ways to hear music.

Ahn-Plugged debuted in a special performance at Columbia University in 1998 and not only have more Ahn-Plugged concerts followed, the Ahns have woven the Ahn-Plugged material into many of their ongoing recital appearances.



June 27-July 2, 2005
Illinois State University
Normal, IL

Leadership Weekend Experience
June 25-26

Orchestra at the Summer Symposium is a unique opportunity for high school string players to interact with students who share their passion for music-making in a national setting.

While attention is given to fundamental music-making, students have classes in **improvisation, master classes with university studio faculty, alternative performance opportunities, audition tips** and **private practice time.**

From applied faculty on each instrument to the ensemble conductors and alternative string specialists – our faculty all have a desire and commitment to keep the students' needs foremost in mind. The top ensemble will offer a **full**

orchestra experience with winds and percussion from the concert band and percussion divisions.

The Orchestra Division offers a summer learning experience for string players at all levels.

We've assembled an outstanding faculty and staff whose abilities to teach, inspire and motivate are unmatched. Every member of your band program can grow as a musician and performer while learning leadership and life skills.

National faculty: broaden your horizons with learning from a world-class faculty who encourage personal growth and discovery in addition to musical and performance excellence.

National experience: interact with peers from other music programs from across the country.

National standards mean you can be assured the very best available resources.

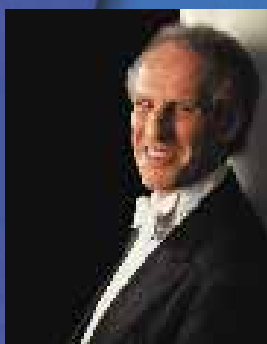
Leadership for all students

Leadership is the theme and Orchestra America incorporates leadership into every student curriculum. This isn't a "been there, done that" kind of experience! The Dual Leadership Track that begins

Two exciting opportunities for high school string players!



2006 HONOR ORCHESTRA OF AMERICA



Benjamin Zander

Boston Philharmonic Orchestra and New England Conservatory Youth Philharmonic Orchestra



Christopher O'Riley

Piano Soloist

"From the Top" Radio Show Host

Members selected by taped audition, this full orchestra is open to all outstanding high school string players. The Honor Orchestra of America will rehearse and perform **Mar. 23-25, 2006 in Indianapolis** as part of the Orchestra America National Festival.

Repertoire will include (subject to change):

Fantasy Overture from "Romeo and Juliet" – Tchaikovsky
Piano Concerto No. 2, Mvt. 1 – Rachmaninov
Symphonic Metamorphosis – Hindemith

All students receive written evaluation of their audition tape. Selected members enjoy:

- Master Classes with symphony orchestra musicians
- Sectionals with symphony orchestra musicians
- Professional CD and DVD recording package of the Honors Concert
- Exclusive member pin, Festival patch, certificate and more...see Festival Package Pricing and inclusions online at orchestraamerica.org
- Membership in an elite national honors ensemble

Visit orchestraamerica.org for audition excerpts

Application/Audition Deadlines:

June 30, 2005 / Sept. 9, 2005 (Final Deadline)

Download an application and audition requirements from orchestraamerica.org or call 800.848.2263.

And...

SUMMER SYMPOSIUM ORCHESTRA DIVISION

presented by **YAMAHA®**

June 27-July 2, 2005

Illinois State University, Normal, IL

Summer camp experience for string players of all levels! Full orchestra, Master Classes, Improvisation & Alternative Styles.

See video brochure online at orchestraamerica.org



National Presenting Sponsor



Yamaha artist
“Christian Howes is
arguably the most
intriguing young
violinist in jazz.”

–Minneapolis Star
Tribune

Faculty includes:

Nancy Campbell,
 Viola, Lexington, KY

Kevin Gerald,
 University of North
 Carolina at Greensboro

Christian Howes,
 Violin, Yamaha artist

Andrew King,
Division Coordinator,
 Carmel H.S., IN

Cathy Morris, Violin,
 Yamaha artist

Donovan Stokes,
 Bass, Valdosta State
 University

Laura Talbott,
 Violin, Oklahoma State
 University

Patricia White, Cello,
 Valparaiso University



See video on
the Orchestra
Division of
the Summer
Symposium
online now on
www.
orchestraamerica.
org.

in the Leadership Weekend Experience extends throughout the entire week, with daily programming across all divisions for every student. Students will get more, do more and be more effective as student leaders in band and in life.

“Peer-to-Peer” learning

You and your students will experience the value of learning with peers from across the nation. The broadened perspective students bring home can have positive effects on your entire group. Summer Symposium students build friendships that last years beyond their camp experience.

University campus experience

We offer a safe away-from-home collegiate experience for students who will soon embark in higher education. There is a sense of community that includes all the students, faculty and staff.

Summer Symposium Experience

The Orchestra Division at the Summer Symposium is one of seven student divisions. In addition to Orchestra, the Summer Symposium also includes student divisions for Concert Band, Jazz Band, Marching Band, World Percussion Symposium, Color Guard and the George N. Parks Drum Major Academy. Orchestra students focus on their curriculum during the day, and come together with the full 1,800 person camp population for the evening concerts.

About Orchestra America

Orchestra America is an operating division of Bands of America. The name Bands of America is known for presenting quality, positively life-changing experiences for bands for three decades. We bring the same commitment to providing a valuable and fun educational experience for string students in the Orchestra Division.

Summer Symposium Concerts and Events

World-class evening concerts and events offer a variety of live musical experiences, setting the Summer Symposium apart from any other summer camp.

Yamaha Young Performing Artists Monday, June 27, 2005

Air Force Band of Mid-America Tuesday, June 28, 2005

Captain Donald Schofield, Conductor

Ahn Trio Wednesday, June 29, 2005 www.ahntrio.com

Orkesta Emé Pé Thursday, June 30, 2005 Hot Salsa Band!

Drum Corps International Central Illinois

Friday, July 1, 2005

The Cavaliers, Madison Scouts, Bluecoats,
 Capital Regiment, Colts, Glassmen, Blue Knights,
 Southwind

Student Fees

Full Fee - \$460
 Deadline: May 20, 2005*

Commuter Full Fee - \$330
 Deadline: May 20, 2005*

Leadership Preview added to Full Week - \$199
 Deadline: May 20, 2005*

Leadership Preview Weekend Only - \$299
 Deadline: May 20, 2005*

* After May 20 a \$50 late registration fee applies.

Learn more about Summer Symposium
Supervision, Medical Staff, Transportation
and Registration online at www.orchestraamerica.org.

AT THE SUMMER SYMPOSIUM



Christian Howes has already made an indelible mark and is poised to be a path-finding figure on the contemporary violin. He's won recognition and kudos from artists and critics alike. Says guitar pioneer Les Paul, with whom Christian has made numerous appearances: "There is nobody better than this guy." The prominent artists Howes has performed and/or recorded with include Greg Osby, Randy Brecker, James Carter, Jack DeJohnette, Akua Dixon's Quartette Indigo, Billy Hart, D.D. Jackson, David Murray, Steve Turre's Sextet with Strings, Jane Monheit, Dr. John, Frank Vignola, and Lenny White, to name a few.

A native of Columbus, Ohio, Christian Howes was classically

CHRISTIAN HOWES

Making Music and Sharing Life Lessons

**Yamaha artist
Christian Howes
will be on
faculty at the
2005 Summer
Symposium.**

**See page 14 for
information on
the Summer
Symposium.**

**Learn more about
Christian Howes
online at www.christianhowes.com**

trained beginning at age five. He subsequently performed the Mendelssohn Violin Concerto with the Columbus Symphony Orchestra at sixteen. After placing in national classical competitions while still in his teens, Howes set out to build upon a strong classical foundation and distinguish himself in jazz, the art of the improvisers. His star has been ascending ever since.

As a bandleader or a featured guest Howes has performed on such prestigious stages as the Newport, Toronto, Ottawa, and Tri-C jazz festivals. His club work has taken him to such world-renowned venues as Birdland, Iridium, the Knitting Factory, Blues Alley, and the Village Vanguard... and that's just in the U.S. Christian's tours have taken him throughout the Midwestern U.S., the Far East and across Europe, including a part-time residence in Spain, where he has collaborated with some of that country's finest musicians. In 2002 Howes was featured in performance in the Spanish film *Impulsos*.

An extremely versatile and flexible artist, this prolific violinist/composer maintains five distinct working ensembles, including the Christian Howes Group (quintet or quartet), the Hot Swing Group, the European Acoustic Trio, the Special Electric Violin Project, and Duo Americana.

Side Tracked

In 1992, everything was looking good for Howes and his future with a successful career as a classical violinist. However, the unexpected turn of events that happened in the next few months grounded his budding music career.

Shortly after turning 20, Christian was convicted of selling LSD to an undercover officer and sentenced to six to 25 years. "During the two year period prior to my incarceration, I lost my focus," explains Howes, in reference to the rebellious period of his teenage youth. "I realize I made really poor choices, not only through my involvement with drugs specifically, but also by acting without consideration towards people who cared about me. I wasn't acting responsibly to my family, friends, colleagues, professors or employers, and in retrospect, I regret that in that time of my life I was very irresponsible."

During his prison term, Howes was able to grow personally, emotionally and culturally as well as musically. Although he was forced to stop attending Ohio State University, he continued his education while incarcerated by taking a mixture of classroom and correspondence courses from The Ohio University (1993-94) and Urbana University (1994-96). He also made the most of his time on the inside to hone his musical skills.

To keep those skills sharp, Howes began participating almost daily in a short-lived prison music program at the medium-security Ross Correctional Institution in Chillicothe. After the program was cut, he was transferred in June of 1994 to the London Correctional Institution where he was limited to outdoor practices and a weekly two-hour session with other prisoners in a run-down band room.

Nevertheless, he became greatly inspired by other prison inmates, their cultural diversity and backgrounds, and the process that they brought to music making as self-taught musicians. He was so affected by his experience in prison that, upon his release in 1996, he immediately set out to include several unusual prison recordings on his first album.

Back On Track

Christian formed Accent Productions in the fall of 1996 to help put his career back on track. Less than a

year later, the production company produced Christian's first album - *Confluence* - featuring several tracks performed by himself and fellow inmates in the London Correctional Institution and a variety of recordings performed live in Columbus.

"This album documents my experience and evolution as a musician and as a person," explains Howes on the album. "It includes the sounds of my many mentors, some of whom play in symphonies or professional jazz ensembles, some who may only be otherwise heard behind bars. It is not only the sublimation of struggles to create my identity - musically and personally - but the confluence of disparate cultural and musical streams that flow through me as a result of my experience."

While putting together his first album, he also landed opportunities to expand his musical horizons by composing for films, directing and arranging for ensembles, teaching workshops, performing for charity and recording with other artists.

Since then Howes has continued to expand and diversify his musical endeavors.

Sharing Life Lessons Learned

Whenever possible, Christian likes to take the opportunity when he performs to help pass along some important messages compiled from the life lessons he has learned. In addition to his club and concert performances, Christian's audiences are made up of a variety of fans: underprivileged youth from a local teen center, university music students or even fifth-grade graduates of a community D.A.R.E. program.

"I speak about the dangers of drugs, and about multi-culturalism and the temptations to hate based on cultural or socioeconomic difference," Christian explains. "I speak about how analogous it is for me to be struggling to find my voice and identity as a musician, and at the same time struggling to find my own personal identity in the midst of the diverse communities to which I belong. The most powerful lesson I learned in prison is to have respect for each individual's experience. In my life, I would like to use my position as an artist to help make the world a place which is more respectful of the diverse experiences that different people have."



2005 Summer Symposium Student & Leadership Registration

Illinois State University, Normal, IL • Monday, June 27, 1:00 pm - Saturday, July 2, 3:00 pm
Leadership Weekend Experience: Saturday, June 25, 10:00 am - Sunday, June 26, 9:00 pm

This form must be postmarked by May 20, 2005 to register without a late fee.

Please read this form carefully; photocopy completed application for your records.

Please note: students register for both the Full Week & Leadership Weekend Experience on this single form (no separate registration form for Leadership).

Orchestra America Newsletter

Student Information				School Information	
First Name	M.I.	Last Name	First Name for Name Badge	School Name	
E-mail address				School Street Address	
Secondary Email address				City, State, Zip	
Home Address				Band Director (Is this director the primary Director at the school listed above?) <input type="checkbox"/> Yes <input type="checkbox"/> No	
City, State, Zip				Band Director Email address	
Area Code/Home Phone		Area Code/FAX #		School Phone w/Area Code	
Parent E-mail address				Student is: <input type="checkbox"/> Male <input type="checkbox"/> Female Birthdate _____	
				Year of H.S. graduation: <input type="checkbox"/> 05 <input type="checkbox"/> 06 <input type="checkbox"/> 07 <input type="checkbox"/> 08 <input type="checkbox"/> 09 Other _____	

Housing Information—Please note start and end times and make travel plans accordingly.	
Registration, Leadership Weekend..... 8:00 am, Saturday, June 25, 2005	Full Week Fees include housing Mon. night, June 27 through Fri. night, July 1, 2005. Meals begin with dinner Mon. and end with lunch Sat. Leadership housing includes Sat. night 6/25 and Sun. night 6/26. Leadership meals are Sat. lunch through Monday lunch. Supervision is provided beginning at 6:00 p.m., Sun., June 26 for full week, 6:00 p.m., Fri., June 24 for Leadership Weekend.
Registration, Full Week..... 8:00 am, Monday, June 27, 2005	
Placement hearings..... 8:00 am, Monday, June 27, 2005 <small>(Concert, Jazz, Percussion, Color Guard, Orchestra Only; No hearings in other areas.)</small>	
Opening Session..... 1:00 pm, Monday, June 27, 2005	
Camp Ends..... 3:00 pm, Saturday, July 2, 2005	
Roommate preferences can only be considered if BOTH people request each other with their initial application, which Bands of America must receive before May 20th. Roommate requests are not guaranteed. Every effort is made to accommodate your choice. Maximum 2 people per room. Room and roommate assignments will not be available until camp registration. Adults and students cannot be roomed together (unless parent and child). Cannot request Roommate "To Be Announced."	
Roommate Preference Name _____	School, State _____

Late/Change Fees and Cancellation Policy	
Late/Change Fees and Cancellation Policy	<ul style="list-style-type: none">• ALL cancellations: Before June 1—BOA will keep \$270 non-refundable deposit portion of registration fee, refunding balance paid. After June 1—BOA will keep 100% of registration fee, no refunds.• \$50 Late Registration Fee applies: If an applicant registers after May 20. The late fee represents increased costs to BOA; it is NOT a penalty.• \$35 Change Fee applies after May 20: 1) For any roommate changes; 2) For any housing date changes; and 3) For late receipt of TBA names.
	<ul style="list-style-type: none">• Lost or Stolen Items: ISU imposes a penalty for lost/stolen items needing replacement including room keys and meals cards. We will charge the applicant for these replacement charges. Further details will be in the Final Packet.• NOTE FOR DIRECTORS: Hold Spots for "TBAs" You can reserve spots for applicants "To Be Announced" in advance and provide names by May 20, 2005, HOWEVER, you must provide names for the TBA spots by May 20, 2005, or a \$35 change fee per application will apply.

Payment Method		(Payment MUST accompany application.)	
<input type="checkbox"/> Check is enclosed. Make checks payable to Bands of America, 39 W. Jackson Place, Suite 150, Indianapolis, Indiana, 46225. Fax 317.524.6200.			
<input type="checkbox"/> Charge Visa/Mastercard/Discover/American Express # _____ Exp _____			
Signature _____ Print name of cardholder _____			
Payment Options* (choose one) All student options include \$270 non-refundable deposit. Payment must accompany application.			
<input type="checkbox"/> Early Bird Fee —Full payment <u>postmarked</u> before April 1, 2005 . No deposit option available.....		\$425 = \$ _____	
<input type="checkbox"/> Full Fee — <u>Postmarked</u> before May 20, 2005		\$460 = \$ _____	
<input type="checkbox"/> Deposit Option —Non-refundable deposit <u>postmarked</u> before April 1, 2005 . Full Fee balance of \$170 due before May 20, 2005, or add \$50 late fee. (Deposit option only available with Full Fee).		\$290 = \$ _____	
<input type="checkbox"/> Early Bird Commuter Option —No housing. Includes lunch & dinner (no breakfast), Mon. dinner through Sat lunch. Full payment <u>postmarked</u> before April 1, 2005 . No deposit option available.		\$290 = \$ _____	
<input type="checkbox"/> Commuter Full Fee Option —No housing. Includes lunch & dinner (no breakfast), starting Mon. dinner through Sat lunch. Full payment <u>postmarked</u> before May 20, 2005 (after May 20, add \$50 late fee below). No deposit option available.		\$330 = \$ _____	
<input type="checkbox"/> Add: Student Leadership Weekend Experience (June 25-26) to Full Symposium Week.....		\$199 = \$ _____	
<input type="checkbox"/> OR: Leadership Preview Weekend ONLY (June 25-26) For those NOT enrolled in Full Symposium Week.....		\$299 = \$ _____	
<input type="checkbox"/> Additional Nights' Housing (For registered participants only, for travel purposes, select all needed)			
<input type="radio"/> Friday, June 24, 2005 (Available to leadership student participants only, no charge if enrolled in Leadership Weekend, if reserved by May 20)		= \$ _____	
<input type="radio"/> Sunday, June 26, 2005 – Note: Sunday night housing is included in the Leadership Fee for Leadership Weekend students, others:.....		\$20 = \$ _____	
<input type="radio"/> Saturday, July 2, 2005		\$20 = \$ _____	
Late Registration Fee (see conditions above)		\$50 = \$ _____	
Change Fee (see conditions above)		\$35 = \$ _____	
TOTAL=		\$ _____	

Continued on Back—Registration is not complete without both sides.

Bands of America 2005 Summer Symposium Student Registration

Parent/Guardian Information (in case of emergency)			
Parent/Guardian	First	Last	Relationship
Home Address			
Parent Email address (can include more than one)			
Home Phone (Area Code) Work Phone (Area Code)			
Second Parent/Guardian	First	Last	Relationship
Home Address			
Home Phone (Area Code) Work Phone (Area Code)			
If above not available, in an emergency contact:			
Name	First	Last	Relationship
Home Address		Phone (Area Code)	
Family Physician		Physician Phone (Area Code)	

Please include a photocopy of insurance policy holder's insurance card—front and back—with this form.

MEDICAL HISTORY:

<input type="checkbox"/> Convulsions	<input type="checkbox"/> Bleeding disorder	<input type="checkbox"/> Chicken Pox
<input type="checkbox"/> Diabetes	<input type="checkbox"/> Asthma	<input type="checkbox"/> Measles
<input type="checkbox"/> Heart defect/murmur	<input type="checkbox"/> Surgery (past 2 years)	<input type="checkbox"/> Mumps

Last Tetanus/Diphtheria immunization date _____

Brief descriptions and dates of items checked _____

Medications—type, dose, and frequency (list) _____

Allergies—include allergies to medications, foods, sting, other substances (list): _____

Physical, medical or other restrictions that would limit camp activities: _____

INSURANCE CARRIER _____

Plan/Group # _____

Policy # _____

Parent Social Security # _____

Student Social Security # _____

Area of Study: Select Only One			
--------------------------------	--	--	--

Parental Consent Form/Responsibility Clause – Please Read Carefully and Fill Out Completely.

I hereby give permission for _____ to participate in the 2005 Bands of America Summer Symposium listed on the front of this application. I understand that Bands of America, its directors, agents and employees shall not be nor later become, liable or responsible in any way in conjunction with services, for any death, injury, damage, delay or irregularity which may occur while participating in this Bands of America sponsored event.

Also, in case of emergency, **I hereby give my consent for a qualified physician to perform any medical or surgical procedures** s/he deems necessary to the welfare of this applicant while participating in a Bands of America sponsored event. I hereby give permission to the Bands of America nursing staff to observe students self-administer prescription medication and non-prescription medication during the camp week. It is understood that Bands of America and medical personnel will make every attempt to contact parents, guardians, relatives listed above prior to taking any such actions, but in the event I cannot be reached for an emergency, I hereby give permission to the physician selected by the camp sponsors to secure and administer such treatment(s) as may be necessary, including hospitalization, for my child as named above and while attending the camp named above. I also authorize Bands of America, Inc. and its agents to release copies of my son/daughter's medical record to hospitals and other physicians to which they are referred and to insurance companies for payment of the medical claim. A photocopy is as valid as the original.

Further, this authorization permits said physician to hospitalize, secure appropriate consultation, order injections, anesthesia (local, general or both) or surgery for this applicant if such emergency conditions warrant. The undersigned does hereby assume and agree to pay any indebtedness or physician's or surgeon's fees and hospital charges for such service, and for any ambulance or any other emergency transportation that may be needed. **Bands of America requires a written report of a physical examination performed within the preceding 36 months of the camp by a qualified physician, registered nurse or other person recognized by law to undertake that responsibility.** This report must be available upon demand from camp officials.

We hereby irrevocably grant to Bands of America, its agents, licensees and assigns, **the right to use in any and all media** and in any and all forms this applicant's name, likeness, photographic prints and any reproduction of their sounds, performance or appearance while attending the Bands of America event, for any purpose including promotion, advertising or otherwise. I understand I will not be paid any royalty or other compensation. With the use of the rights, we hereby release Bands of America and its agents, licensees and assigns from all claims, liabilities and/or damages which now or in the future may arise from such use.

For students who have selected the **commuter** option, Bands of America **will not be held responsible for these students prior to their arrival each day** or after the period beginning fifteen minutes after the end of the evening concert or final student event of each day.

We acknowledge that **the minor/applicant is responsible for the safety and security of his or her musical instruments, equipment and personal belongings** and for loss or damage arising from mischievous acts, vandalist or other causes. We the undersigned understand that Bands of America is a drug-free environment and that consumption of alcohol or unlawful drugs or the smoking of any substance is prohibited and will be grounds for immediate dismissal from the program without refund. If a serious problem of misbehavior of the minor should arise and in the judgement of the Bands of America officials the minor should be sent home before the end of the workshop, we authorize Bands of America to take such action. **I, the undersigned, have read, understand and accept the "Late/Change Fees and Cancellation Policy" on the front of this registration form.**

Signature _____ Date _____ Relation to Student _____

Signature of Health Insurance policyholder _____



"Orchestra America's mission is to create and provide positively life-changing experiences through music for students, teachers, parents and communities."

Published five times a year:

Orchestra America (Orchestra Director issue)
January/February (Band Director issue)
February (Student issue)
April/May (Band Director issue)
August/September (Band Director issue)

Published by

Bands of America, Inc./Orchestra America
39 W. Jackson Place, Suite 150
Indianapolis, IN 46225
800.848.2263

L. Scott McCormick
President and CEO

Eric L. Martin, Esq./CREE
Senior Vice President and COO

Brent Wilson, CPA,
CIPT
Chief Financial Officer

Debbie Laferty Asbill
Director of Marketing
and Communications

Camilla M. Stasa
Director of Band
Relations

Terri J. Dillon
Director of Development

Vicki Csenar
Executive Assistant

Valerie Hayes
Controller

Natalie Mince
Event Manager

Crystal Grave
Marketing Manager

David McElvain
Systems Coordinator

Timothy J. Maguire
Marketing and
Merchandise Coordinator

Stephen McCoy
Event Coordinator

Travis Tester
Event Coordinator

Brian Hansen
Multimedia Specialist

Greta Kohler
Marketing Assistant

Lynsy Meyer
Marketing
Administrative Assistant

Alyson Petts
Band Relations Assistant

Cheryl Lockett
Administrative Assistant

Suzy Ryan
Bookkeeper

Natalie Bieda
Orchestra America Event
Coordinator

Claudette Kemp
Data Entry Clerk

Orchestra America is an operating division of Bands of America, Inc.

Newsletter photos courtesy of Jolesch Photography,
the Official Photographer of Orchestra America
and Bands of America.

Newsletter design by Debbie Laferty Asbill.

Thank you

Thank you to our sponsors
and partners whose support
helps make Bands of America
and Orchestra America events
possible.

To visit any of our sponsors' Web
sites, go to www.bands.org, visit
the Sponsor page in the Resource
Room and click on the logos.

National Presenting Sponsor



Corporate Sponsors



Associate Sponsors



Preferred Travel Partners



Event Sponsors



With the support of the
ARTS COUNCIL OF INDIANAPOLIS
and City of Indianapolis



Strategic Partners



For information on Orchestra America
sponsorship or advertising opportunities,
contact:

Crystal Grave, Marketing Manager
Crystal.G@bands.org
Orchestra America, 800.848.2263
39 W. Jackson Pl., Ste. 150
Indianapolis, IN 46225-1010

DON'T FORGET THE PULL OUT POSTER
FOR YOUR MUSIC ROOM ON PAGES 8-9