

April 2015



Music for All

Orchestra News

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In Concert
at the 2015 Music for All Summer Symposium



Program of Music for All



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ORCHESTRA at the



SUMMER SYMPOSIUM

June 22-27, 2015

Muncie, Indiana • Ball State University

Leadership Weekend Experience • June 20-22, 2015

presented by  **YAMAHA**



FROM CLASSICAL TO ALTERNATIVE...

Students at the Music for All Summer Symposium get an exciting experience, with hands-on learning from faculty and guest artists. Students develop skills and musicianship while working on diverse styles, from classical and jazz to pop and world music.

The immersive curriculum gives students the opportunity to work with guest artists whose insight and experience exemplify musical excellence. Students get personal interaction with 2015 artists Christian Howes and The Ahn Trio.

Players of all levels of experience are challenged to learn. At the same time, students have fun building friendships with string players from across the country. They participate in master classes, ensemble rehearsals, sectionals, and feature sessions. The camp includes an immersive concert experience with a guest artist and a string orchestra concert at the end of the week.

All this in the setting of the full Music for All Summer Symposium, which brings more than 1,000 high school performers together from across the country. Leadership is a theme that runs throughout the symposium, helping build strong student leaders as well as skilled musicians.

Experience something far beyond the "everyday" at the Music for All Summer Symposium!



Christian Howes
Artist-in-Residence,
Yamaha Performing Artist

Jazz violinist, educator, and producer Christian

Howes brings jazz and improv to the MFA Orchestra Division. Combine those with the classical offerings and you have a comprehensive string experience! One of the world's most respected jazz violinists, Christian studied classically from the age of five, performing as a soloist with the Columbus Symphony Orchestra at age 16 and receiving his bachelor's degree in Philosophy from The Ohio State University. In 2013, he was voted among the top three violinists in **JazzTimes'** Expanded Critics Poll and ranked as the #1 "Rising Star" violinist in the Downbeat Critics Poll. A nominee for the Jazz Journalists Association's "Violinist Of The Year," he received the Residency Partnership from Chamber Music America for his work in outreach with orchestral education programs. He regularly tours throughout Asia, Europe, and the U.S. as a leader of his own groups and a soloist with orchestras. Learn more at christianhowes.com.

Students attending the Summer Symposium return to their school orchestras with more focus, discipline, and leadership. – Douglas Droste

Orchestra Faculty includes:



Douglas Droste
Director of Orchestras & Associate Professor of Music, Ball State University Artistic Director, Muncie Symphony Orchestra; Orchestra Division Coordinator, Conductor



Joel Braun
Ball State University, Bass



Andres Gaskins
Associate Faculty at Indiana University Purdue University Fort Wayne, Cello



Christian Howes
2015 Artist-in-Residence Yamaha Performing Artist, Violin



Joel Powell
Avon Community Schools, IN, Violin, Viola



Jason Seber
The Louisville Orchestra, Education and Outreach Conductor



Dean Westman
Director of Orchestras, Avon H.S., IN Educational Consultant for Music for All, Orchestral Programs

June 22-27 2015
Muncie, IN
Ball State University

Registration & Fees
information
located on page 4

Enroll online at
www.musicforall.org/camp,
or call 800.848.2263



CONCERTS AND EVENTS

One thing that sets the MFA Summer Symposium apart from any other camp is the series of evening concerts and events, offering a variety of musical and performance genres from world-class acts each night.



Ahn Trio



Yamaha Young Performing Artists

The 2015 Summer Symposium evening concert series will include:

- **Yamaha Young Performing Artists**
- **The Ahn Trio**
- **United States Army Field Band**
- **Voices from the Soul**
A high energy listen to the nexus of soul, blues, and jazz.
- **DCI Central Indiana**

Divisions for Winds and Percussion

The Orchestra Division is one of several Student Divisions at the Music for All Summer Symposium. Wind and percussion players can choose from these full week performance divisions:

- **Concert Band**
- **Jazz Band**
- **Percussion**

Plus Marching Band, Color Guard and Drum Majors.

Expect to

- Take musical and performance skills to the next level.
- Meet others who share your interests and form friendships that last a lifetime.
- Acquire leadership skills.
- Be immersed in a week of music, performance, and fun.

Symposium Highlights:

What sets the MFA camp apart?

- Challenging curriculum for all levels
- Nationally-recognized faculty
- Leadership: the theme that runs throughout all camp divisions
- Concerts and events every night
- National faculty and national standards, with one of America's leading music education organizations.
- A safe, away-from-home "collegiate" experience in the premier facilities of Ball State University.

What do students say they gain from their participation?

- **84%** Improved musical or performance technique.
- **91%** Developed stronger leadership skills.
- **84%** Improved team-building and collaborative skills.
- **88%** Increased eagerness to work harder at music or performance.
- **89%** Established friendships with other students.

98% of students would recommend the Music for All Summer Symposium to their friends

The MFA Summer Symposium features some of the newest and most recently renovated residence halls on the beautiful Ball State University campus. Housing facilities feature state-of-the-art technology and first-class amenities. Dining facilities offer a wide variety of food choices and service styles. BSU's culinary-trained chefs put a lot of time into preparing the healthiest and tastiest food possible.

LEADERSHIP WEEKEND EXPERIENCE: JUNE 20-22, 2015

Come for the weekend and stay for the week!

The Leadership Weekend Experience kicks off the Music for All Summer Symposium. It's a two-day, non-stop, interactive, leadership learning lab you just can't get anywhere else. Students will learn how to inspire and maintain motivation in themselves and others through a series of experiences that developmentally dovetail the messages and the methods of constructive servant leadership.

By attending the Leadership Weekend Experience with the Summer Symposium, you could save some travel hassles and costs. Since the Leadership Weekend starts on Saturday, it might make travel plans easier and more cost effective. Simplify your scheduling by planning a Saturday-to-Saturday week of camp for the complete Music for All Summer Symposium, June 20-27, 2015.



"I think the really unique thing about this camp is the ability to connect with students and directors from programs all across the country. It's such an incredible way to learn about developing a culture of excellence in your band, choir, or orchestra program. It's just fantastic. The most fabulous music camp experience on earth!"

– Amanda Drinkwater,
Director at Marcus High School, TX

Music for All is proud to be a member of the String Industry Council of the American String Teachers Association.



SUMMER SYMPOSIUM

presented by  **YAMAHA**

REGISTRATION & FEES

RESIDENTIAL PRICING

- **Full Fee:** Register and pay by May 20* – \$625
- **Add Leadership Weekend** for as low as \$250 (see application for all pricing).
- **Deposit option:** Pay \$250 at time of registration, balance due by May 20*.

COMMUTER PRICING

- **Full Fee Rate:** Register and pay by May 20* – \$505.
- **Deposit option:** Pay \$250 at time of registration, balance due by May 20*.

*After May 20, 2015 late registration fee applies.

SCHOLARSHIPS

Instrumental Merit Student Scholarships Instrumental merit scholarships for members of honor ensembles who enroll in these MFA camp student divisions: Concert Band, Jazz Band, Orchestra, and the concert track of the Percussion division:

National Honor Ensembles Instrumental Scholarship

– \$200 savings for members of national honor ensembles, including the Music for All Honor Ensembles and ensembles like the GRAMMY Jazz Band, ASTA's National Honors Orchestra or NAFME's All-National Honors Ensembles. Applies to registration for the following divisions ONLY: Concert Band, Jazz Band, Orchestra, and concert track of National Percussion Symposium.

All-State Instrumental Scholarship – \$150 savings for members of All-State Band or Orchestra. Certificate or letter from teacher required for verification. Applies to registration for the following divisions ONLY: Concert Band, Jazz Band, Orchestra and concert track of National Percussion Symposium.

All-City/District Instrumental Scholarship – \$75 savings for members of All-City or All-District Band or Orchestra. Certificate or letter from teacher required for verification. Applies to registration for the following divisions ONLY: Concert Band, Jazz Band, Orchestra and concert track of National Percussion Symposium.

L.J. Hancock Scholarships The L.J. Hancock Summer Symposium Scholarship Fund was created in honor of educator L.J. Hancock (1952-2002), long-time MFA camp director and BOA Hall of Fame member. The scholarship fund assists individual students who have the interest, but not the financial means to attend the Summer Symposium. Application information is available at www.musicforall.org/scholarships.

Enroll online at www.musicforall.org

Download and print a registration form to mail or fax

Call 800.848.2263

Photos courtesy of Jolesch Enterprises, official photographer of Music for All.



and leave the driving to us!

Music for All has developed routes from areas of the country with buses already scheduled to transport students to the Summer Symposium. See hub cities online at musicforall.org/bus.

Music for All's Mission

Music for All's mission is to create, provide, and expand positively life-changing experiences through music for all.

Our Vision

Music for All will be a catalyst to ensure that every child across America has access and opportunity to participate in active music making in his or her scholastic environment. Music for All uses our resources to provide national programs that recognize and support music students' performance and success, offer music educator training and professional development, and deliver tools and resources to participants and their communities that will assist them in supporting music education by promoting awareness of music's impact on student growth and achievement.

About Music for All Celebrating 40 Years in 2015!

Through our Music for All, Orchestra America, and Bands of America programs, Music for All sets the standard for scholastic music ensemble performance and student and teacher education. Music for All's programmatic model is designed to mirror, supplement, and extend the classroom and performance model adopted in most American scholastic settings. MFA provides ensemble experiences, hands-on opportunities for individual student performance training, and student and teacher growth and development.

Music for All is also committed to informing and empowering students, parents, and teachers to be stalwart and engaged advocates for the arts and music education in their communities and across the nation.

Music for All directly serves over 350,000 music students, teachers, and their families each year through our programs, including the:

- Music for All National Festival
- Music for All Summer Symposium
- Affiliate Regional Concert Band Festivals
- Bands of America Grand National, Super Regional, and Regional Championships

We connect with hundreds of thousands more worldwide through our online communities.



Music for All Newsletter

Orchestra Issue

Band Director Issue

Middle School Band Issue

IMPACT Annual Report Issue

Music for All, Inc.

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Developing a Sound-Driven String Technique

By Kirk Moss | University of Northwestern – St. Paul, Minnesota

A string player's right hand shares similarities with the voice of a singer. Many string teachers compare the bow to the singer's breath. Some musicians have even likened the percussive, articulated elements in string playing to consonants and the purer, singing sounds to vowels. Just as a singer vocalizes, a string player needs to "tonalize" or produce sound by a planned design. Yet, when it comes to school orchestras, students and teachers can get so caught up in learning the notes on the page that they neglect the means to produce beauty through the bow. Fundamental right-hand skills, such as finger flexibility – necessary to make an expressive bow direction change or initiate and release an attack stroke – receive minimal attention as students work their way through the techniques of new left-hand finger patterns and key signatures, toward a false *raison d'être* of shifting to higher positions. My teachers, Robert Culver and Gerald Doan, instilled in me the belief that good sound production serves as a prerequisite to solid intonation. Thus, the technical development of the right hand precedes the development of the left hand, in effect resulting in a sound-driven technique rather than a note-driven technique.

Designing a signature sound requires more than simply playing a warm-up scale, and I advocate a systematic approach to developing right-hand technique through teaching sequences that refine the most important variables of sound: bowing lanes, bow weight, and bow speed. Teach your students to change bowing lanes for added dynamic contrast.

Release bow weight to feel the natural spring of the bow stick, save and spend bow length by varying bow speed, and use different sections of the bow by dividing the bow into thirds. Imagine how refined your students will sound when they vary these variables to produce a more characteristic beautiful tone in their repertoire.

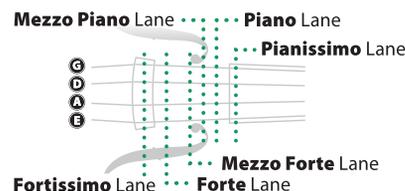
In terms of specific exercises, the *collé* bow stroke was a staple of Ivan Galamian's pedagogical world. String performers and teachers regard Galamian as one of the greatest violin pedagogues in history. Galamian's system seemed to work regardless of how much or how little natural talent a student possessed, prompting the former first violinist of the Tokyo Quartet to famously joke that Galamian could make a violinist out of a table. Galamian students would warm up every day with *collé*. Playing it slowly was more important than fast, and Galamian had students play it in all parts of the bow with every possible bow direction combination: all ups, all downs, then back and forth.

Using *collé* to develop your students' right-hand finger flexibility can make a noticeable difference on every bow change and in every attack stroke. By paying more attention to this attack stroke, your students can share in the Galamian lineage of sound-driven technique.

Successful studio teachers emphasize a design for tone production with their students. Many of these teachers use prescriptive pedagogical

A **BOWING LANE** is the area between the fingerboard and bridge where the bow is placed:

View video at alfred.com/SoundDevelopmentVideo

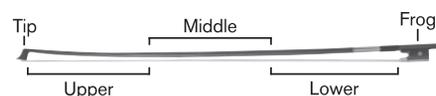


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USING DIFFERENT PARTS OF THE BOW

The whole bow can be divided into three parts: the lower third, the middle third and the upper third.

View video at alfred.com/SoundDevelopmentVideo



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COLLÉ—A sharply pinched-attack bow stroke that is lifted off the string in a scoop motion, sometimes called a bowed pizzicato. *Sound Advice:* Use finger action to lift and set the bow.

View video at alfred.com/SoundDevelopmentVideo

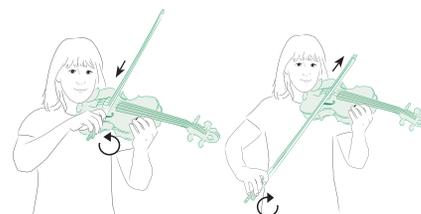


BOW PULL-UP EXERCISE

1. Hold the bow in a vertical position.
2. While sitting, lean forward and rest your right forearm on your leg.
3. Allow your wrist to extend past your knee.
4. Use finger action to pull the bow half an inch upward. Notice how the knuckles bend and fingers curve.
5. Return the bow downward to its starting point. Notice how the fingers straighten.
6. Repeat this motion several times.

View video at alfred.com/SoundDevelopmentVideo

FROG AND TIP COLLÉ



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exercises and routines to convey their ideas. Such exercises offer suitable material to adapt for use in heterogeneous school string classes. Adapting these exercises for the heterogeneous school string class offers orchestra teachers and their students a welcome resource. Remember: Students can do anything; we just have to teach them how. Let's develop the string player's right hand and lead students to discover their signature sound. OA

Kirk D. Moss, Ph.D., serves as Chair of the Department of Music & Theatre at University of Northwestern – St. Paul. He is a past national president of the American String Teachers Association and has appeared as a guest conductor, clinician, or adjudicator in more than thirty-five states. He has coauthored two method books for Alfred Music: *Sound Innovations—Sound Development for Intermediate and Sound Development for Advanced String Orchestra* as well as several string orchestra arrangements.



Quick Clinic: Sound Production

By Douglas Droste | Ball State University – Muncie, Indiana

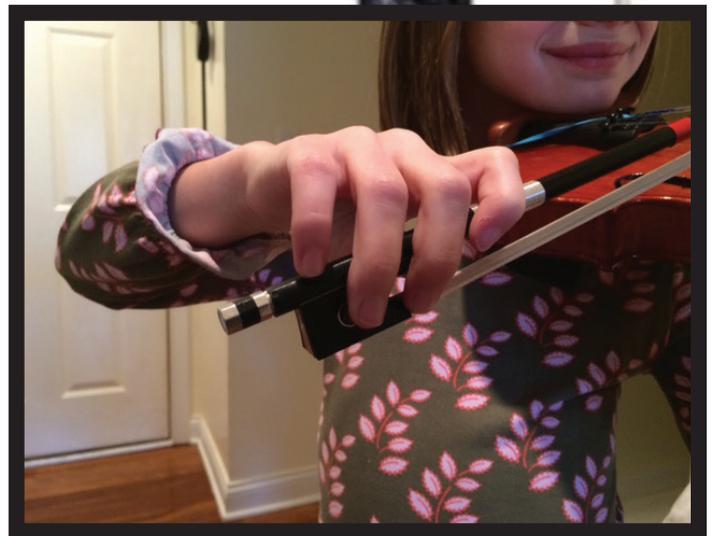
As string players, we are fortunate to have the ability to create such a beautiful sound. The way the “rubber meets the road” (or hair meets the string) and resonates through the instrument is like no other.

Oftentimes, young string players cheat themselves (and their audiences) from creating a full sound due to ineffective bow control or distribution. We have the potential to fully sustain a sound no matter which way the bow is going. Assuming the bow hold is correct (properly curved), the relationship between the three factors of creating sound on a string instrument (bow speed, bow placement, and bow weight) must be proportionate.

This “Quick Clinic” will focus on distributing weight throughout the bow stroke for long, sustained, and rich sounds, ideal for pieces such as Sibelius’ *Andante Festivo* and Britten’s “Sentimental Sarabande” from the *Simple Symphony*. Young players tend to lose sound on down bows, or worse, if they are “tipplers” (where they hang out in the upper half for most everything). During my clinics, I like to remind students that for this bow stroke the amount of weight must increase as the bow moves away from the hand. I equate this as turning a volume dial or knob (back when they weren’t just buttons on a screen!). While technically it’s backwards, when the bow goes down to the tip, players must turn their “volume dial” to the left and apply more weight by turning into the stick, primarily with their “volume button” (index finger). The image of turning the dial will hopefully keep them from avoiding unnecessary tension by just squeezing tighter.

Here is an easy exercise that can be used during your daily warm-up and fundamental routine: have students play an open D on a down bow for 4 counts and add a crescendo on the last two beats. Repeat with 6 counts, 8 counts, etc. This will get students used to the idea of adding more weight as they play in the upper half.

Students producing a warm and sonorous sound on their string instruments will not only create a better sound for your orchestra, but will contribute to their overall joy of playing and sounding good! OA



Conductor Douglas Droste is Director of Orchestras at Ball State University and Artistic Director of the Muncie Symphony Orchestra. A dedicated advocate of music education, Droste regularly conducts youth orchestras, presents in-service conference sessions, and is active as a clinician and adjudicator for school orchestras and festivals throughout the country. Droste is the Coordinator of the student Orchestra Division of the Music for All Summer Symposium, and serves as an advisor to Music for All on orchestral programs.

So You Want to Go To Camp?

By Brian Worsdale | *French Woods Festival of the Performing Arts – Hancock, New York*

Summer camp can be one of the most exciting things your students do. A mention of summer camp brings a feeling of euphoria to many and to those who have never been a mysterious place that has yet to cross their path.

I have experienced summer camp since my youth in Boy Scouts. That love of summer camp continued through my adult life and is one of the cornerstones of my life experience. I even remember my first summer attending music camp. The chance to continue my studies in the summer was exciting. To make music with young people from across the country was a new experience, and the conductors and instructors charged with out enrichment were inspiring. In essence, camp was a chance to have a life changing experience.

Wherever you choose to go to camp, there are many questions that are asked that help make that decision for you. From instruction, to schedule, repertoire and programming, many factors are considered for you to choose a camp.

What kind of experience are you looking for?

Music Intensive

These kinds of programs usually require an audition and are intensive music programs. Your schedule is usually chock full of rehearsals, chamber music, private lessons and individual practice time with some leisure time built into the schedule. These stellar programs will also split their camp into sessions or younger and older campers, allowing for each to have their own experiences. From Idylwild on the West Coast to Blue Lake and Interlochen in the Midwest to Kinhaven Music School and Lake Luzerne in the East Coast these programs offer high-end music making in a variety of environments

A Camp or A Campus?

Many music camps are sponsored and facilitated by colleges. These generally run for a week and offer students music by way of ensembles, private lessons, and chamber music. The staffs are usually a combination of college students and professors at the school and that can sometimes give you a glimpse of what the college program may be like.

For a total camp experience some programs mentioned above offer a woody environment

(Kinhaven, Interlochen, Blue Lake, Idylwild and Luzerne.) These kinds of camps give you an outdoors experience while maintaining a high standard of music making.

The Music for All Summer Symposium takes place on the campus of Ball State University and serves students from more than 30 states. It provides a safe, away-from-home campus experience, with faculty consisting of many BSU educators, plus artists from around the country.

Can I go somewhere that gives me more programming options as well as good music?

There are comprehensive performing arts programs that offer multiple activity tracks for their campers. Someone in music can play in multiple ensembles or can be involved in more than just music. The French Woods Festival of the Performing Arts in Hancock, New York offers campers a chance to make music, be in theater, visual arts, circus and also offers music making at multiple levels while still offering that summer camp experience.

Are there summer camp programs for students and directors?

Music for All's Summer Symposium offers a large menu of options. Student Leadership, The Directors Academy and ensemble opportunities for high school students are offered at Ball State University. The chance to work with some of the country's great educational leaders is also a part of this unique experience.

In the end, selection a summer camp is not an easy process. No choice is the right or wrong one. Each program offers its own special opportunities to have the summer of your life. The most important thing is to choose one and have fun! OA

Brian Worsdale is the coordinator of the orchestra division of Music for All. Brian is the Artistic Director and Conductor of The French Woods Festival of the Performing Arts in Hancock, New York and has served on its staff for the past 21 years. Brian is also a member of the conducting faculty of The Manhattan School of Music.



Music for All Summer Symposium
www.musicforall.org

French Woods Festival of the Performing Arts
www.frenchwoods.com

Idylwild Arts
idyllwildsummermusic.wordpress.com

Kinhaven
<http://www.kinhaven.org>

Interlochen
<http://camp.interlochen.org>

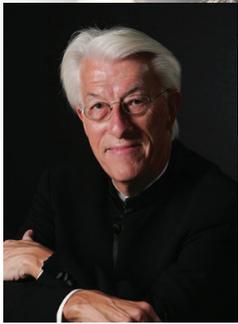
Blue Lake
<http://www.bluelake.org>

2016 Honor Orchestra of America

March 9-12, Indianapolis, Indiana



Music for All
NATIONAL FESTIVAL



Larry J. Livingston
Music Director
2016 Conductor
*Chair, Conducting Dept.
Thornton School of Music
University of Southern
California*



Sey Ahn
2016 Assistant
Conductor
*Idyllwild Summer
Music Festival
Orchestras*



Brian Worsdale
Orchestra Manager
*Conductor, Manhattan School of Music PreCollege
Symphony Orchestra; Artistic Director, French Woods
Festival of the Performing Arts; Music for All Orchestra
Program Coordinator*

The Honor Orchestra of America provides a truly positively life-changing experience for outstanding string players, orchestral winds, and percussion.

Why should student musicians audition for the Honor Orchestra of America? For the opportunity to:

- Make music at the highest level possible
- Be part of a special ensemble that bring together the best and the brightest from across the country
- Make lifelong friends through the power and joy of music
- Work with an award-winning motivational leader and charismatic conductor
- Participate in something bigger than yourself

The 2016 Honor Orchestra of America will perform on Friday and Saturday evenings, March 11 and 12, in shared concerts with the Indianapolis Symphony Orchestra on the stage of Hilbert Circle Theatre.

Members receive:

- Instrumental master classes with leading professionals, including members of the Indianapolis Symphony Orchestra
- Honor Orchestra of America post-concert reception for members and families
- Personalized certificate, patch, and exclusive Honor Orchestra of America member lapel pin
- DVD and CD recording of the Honor Orchestra of America concert and group photograph
- The "credential" of membership in an elite "family" that includes only a select number of the nation's most outstanding young musicians

The Honor Orchestra of America is part of the Music for All National Festival, presented by Yamaha, which brings together outstanding school music ensembles from across the United States for non-competitive performance and clinic experiences.

Selected Honor Orchestra members stay in the beautiful JW Marriott and participate in a five-night festival package, quad occupancy, \$685 (\$635 for four-night package). Members are responsible for their transportation to and from Indianapolis. Members must be present for first meeting at 8 a.m., March 9, 2016.

How to Apply for 2016

Download the application packet and audition requirements at www.musicforall.org/honor-orchestra. Rolling auditions are open now! Final deadline to audition is December 1, 2015.

2015 Honor Orchestra of America Shines in Concert

Ninety-seven students from more than 60 schools (and homeschooled students) from 22 states performed March 13 and 14 at Hilbert Circle Theatre in Indianapolis. The orchestra was conducted by Franz Anton Krager, Professor of Conducting and Director of Orchestras at the University of Houston Moores School of Music. Larry J. Livingston was Music Director; Sey Ahn, Assistant Conductor. The orchestra performed *Concerto for Trumpet and Orchestra in A-flat Major* by Alexander Grigori Arutlunian, and featured Michael Martin, trumpet with the Boston Symphony Orchestra, and *Feste romane* by Ottorino Respighi.

Watch video of the 2015 orchestra's first rehearsals on youtube.com/musicforalltv and the 2015 Music for All National Festival playlist.

"This was honestly one of the most incredible music experiences I have ever participated in."

– Dustin, Cello, 2015 member, New York



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Strategic Partners



Additional Funding Support



Program Partners

Announcing Be Part of the Music



Music for All is proud to be a charter sponsor of the new Be Part of the Music, which will provide high quality recruitment materials to support every teacher in America at all levels in band, orchestra, choir, and

professional development.

Music for All believes Be Part of the Music, materials for which are now in development, will provide useful recruitment and retention materials for all orchestra directors. The program is an expansion of the successful Be Part of the Band program. To date, more than 7,000 Be Part of the Band discs have been distributed, 4,500 online users registered and 3,500 apps downloaded.

"Our goal 12 months ago was to add 350,000 new students by providing high quality recruitment materials to every school in America for free," says Scott Lang, creator of Be Part of the Music and Be Part of the Band. "With the Be Part of the Band program, we not only met that goal of five additional students per school, but more than doubled it."

"We look forward to providing that support for orchestra and choir directors through Be Part of the Music," says James Stephen, Director of Educational Resources and Advocacy for Music for All.

To learn more, contact Music for All at 800.848.2263 or email james.s@musicforall.org.



Music for All partners with United Sound

Music for All has partnered to support United Sound with a brand new initiative aimed at helping children with special needs to become involved in their high school band and orchestra programs.

United Sound is a school-based instrumental music club for students with intellectual or developmental disabilities and their typical peers. Dedicated to promoting social involvement through shared ensemble performance experience, United Sound joins students with and without disabilities to learn and perform in the band or orchestra together.

United Sound is currently running seven pilot programs around the country. "Music for All's mission to create, provide, and expand positively life-changing experiences through music for all is enhanced when we reach out to include this ever-increasing population of children and truly make music for all," says Eric Martin, President and CEO of Music for All.

Learn more at unitedsound.org.

Orchestra America National Festival

Part of the Music for All National Festival, presented by  YAMAHA

Music for All hosted orchestra directors from several high schools to observe the 2015 Music for All National Festival, presented by Yamaha, held March 12-14 in Indianapolis. The Orchestra America National Festival, part of the Music for All National Festival, is a non-competitive experience for outstanding high school, middle school, and youth orchestras. It's a celebration of musical excellence, combining world-class performance and evaluation opportunities with an exhilarating atmosphere of camaraderie in music.

One of the guest orchestra directors was Desiree Overree, from Seven Lakes High School in the Katy Independent School District in Texas. In 2005, Ms. Overree opened Seven Lakes High School; since then it has grown to an enormous group of 200+ string players over seven performance ensembles. By 2007, the Seven Lakes Sinfonia Orchestra was ranked as one of the top six string orchestras in the state of Texas. They have continued their commitment to excellence by being selected as one of the top ten orchestras in Texas in 2011, 2013, 2014, and 2015.

"I was aware of the Festival, and attended at the invitation of my school's band director, Damon Archer, whose top band performed," said Overree. She attended several ensemble concerts, including Seven Lakes High School Band, the orchestra from **Youth Performing Arts School** in Louisville, Kentucky, under the direction of **Dan Whisler**; Moanalua High School Wind Ensemble from Hawaii and all of the concerts of the Chamber Music Nationals Festival.

"Students were allowed the opportunity to hear outstanding ensembles from all over the US," said Overree.

"In addition, they had the opportunity to receive critiques/clinics from well-known and respected adjudicators and college professors and sectionals with top local musicians."

Overree also attended several clinics, sectionals, and rehearsals, including those with Franz Krager, Larry Livingston, and the Honor Orchestra of America. When asked about the stand-out highlights of the Festival, Overree cited the guest clinicians, the networking for directors, the one-on-one conductor master classes and critiques, and the positive, nurturing, non-competitive atmosphere designed for student success and improvement.

Below: Ju-Fang Liu, Principal Bass with the Indianapolis Symphony Orchestra, works with students during a string masterclass.



Above: Shelly Berg, Dean of the Frost School of Music at the University of Miami, opened the Festival with an improvised composition.

A non-competitive, supportive experience

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

Directors select their own programs; there is no required repertoire. There are no ratings or rankings so directors and their orchestras are free to stretch themselves, reach for new heights and strive for innovation, growth, and excellence, instead of focusing on a rating or placing.

Participating students experience an atmosphere of mutual respect while enjoying concerts from other outstanding ensembles.

The Music for All National Festival includes the:

- **Orchestra America National Festival**
- **Chamber Music National Festival**
- **National Concert Band Festival**
- **Sandy Feldstein National Percussion Festival**
- **Middle School National Music Festival**

And three national honors ensembles:

- **Honor Orchestra of America**
- **Honor Band of America**
- **Jazz Band of America**

Highlights for Invited Ensembles

Concert Performances and Clinics

Each ensemble performs a concert before a knowledgeable audience and received recorded and written comments from the evaluators. Orchestra directors also receive recorded and written input on their conducting. Following the performance, each orchestra has a private clinic with one of the Festival Evaluators/Clinicians.

Master Classes

All students participate in instrumental master classes, led by top applied faculty and professional musicians, including members of the Indianapolis Symphony Orchestra.

Social Events for Students and Directors

The Festival social gives students the chance to relax, have fun, and get to know students from other programs across the country. The director and evaluator reception and hospitality opportunities offer networking and informal interaction with colleagues, guest artists, and icons of music education.

Gala Awards Banquet

The “black-tie-optional” banquet for over 2,000 students, directors, parents, staff, and evaluators culminates the Festival with first-class standards that distinguish the Music for All National Festival. Guests enjoy a plated dinner, recognition of each ensemble, and presentation of awards to each ensemble.

World-Class Venues and Facilities

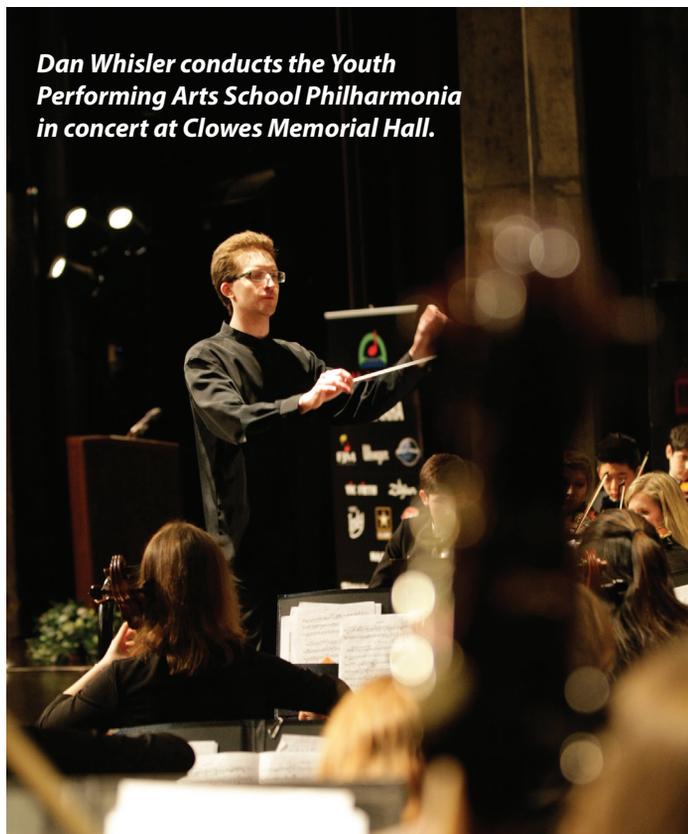
Orchestras perform at Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. Other ensembles perform at top concert halls across Indianapolis.

Festival Hotels

The Music for All National Festival will be hosted at the Marriott Place Indianapolis, featuring the beautiful JW Marriott and three additional Marriott properties. Marriott Place Indianapolis is located in downtown Indianapolis and is surrounded by numerous cultural and recreational attractions.

Other highlights include:

- Opportunities for Additional Ensembles
- DVD, CD, and Group Photo package
- Festival Invitation Visit at Your School and Director “Fam” Trip to Host City



Dan Whisler conducts the Youth Performing Arts School Philharmonia in concert at Clowes Memorial Hall.



Duo from Hersey High School, Arlington Heights, Illinois, perform at the Chamber Music National Festival.



How to Apply for 2016

March 10-12, 2016

Indianapolis, Indiana

2016 Application Deadline: June 5, 2015

Completed application, audition recording, and all application materials must be received in the Music for All office by June 5, 2015. Mail/ship all application materials to Attn: Participant Relations, Music for All, 39 W. Jackson Place, Suite 150, Indianapolis, IN 46225-1010.

The Application Process

All auditioning ensembles receive recorded and written evaluation from the audition listening panel. The audition process is a tool you can use to take your program to the next level. The listening is “blind”—ensembles are not identified to evaluators in the listening process. Evaluators recommend the ensembles that demonstrate an exemplary level of excellence to receive an invitation to perform at the Festival.

Requirements for Application

Application consists of the completed Festival application form submitted with the audition recording and application fee. Specific requirements for application and audition recordings are included in the Requirements for Application and Participation section of the application packet, available at musicforall.org/festival or by emailing info@musicforall.org or calling 800.848.2263.

Starting from Scratch

Launching a high achieving orchestra program

By Dean Westman | Avon High School, Avon, Indiana

Dean Westman is the Performing Arts Department Chair and Orchestra Director at Avon High School in Avon, Indiana; a member of the Music for All Educational Steering Committee; and a Board Member for the Avon Foundation.

Dean was named the Texas Young Bandmaster of the Year. He continues to teach groups and present clinics throughout the United States and Japan, including at the Midwest Clinic, the Texas Bandmaster's Association Convention, the Colorado Bandmaster's Association Convention, the Texas Music Educator's Association Convention, and other state conferences. Dean is a native of Park Ridge, Illinois, and a proud alumnus of the University of Illinois. He lives in Plainfield, Indiana, with his wife Adrianna and their 16-year-old daughter, Abigail.

How long have you been teaching?

DW This is my 21st year in education. 19 of those have been spent teaching at the high school level in Illinois, Texas, and Indiana, with two amazing years spent serving as the Educational Director at Music for All.

How did you come to be at Avon School District?

DW Avon has a very proud tradition with the band program. Dr. Maggie Hoernemann, who is our Superintendent now and was an Associate Superintendent back in 2007, felt that Avon needed a string program to truly have a comprehensive performing arts program. I was the lucky person that was hired to found the Avon Orchestra and the goal from the start has been to create great musical experiences for our students, school, and community.

You founded the Avon Orchestra program, first at the middle school program then the high school. Can you tell us about that process?

DW I founded the Avon Orchestra with 38 6th grade beginners in the fall of 2007. The next year we added another class of 70 beginners and

continued to build from the ground up. We now serve over 700 string students grades 6 through 12 in five buildings with three Orchestra Directors. The very first class of beginners graduated this past May of 2014. We have 180 students performing in four orchestras at Avon High School this year and will grow to around 240 high school orchestra students next school year.

How is the high school and middle school program structured now?

DW Intermediate School students start in the 6th grade and then head over to our middle schools for 7th and 8th grade orchestra. In addition to the classroom orchestras, we have co-curricular orchestras that rehearse before and after school for both the 6th grade beginners and our middle school students. Students audition to perform in those ensembles.

What are some of the recent honors and recognitions the Avon orchestra has earned?

DW This past May, the Avon High School Symphony qualified for the Indiana State School Music Association State Orchestra Finals for the first time, and ended up 3rd at State Finals. It was a very special way for our very first class of beginners to end their orchestra experience. The Avon Middle School Orchestra was just invited to perform at the 2015 Midwest Clinic this December in Chicago. This is not only a first for our program, but a first for Avon. What makes it even more special is that the Avon High School Brass Choir and Saxophone Ensemble were also invited! Last year we also collaborated with our Band and Dance program to stage a complete version of "The Nutcracker" by Tchaikovsky. It was a massive undertaking and a very unique opportunity for high school student performers. We engaged the entire community of Avon, including a Children's Chorus, the role of Uncle Drosselmeyer being performed by our Principal, and the role of Mother Ginger being performed by our Superintendent. It was a fabulous experience for the entire community. This May, we will be traveling to New York City with the Symphony Orchestra, Wind Symphony and Dance Company to perform at the Skirball Center for the Performing Arts at NYU. We also just found out this past week that the NAMM Foundation has named Avon as one of the "2015 Best Communities for Music Education." This is a first for Avon and we are thrilled!

Tell us about the relationship this year with the Indianapolis Symphony Orchestra.

DW It's hard to put into words the positive impact that our educational partnership with the Indianapolis Symphony Orchestra has had on our program and the community of Avon. Our students had the chance to observe a 2-hour ISO rehearsal in the Hendricks Regional Health Performing Arts Center at Avon High School. Avon orchestra and band students grades 6 through 12 have had clinics with members of the ISO, and we are hosting 4 Indianapolis Symphony Orchestra performances at Avon High School as part of their new "317 Series." It has been amazing!

What advice do you have for a teacher in the position of starting an orchestra program?

DW We live by the Dr. Tim Lautzenheiser philosophy of "to become the best, surround yourself with the best!" I work with two outstanding string educators. Keith Ziolkowski teaches all of our 6th grade beginners and Joel Powell is our middle school director. Their commitment to the growth and development of the program is the biggest driving force behind our success. It's also pretty amazing to be able to collaborate with band directors like Jay Webb and Matt Harloff. Both are Hall of Fame caliber music educators and dear friends.

What are some things you wish someone had told you at the start of your teaching career?

DW That's an entire interview in itself... I will tell you that I've had a lot of people throughout my career that have served as valued mentors. I would encourage young music educators to find teachers that are making music at the highest level, and develop relationships with them. Social media makes it so much easier to connect with colleagues than is used to be. It just takes that moment of courage to introduce yourself and it will change your life.

How have you been involved with Music for All and Bands of America?

DW I've had many positively life-changing experiences participating in Music for All and Bands of America events as the Director of Bands at Stephen F. Austin High School in Sugar Land, Texas, and have been lucky enough to serve on the staff for three Rose Parade Honor Bands of America. I was there for the very first Honor Orchestra of America back in 2005 and have both during my time as Educational Director for MFA and my time in Avon have maintained an active role as an Educational Consultant for MFA's Orchestral Programming. I've served on faculty at the MFA Summer Symposium and my daughter Abby will be performing in the Summer Symposium Orchestra for her 3rd year. We send around 15 Avon students to Symposium every year and they love it!

What are some of the memorable moments from your MFA/BOA experiences?

DW Seeing the growth of the Honor Orchestra of America over the past 11 years has been a magical experience. Larry Livingston, Music Director for the Honor Orchestra of America has played a vital role in my life and has been there to support the Avon Orchestra since the day we started the program.

What do you think Music for All has to offer orchestras?

DW Music for All seems to deliver on its mission to create and provide positively life-changing experiences for students every single time. It's mind blowing to me. Whether it's watching my students perform in the Honor Orchestra of America, or watching my own daughter go through Leadership Development with Fran Kick at the Music for All Summer Symposium, it's an organization that delivers at the highest level. I owe Music for All so much for what the organization has done for me, for my students, and for my family.

What do you like to see Music for All focus on or accomplish in the next 40 years?

DW I don't know how you top the first 40 years, but I plan on being around for the next 40 years of being around THE BEST! OA



Photo courtesy of Aurora Anderson

Traveling With Your Orchestra: Three Benefits of a Performance Tour

By Dan Whisler | Director of Orchestras, Youth Performing Arts School, Louisville, KY

After leaving a particularly electric clinic session with Larry Livingston at the 2015 Music for All Orchestra America National Festival, I caught up with my kids at the hotel. Many were sitting in the hallway after an intense day of early-morning traveling and all-day music making. I asked them, "Okay, tell the truth: what did you think of the rehearsal?" Thinking I was going to hear gripes and groans, I was taken aback by some of the candid answers I received:

"That was the most emotional rehearsal I've ever been a part of."
"It was life-changing."
"I was reminded of why I like music."

The question we as educators often ask ourselves is, "Why bother traveling?" Traveling means more work, money, time, and energy. What are the benefits, and why should our groups take part? Here are three benefits to taking the plunge and taking your orchestra on the road:

1. A Fresh Approach

The orchestra world is small, and it is often easy for students to know exactly where they stand, especially compared to other programs in the region. With repeated exposure to the same small pool of ensembles, it's understandably easy for students to gain a "big fish in a small pond" mentality to their performances. Touring drops your fishy students into a nation-sized pond to see and hear groups they have never heard before. Hearing the best ensembles in the country can help give a great boost to a students' drive to practice, to improve, and to hear new music performed at a high level.

Rehearsals can be repetitive—we've all been there: you tell the students every day, "more bow here," "use more bow," "use the opposite of less bow," "free the elbow," "imagine the upbow is like lifting dead souls by their hair out of the River Styx, and the souls are all tall spartan warriors, so you have to really pull," etc. Nothing seems to work. Then, a guest clinician says to the students, "Hey, you should probably use more bow here," and suddenly the students

act as if they've never before heard such divine words. Something often clicks by hearing a fresh voice, and it gets results. The MFA Festival team of clinicians—some of the best professionals in the country—works with your group and gets results, and the students often get feedback from peers at meals or student socials.

2. Helping Grow the "Orchestra Nerds"

Think back to your own middle school, high school, and college music experiences. What do you remember more clearly: the detailed process of your teacher tuning an important chord in a piece's climax, or So-and-So's wacky bus antics on a trip? Or do you remember bonding with a friend, or laughing at a joke in rehearsal? Hopefully we all have some fondness of our orchestra experience, and hopefully it was a combination of both musical and social enjoyment. To help students gain a positive musical experience, we use many tools and tricks of the trade everyday in the pieces we select, our rehearsal pacing, and the way we repeatedly make sure the kids sit up straight or hold their bows correctly. What are we doing that helps kids' social needs while building orchestral musicians? How are we helping grow "orchestra nerds"—kids that are so in love with orchestra that they don't want to leave our rehearsals? We can build memories that last a lifetime and provide social experiences that gel with a top-notch performing experience by traveling—not just a "field trip," but a play-hard, work-hard performance tour.

3. Keeping Up with Other Areas

Orchestra programs historically have had smaller numbers than other music ensembles in schools. Part of our role in educating the next generation of musicians is to reach out and recruit as many personality types as we can. Marching bands and show choirs regularly travel and compete in festivals—it's part of their culture. Their activities make them visible. We have to work harder in this regard, since traveling is often not naturally built into our programs. We typically don't have a "pep orchestra" to send out during basketball

tournaments. We probably won't flaunt matching sequin dresses for our choreographed dance numbers. With visibility brings recognition; with recognition, support, and with better support usually comes more funding, more students, and better music making. So feel free to siphon that sequin budget into your travel funds and take your concert group on the road! **OA**

Dan Whisler is currently Director of Orchestras at the Youth Performing Arts School in Louisville, Kentucky, USA. Prior to moving to Kentucky, he was the Director of Orchestras at Center



Grove Community School Corporation in Greenwood, Indiana, Founding and Principal Conductor with Intimate Opera of Indianapolis, Indiana, and served on the faculty of the String Quartet Program of Northern Colorado in Greeley, Colorado. Mr. Whisler has conducted over 300 works with over 50 ensembles, including professional orchestras in the USA, England, Spain, Lithuania, and Romania. His awards as a conductor include the 2011 Downbeat Award for Best U.S. College Classical Ensemble and the Bel Canto Award for Excellence in Conducting. An experienced educator, Mr. Whisler has worked with youth orchestras in Kansas, Colorado, New York, Indiana, and Kentucky (USA). At Center Grove, he increased orchestra student enrollment by over 37 percent and won 17 ISSMA Gold awards in three years. Under his direction, the YPAS Philharmonia was selected to perform for the 2015 Music for All Orchestra America National Festival. Whisler graduated summa cum laude with a BME from Wichita State University (Kansas) and earned an MM in Orchestral Conducting from the University of Northern Colorado. His mentors include Russell Guyver, Mark Laycock, Jorma Panula, Markand Thakar, Larry Livingston, and Colin Metters.



Things to Consider When Adding Electric Strings to Your Orchestra Program

By Ken Dattmore | Marketing Manager, Strings, for the Yamaha Corporation of America Band and Orchestral Division.

As technology transforms the classroom in all ways, traditional string programs are opening up to styles outside of the classical realm. Many of these styles allow for the use of instruments beyond the traditional acoustic instruments. Electric string instruments, while having been around for decades, are finally reaching the level of affordability and quality that allow them to be used in an educational program. Here are some things to consider when adding an electric instrument component to your traditional program:

Cost

As is always the case, cost is the first consideration. Careful due diligence should be undertaken when selecting electric instruments for your program. Go too inexpensive, and you'll run the risk of having instruments components fail. For the most inexpensive of electric instruments, there is little or no manufacturer support or warranty. On the other hand, spend too much, and you may be paying for features designed for professional players which won't be needed in your program. Dealing through a reputable music dealer and trusted manufacturer is a must when starting out. Again, be sure there is a warranty before you purchase.

Instrumentation

Starting with just one or two instruments is a feasible beginning. It gets the instruments into the hands of the student and can start the interest that will lead to continued growth in the program. Ideally, a quartet of instruments (2 violins, viola, and cello) offers a performing group right out of the box.

Since you have an educational program, pay special attention to the design of the instruments. Students switching between acoustic and electric instruments should have as seamless an experience as possible. Try to avoid instrument designs that don't conform to traditional designs of their acoustic counterparts. Guitar shapes, obscure designs, and fingerboard frets, while giving an exciting look to the instrument, can work against posture and technique. These are things which cannot be sacrificed with an advancing student.

Design is also a consideration in servicing and repair. The more closely the electric instrument conforms to the standards of an acoustic, the more easily it can be serviced and repaired by a local luthier or repair technician. Look for the same components you would find on your acoustic instrument. Ebony pegs, tailpiece, fingerboard and chinrest, as well as the use of your preferred shoulder rest, make maintenance so much easier and prolong the life of the instruments in your program.

Repertoire

In the early stages of electronic strings development, educators were faced with the challenge of what to play. There were not many compositions or arrangements available. As time went on, the doctrine of "If you build it, they will come" took over. Today there are numerous composers, arrangers, and publishers supplying works for electric string ensembles. Original compositions as well as arrangements of current pop tunes are readily available, with more coming each day. Then again, there is always the tried and true "garage band" method of listening to the radio and figuring out the tune all on your own. This is one of many ways you can test the creativity of your students.

Sound Reinforcement

Perhaps the most frightening part of an electric string program comes with the realization that the instruments need to be plugged in and amplified. The mass of cables, switches, knobs and speakers can generate technophobia in the best of educators. Keep in mind that this can be overcome by beginning small. Single amplifiers can be used as a starting point. Down the road, expansion into mixing boards becomes an educational opportunity for all. I'm reminded of a high school program that had a student who was the full time soundman for the electric ensemble. Here was this enthusiastic student that couldn't play a string instrument, yet he was an active participant in the orchestra program and was receiving a grade and credit just like the rest of the group.

Effects Processing

Yet another daunting area for the string educator to explore is implementing sound processing in the electric string ensemble. In any visit to a local guitar shop, you will find walls filled with multi colored effects boxes with all kinds of knobs and pedals. You will find choice upon choice of gadgets designed to distort, echo, loop and alter sound in any way that can be imagined. What is best for your ensemble? Again, it is best to begin small. A single pedal with a basic distortion can be shared among the members of the group. As time goes on students will explore and their own creativity will lead the way.

So here for you is a basic launch point for beginning an electric string ensemble in your orchestra program. As was once the case with acoustic string instruments hundreds of years ago, today we are living in the "Golden Age" of the electric violin. It is an exciting time for educators and students to explore and be a part of the evolution of stringed instruments and string education. For certain, it is a brave new world! 

Paula Krupiczewicz, a native of Grand Rapids, MI, received her Doctor of Musical Arts degree in Viola Performance at the University of Southern Mississippi in Hattiesburg, MS. She holds a Master of Music from the University of Akron and a Bachelor of Music from Western Michigan University. As an active violist, Paula has presented solo recitals, collaborated on chamber recitals, and performed with symphony orchestras throughout Georgia, Colorado, Mississippi, Alabama, Ohio, and Michigan. She has performed with artists such as Placido Domingo, Joshua Bell, Julia Fischer, Sir James Galway, Michael Stern, Robert Spano, and Joan Tower. Paula has been a long-standing member of the International Viola Society, American Federation of Musicians, and is a member of the Theta Chi Chapter of Pi Kappa Lambda National Music Honor Society.



Paula has held the position of orchestra director at North Cobb High School in Kennesaw, GA since 2008. She performs regularly with the Georgia Symphony Orchestra, Rome Symphony, and the Macon Symphony Orchestra, in addition to teaching a small private studio. Paula enjoys practicing her viola, running, cycling, yoga, CrossFit, and is a triathlete.

Where have you taught in the past?

PK I taught one semester, after finishing my Doctor of Musical Arts in Viola, in the Gulfport School District (MS) as assistant in the orchestra program (elementary to high school).

What advice do you have for a new Orchestra director who asks you “what are some things you wish someone had told you just starting out?”

PK I come from a performance background so I have different perspective on this. I never student taught, I just took Praxis 1&2. While working with my mom, who was an educator, on the materials for Praxis 2, I said to her one day...“This is common sense.”Teaching requires common sense, and you must be willing to be flexible and experiment with the presentation of skills to be studied and learned.

If you are able to present techniques/skills to be learned in different ways, then you have the key to a successful group. I, myself, had to fix many things in my playing – I like to say I was not a natural – by learning how to fix my technical problems, I am able to help many of my students with theirs. I have many tricks up my sleeve from my own experiences and I like to share these with my students.

What has been your experience with Music for All? What events have you attended and in what roles, and what benefits do you believe Music for All programs can provide?

PK My experience with Music for All has been varied. My orchestras at North Cobb High School, for three years now, have hosted the Bands of America Super Regional Championship at the Georgia Dome. We provide all of the volunteers to make the event run smoothly. Students and parents come together for the two-day show and give their time to MFA to make this an enjoyable event for the participating bands and the MFA staff.

I have also worked with the Music for All’s national Honor Orchestra of America. Last year I came and observed the event, and this year I have taken on the role as the National Honor Orchestra Assistant. This is an incredible experience for all students in attendance, as well as for those working closely with the students. To watch a group of high school students come together for one purpose – to make great music – and enjoy every bit of it is life-changing.

Music for All and the National Honor Orchestra definitely change students’ lives. Music for All has given students and their teachers, from all over the country, the opportunity to come together to celebrate and perform music.

What do you like to see Music for All focus on or accomplish in the next 40 years?

PK I would like to see Music for All continue to give students the ability to share their love of music with others. And to continue to provide these students with the opportunity to gather as a large body of like-minded beings for one purpose – to create beautiful music together.



YEARS
1975 - 2015

In celebration of Music for All’s 40th Anniversary in 2015, we will be featuring profiles of music educators who have made a difference in Music for All and in band and orchestra education. Watch for more throughout this year in upcoming newsletters and online at musicforall.org/40years.



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