

Orchestra AMERICA

I N T H I S I S S U E

- | | |
|---|--|
| <p>2 Be Part of a National First: 2007 Honor Orchestra of America with the Indianapolis Symphony Orchestra</p> <p>3 Pinchas Zukerman, Soloist with the 2007 Honor Orchestra of America</p> <p>4 2007 Orchestra America National Festival</p> <p>6 Learning to Love the Ensemble Experience by Perry Holbrook</p> <p>8 Orchestra America National Festival Has a Smashing Debut by Michael Boo</p> <p>10 2006 Honor Orchestra of America Personnel</p> | <p>12 Positively Life-Changing: The 2006 Summer Symposium</p> <p>PULL-OUT POSTER FOR YOUR MUSIC ROOM!</p> <p>14 Bowfire Will Perform at the Summer Symposium</p> <p>15 Time for Three at the Summer Symposium</p> <p>16 One on One with Larry J. Livingston</p> <p>20 2007 Honor Orchestra of America Application Form</p> <p>21 2006 Summer Symposium Application Form</p> |
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Bowfire

Pinchas Zukerman



Larry J.
Livingston

Time for Three



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Indianapolis Symphony Orchestra



Mario Venzago



Larry J. Livingston

2007 Honor Orchestra of America Program

Giuseppe Verdi – *Overture to Nabucco*
Edward Elgar – *Nimrod* from *Enigma Variations*
Antonin Dvorák – *Romance for Violin & Orchestra*
Dmitri Shostakovich – *Symphony No. 5* (Mvt. IV)

Applications & requirements online:
www.orchestraamerica.org
phone 800.848.2263

BE PART OF A NATIONAL FIRST

**Students, perform with Pinchas Zukerman
as part of shared concerts with the
Indianapolis Symphony Orchestra**

Honor Orchestra of America **March 14-17, 2007 • Indianapolis, IN**

**Part of the Orchestra America National Festival, held in
cooperation with the Indianapolis Symphony Orchestra**

Pinchas Zukerman, Violin

Larry J. Livingston, Conductor
University of Southern California

Mario Venzago, Guest Conductor
Music Director, Indianapolis Symphony Orchestra

Offering a unique, professional performance experience, the 2007 Honor Orchestra of America will perform Friday and Saturday evenings, March 16-17, as part of the Indianapolis Symphony Orchestra subscription series. They will have the once-in-a-lifetime opportunity to perform on stage at Hilbert Circle Theatre in Indianapolis as the first half of a concert shared with the Indianapolis Symphony Orchestra.

In addition to these unforgettable performance opportunities, members enjoy:

- Instrumental master classes with renowned professionals
- 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 includes only a select number of the nation's most outstanding young musicians

Requirements for Application

All applicants receive written evaluation of their audition recording.

- Only unedited video recording on VHS video tape or DVD-R will be accepted
- Audition video tape or DVD-R must contain the selected audition excerpts. See the list of audition excerpts online at www.orchestraamerica.org
- The unedited recording must be submitted with the completed application and audition fee
- *Wind and percussion players* wanting to audition for the Honor Orchestra of America must apply using the Honor Band of America application and select "orchestra" as ensemble preference
- Choose from two application/audition deadlines: June 30, 2006 (\$30 application fee) and Sept. 30, 2006 (\$45 application fee)

Members must arrive on Tuesday, March 13. Rehearsals begin Wednesday morning.

2007 Honor
Orchestra of
America



PINCHAS ZUKERMAN

Performing with the 2007 Honor Orchestra of America

Pinchas Zukerman, Music Director of the National Arts Centre Orchestra, has been recognized as a musical phenomenon for four decades. His genius and prodigious technique have long been a marvel to critics and audiences, and his exceptional artistic standards continue to earn him the highest acclaim. His devotion to younger generations of musicians who are inspired by his magnetism has been applauded worldwide. Equally respected as a violinist, violist, conductor, teacher and chamber musician, Pinchas Zukerman is indeed a master of our time.

Pinchas Zukerman's long-standing relationship with Canada's National Arts Centre Orchestra began in 1976 as both conductor and soloist, and he has been featured on numerous occasions with the Orchestra since that time. In 1990, he led the ensemble on a highly acclaimed tour of Europe, and recorded three Haydn works with the Orchestra on BMG Classics.

Mr. Zukerman was named Music Director of the National Arts Centre Orchestra in April 1998. In addition to his conducting and performing career, Pinchas Zukerman is strongly committed to teaching. In 1999 he created the National Arts Centre Young Artists Programme, which brings young musicians from across Canada and abroad to participate in master classes, chamber music rehearsals and concerts with Mr. Zukerman and an international faculty. Mr. Zukerman continues to chair the Pinchas Zukerman Performance Program at the Manhattan School of Music.

Pinchas Zukerman's prolific discography as a soloist numbers more than 100 releases, and is widely representative of the violin and viola

repertoire. His catalogue of recordings contains 21 GRAMMY nominations and two GRAMMY awards: "Best Chamber Music Performance" in 1980 and "Best Classical Performance – International Soloist with Orchestra" in 1981.

Pinchas Zukerman has been involved in numerous television specials over the years. As conductor and interview subject, he was featured in the first six-part Whole Notes series of introductions to the great composers on the BRAVO! television network.

Mr. Zukerman appeared with the Chicago Symphony on a PBS special, *Mozart by the Masters* and was a performer and presenter at the 1994 GRAMMY Awards ceremony. He has been a frequent performer on Live From Lincoln Center, and his violin playing can be heard on the film soundtracks of *Prince of Tides* and *Critical Care*.

Pinchas Zukerman regularly conducts and/or performs with the world's finest orchestras, including the Berlin Philharmonic, Boston Symphony, Chicago Symphony, English Chamber Orchestra, Israel Philharmonic, London Symphony, Los Angeles Philharmonic, Montreal Symphony, New York Philharmonic and Philadelphia Orchestras.

A frequent chamber music performer, Pinchas Zukerman has appeared worldwide with friends and colleagues who are luminaries of the music world, including Daniel Barenboim, Vladimir Ashkenazy, Itzhak Perlman, Ralph Kirshbaum, the Tokyo String Quartet, the Kalichstein-Laredo-Robinson Trio, Marc Neikrug and the late Jacqueline du Pré.

He now leads the Zukerman ChamberPlayers, a string ensemble of talented musicians mainly from the National Arts Centre Orchestra, which will undertake a United States tour in 2006.

Born in Tel Aviv, Israel, in 1948, Pinchas Zukerman began musical training with his father, first on recorder, then clarinet, and ultimately violin. At the age of eight, he began studying with Ilona Feher at the Israel Conservatory and the Academy of Music in Tel Aviv. With the guidance of Isaac Stern and Pablo Casals, the support of the America-Israel Cultural Foundation, and scholarships from the Juilliard School and Helena Rubinstein Foundation, he came to America in 1962 to study with Ivan Galamian at Juilliard. In 1967, Mr. Zukerman won First Prize in the twenty-fifth Leventritt International Competition, setting the stage for his solo career.

He holds an honorary doctorate from Brown University and an Achievement Award from the International Center in New York. He was presented with the King Solomon Award by the America-Israel Cultural Foundation, and in 1983, President Ronald Reagan awarded him a Medal of Arts for his leadership in the musical world. In October 2002, he became the first recipient of the Isaac Stern Award for Artistic Excellence at the National Arts Awards Gala in New York City.





2007 *Orchestra America* NATIONAL FESTIVAL

presented by **YAMAHA®**

March 15-17, 2007
Indianapolis, IN • Hilbert Circle Theatre

For Full Orchestras and String Orchestras
Held in cooperation with the Indianapolis Symphony Orchestra

Everything related to our experiences at the Orchestra America Festival was first class! The hotel, meals, banquet, concerts, Orchestra America staff and most importantly the master classes, clinics and performances were fantastic. Mt. Lebanon students, chaperones and staff had an incredible weekend performing in the beautiful Hilbert Circle Theatre and listening to other great high school orchestras from across the country. Feedback and clinics on our performances from some of the most respected evaluators and conductors available was especially well received by both students and me. I was thoroughly impressed with the quality of the evaluators. The Orchestra America National Festival invigorated our already strong orchestra program.

**Robert Vogel, Mt.
Lebanon High School
Orchestra Director**

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

Orchestra America will select a maximum of twelve orchestras that reflect the highest standard of musical achievement and excellence for invitation to the 2007 Festival. Participation is a credential worth having. Preparation for the Festival—both musically and in personal

conduct—can have a bonus positive effect on your program.

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

This Festival is held concurrently with the National Concert Band and Percussion Festivals in the city of Indianapolis, making this destination a true celebration of the finest educational performance opportunities in America.

What sets the Orchestra America National Festival apart?

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

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.

Participating students experience an atmosphere of mutual respect for their peers while enjoying concerts from other outstanding orchestras. Participants adhere to a dress code and code of conduct that enhances the world-class atmosphere of the Festival.

Festival Highlights

Concert Performances & Clinics

Each invited orchestra performs 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.

Following the performance, each orchestra has a private clinic with one of the Festival Evaluators/Clinicians. Please see the application/audition packet for details on permitted length of concerts.

The Festival also features:

- **Scheduled observation for all groups, ensuring a knowledgeable and appreciative audience for all orchestras**
- **Master Classes for students, led by professional symphony players and studio artists**
- **Social Events for Students and Directors**
- **Gala Awards Banquet**

World Class Venue, World Class City

Hilbert Circle Theatre

Orchestra concerts will be held in Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. In May 2002, the Orchestra began a four-month \$2.75 million renovation of the Hilbert Circle Theatre stage that was initiated to provide more performance space and to improve the on-stage acoustics for the musicians. The renovation included new acoustical clouds that can be adjusted for performance as well as new walls, flooring, fly space rigging and reverberation chambers above the stage to enhance the already superb acoustics of the hall.

For more information on The Hilbert Circle Theatre, visit online <http://www.indianapolissymphony.org/hilbert/>

Hyatt Regency Downtown

Orchestras and the Honor Orchestra of America stay in the Hyatt Regency Downtown, the Official Orchestra America National Festival Hotel. The Hyatt Regency is located in the heart of downtown and is connected by skywalk to the Circle Centre Mall, the Indiana Convention Center and other downtown hotels.

Indianapolis: So Easy To Do So Much


Indianapolis is a world-class city with outstanding cultural opportunities. Indianapolis is one of only a handful U.S. cities that boast a major Symphony Orchestra, NFL football team and NBA professional basketball team. The Children's Museum of Indianapolis is the largest children's museum in the world. The Hilbert Circle Theatre and Hyatt Regency Downtown are just blocks from the State Capitol, Circle Centre Mall, IMAX 3-D Theater, NCAA Hall of Champions Museum, Indiana State Museum, Victory Field, Indianapolis Zoo, Conseco Fieldhouse, White River State Park and Eiteljorg Museum.

The Application Process

Audition deadline: Friday, June 16, 2006

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. The audition process is a tool you can use to take your program to the next level. All auditioning orchestras receive taped and written critiques from the evaluation committee.

Requirements for Application

Application consists of the completed Application Form submitted with audition recording on CD and application fee. Specific requirements for application and audition tapes are included in the Requirements for Application section of the Application/Audition Packet. The application fee is \$250 per auditioning orchestra. 

Festival Evaluators and Clinicians at the 2006 Festival included:

Richard Auldon Clark

Director of Instrumental ensembles, conductor of the Butler Symphony Orchestra, Butler University. Founder of the Manhattan Chamber Orchestra.



Franz Anton Krager

Professor of Conducting and Director of Orchestras at the University of Houston Moores School of Music. Music Director & Chief Conductor of the Texas Music Festival, and Artistic Director of the Virtuosi of Houston.



Larry J. Livingston

Chair of the Conducting Department and Music Director of the USC Flora L. Thornton School of Music, where he served as Dean from 1986 to 2002.



Anthony Maiello

Professor of Music and Director of Instrumental Studies at George Mason University. Associate Conductor of the McLean Orchestra.



2007 Orchestra America National Festival will feature a panel of evaluators and clinicians who are likewise leading orchestra conductors and educators.



LEARNING TO LOVE THE ENSEMBLE EXPERIENCE

by **Perry Holbrook**

Director of Orchestras
Walton H.S., Marietta, GA

Bows moving in unison. Musicians swaying with the music. An incredible wash of resonance. Is there anything more majestic than the sound of the string section of an orchestra? When a string section is playing well, it is an incomparable thrill. One of my student violists put it this way: when my stand partner is playing aggressively, and the people in front and behind me are moving and playing aggressively, I feel confident and can lose myself in the music. I am a stronger musician when I perform with others.

I remember the moment I personally fell in love with the sound of a large string section. It occurred during my first rehearsal of an all-city junior high school group in Wichita, Kansas. As we began to play a transcription of the fourth movement of Brahms Symphony no. 1, I knew what I wanted to do with my life; I wanted to play in an orchestra. But do all musicians feel the same way about section playing? Is this something that can be taught? Wind players are taught to love ensemble playing. The players that have held the second trumpet chair in the Chicago Symphony Orchestra, Vincent Cichowicz and now John Hagstrom are revered as legendary musicians who are masters of ensemble skills. Wind players regard a symphony orchestra chair as their ultimate aspiration.

Do string players place a similar premium on fine ensemble playing? Perhaps it begins in Suzuki studios with the teaching of only solo repertoire. Perhaps the fact that the heroes of the string world are soloists has something to do with it. Maybe it is more complex. Maybe some talented

musicians had bad experiences in their high school orchestras. Whatever the case, a significant number of musicians don't understand what an incredible experience fine ensemble playing is.

I believe as teachers we have a duty to teach our young string students what a fine and noble thing ensemble playing is. The legendary Gustav Mahler states, "What is best in music is not to be found in the notes." I believe the finest thing music has to offer is the ability to touch another soul. Simply put, music is about communication. One definition of communication holds that communication is the successful conveying or sharing of ideas or feelings. Most musicians believe that music is one of the

most powerful and complex forms of human communication. As musicians, we have all felt music speak to our soul.

One of the most unforgettable moments of my career occurred in the days following September 11, 2001. In the days leading up to this

most tragic of days, my orchestra and I had been rehearsing Samuel Barber's *Adagio for Strings*. On September 11, we watched events of the day unfold on the television in our orchestra room. Silence gripped our room. We couldn't imagine playing. At the end of the week my student officers asked if we could perform the Barber in tribute to the victims of September 11. Our Principal listened and agreed to hold an assembly for the purpose of letting our student body gather as a group to express our feelings of grief.

On September 25, 2001, the band, chorus, and orchestra of my high school each performed for the entire student population in our school gymnasium. Our contribution of the program was the Barber *Adagio*. I remember worrying whether this piece could succeed in this environment. My students seemed so nervous. As the music began, I lost myself in the shape of the opening phrases. Slowly, the long crescendo began. As the music swept inexorably toward the magnificent, extended, E Major chord, I stopped worrying about the acoustics and became conscious of the passion in my students playing. When the moment came, I held the E Major chord and basked in the radiance only a large group of strings can produce. Then came the most amazing part of the piece, the silence. 2300 students sat silently as that moment of silence screamed with an eloquence words could never equal. When we finally broke the silence, my orchestra played with awareness that 2300 students truly understood what we were trying to communicate through music. Our orchestra spoke as one voice, communicating with others. Sixty-six students and one conductor spoke as one. Because of what an ensemble had to say, an entire high school listened.

What happened that day has affected my teaching to this day. If music is a form of communication, then a group of musicians working together to present a unified interpretation of a great work of art is the ultimate act of communication. There is great power in a large group of individuals coming together to speak in one voice. This is the essence of ensemble playing.

So how do students learn to love ensemble playing? First, they need to have a model. Take your students to see a professional symphony orchestra. I would suggest seats in the balcony. Show them what the result of detailed rehearsal is. Tell your students that you can see why the orchestra sounds so good. There is magic in good bow placement!

Second, buy a video camera. High school football coaches have been video taping practices for fifty years. I believe that if a picture is worth a thousand words, then a video is worth a million. Sometimes high school string students simply aren't aware that they are playing in the wrong part of the bow. Watching a video of practice can be quite informative. Modern digital cameras are capable of extraordinary clarity. My orchestra benefits greatly from freezing the tape and analyzing what they are seeing.

Third, work with your students; urge them to move while they are playing. Have you ever seen a great string section play without moving to the music? Sometimes young string players are afraid to reflect the music in their body movements. There is great comfort in playing in a string section that moves together. It encourages aggressive playing.

Fourth, teach phrasing as you are teaching technique. Technique without musicality is an empty vessel. Don't fall into the trap of always conducting things the same for the sake of precision. Teach your students to watch you.

Fifth, set high expectations for your students. Your students will reach whatever expectations you set for them. If you demand musicality in your performances, your students will play musically for you. This is so important in an ensemble situation. My students revel in the moments where it all comes together, like that magical afternoon in 2001.

Sixth, make playing in an ensemble fun. Fun is not ha-ha fun. Fun is something that is learned. Some people think running a marathon is fun. Some people believe that calculus is fun. In my opinion, fun is when you're playing in a group at an extremely high level, everyone together, communicating the intent of the composer, and upholding the highest of musical standards. Give your students this opportunity and they will have fun and they will do anything you ask of them.

Seventh, remember that your students are kids. Some directors become upset when their students tell them they are in orchestra because their friends are in orchestra. There is absolutely nothing wrong with this. How many times has a string quartet or other chamber ensemble failed because of tension within the group? If an ensemble gets along, they rehearse better. I encourage social activities. I want the members of my orchestra to enjoy each other's company.

Eighth, place great value on ensemble playing in your orchestra. Introduce your orchestra to great ensemble players like Paul Katz of the Cleveland Quartet. Introduce them to great ensembles like the Orpheus Chamber Orchestra in New York. Invite symphony players to come and work with your students as well as to share your experiences. Above all, encourage your students to attend orchestra concerts. I was thrilled to learn that 29 members of my program attended an Atlanta Symphony performance last week. Finally, believe in the music. Just like the transcription of Brahms First Symphony that I played in Junior High School, the music still has the power to speak to young musicians. The power of art is timeless in nature. If you believe in the value of an ensemble experience, your students will as well. Don't be afraid to show your love of orchestral music to your students. When your students walk in your room after school, are you listening to orchestra music? If not, what does this say to your students?

In my opinion, the most moving musical moments occur when a group of people work together to refine a work of art and present it in one voice.

Dr. Perry Holbrook

Perry Holbrook is coordinator of the Orchestra Division at the Orchestra America Summer Symposium. Dr. Holbrook is currently in his fifth year at Walton High School. During his tenure, enrollment has increased from 135 to 236 string students. In 2005 and 2006, two different Walton orchestras performed at the Midwest Clinic and the Georgia Music Educators State Convention respectively.

In 2004, all four Walton orchestras combined to travel to Austria for a 10-day concert tour during which the orchestra performed at the Schonbrunn Palace and University in Vienna, the Mozarteum in Salzburg, and the Hall of the Minorities in Graz. Additionally, the orchestra community organized and performed "Over The Rainbow", a benefit concert honoring a Walton High School student's fight against cancer. \$8,000 in proceeds from this concert was donated to the Brain Tumor Foundation for Children and other Children's Cancer Charities.

Previously, Dr. Holbrook was the Director of Orchestras at Chattahoochee High School in Alpharetta, Georgia. Accolades included invitations for performances at the Midwest Clinic in Chicago, Illinois, the MENC Southern Division Conference, and the Georgia Music Educators State Convention.

Dr. Holbrook holds the Doctorate of Musical Arts degree from the University of Minnesota, the Master of Music degree from Arizona State University, and the Bachelor of Music degree from Wichita State University. Dr. Holbrook is also active as a clinician. He presented a session on technology at the 2005 American String Teachers Association Convention, and presented sessions at both the Georgia Music Educators Convention and the Texas Music Educators Convention this spring. As an educator, Dr. Holbrook was named Walton High School's S.T.A.R. teacher in May 2004.

Dr. Holbrook lives in Marietta, Georgia with his wife, Chrissy, and their daughter and eight year old aspiring cellist, Bailey.



ORCHESTRA AMERICA NATIONAL FESTIVAL HAS A SMASHING DEBUT

by Michael Boo

2006 Orchestra
America National
Festival

From California to New York and Florida to Idaho, high school-age members of the 2006 Honor Orchestra of America gathered at Butler University's astounding sonic masterpiece, Clowes Hall on Saturday, March 25, 2006 to cap off the inaugural Orchestra America National Festival in Indianapolis with a stunning performance of three symphonic warhorses.

The Honor Concert was the culmination of Friday and Saturday's Orchestra America National Festival. Six orchestras from **Alan C. Pope High School, Marietta, GA; Libertyville High School, Libertyville, Illinois; Mt. Lebanon High School, Mt. Lebanon, PA** and **Trabuco Hills High School, Mission Viejo, CA** performed at Hilbert Circle Theatre, home of the **Indianapolis Symphony Orchestra**. Orchestras received feedback on their concerts from a panel of evaluators and a post-concert clinic.

"Orchestra America was an incredible experience and tons of fun," said Joanna Hui, a senior violist from Libertyville. "It was well organized and the atmosphere was serious and fun at the same time. I really enjoyed the experience of being able to perform on the same stage as the Indianapolis Symphony Orchestra."

"I had no expectations what it was going to be like, so I went in on this 'blind date' and it turned out to be really fantastic," said Kelly Spicer, senior, cello, from Libertyville. "I mean I had no idea! Mr. [Larry] Livingston (*Festival clinician*) said something about the love affair we create with our orchestra directors and fellow musicians, and I can't describe how true that statement has become for me. I truly had 'the time of my life.'"

The Orchestra America National Festival was one of several concurrent events presenting music across Indianapolis. The Bands of America National Concert Band Festival was held in Clowes Memorial Hall and the National Percussion Festival at the Christel DeHaan Fine Arts Center.

Under the baton of **Benjamin Zander**, conductor of the Youth Philharmonic Orchestra at New England Conservatory, the Boston Philharmonic Orchestra and guest conductor of the Philharmonia Orchestra of London and co-author with his wife of "The Art of Possibility," the Honor Orchestra of America came together three days earlier, rehearsed extensively and delivered a performance that Maestro Zander referred to as, "practically professional."

In fact, prior to the finale concert in Clowes Hall, members of the Honor Orchestra and the other performing orchestras were treated to a sumptuous banquet, where among other speakers, Orchestra America Senior Vice President and COO **Eric Martin** stated, "There was a time today at dress rehearsal when I closed my eyes and asked myself, 'What am I listening to? Am I listening to children or am I listening to professionals? At that time, there was no difference.'"

Earlier in the festival, attendees were treated to master classes by esteemed professionals in all sections of the orchestra, string orchestra and full orchestra performances from high school ensembles from California, Illinois, Georgia and Pennsylvania, and a multi-media "Sci-Fi Spectacular" pops concert by the Indianapolis Symphony Orchestra at the ISO's home Hilbert Circle Theatre, also site of the high school orchestra performances.

Thomas Akins, who has served 40 years with the Indianapolis Symphony Orchestra in various capacities, served as Master of Ceremonies for the Orchestra America National Festival events at the Hilbert Circle Theatre. He stated, "It is gratifying to know that the new generation of orchestra performers are as dedicated technically and musically as is clearly in evidence at the Orchestra America National Festival. I was proud to be part of it. I think this was a terrific beginning for an event that is going to guide the careers of many fine musicians."

A special surprise to Honor Orchestra of America members was when touring and recording pianist Christopher O'Riley, host of NPR's "From the Top," showed up at the end of Friday evening's rehearsal and performed an impromptu recital of Radiohead arrangements.

At the grand finale concert, the Honor Orchestra of America deftly performed Tchaikovsky's *Romeo and Juliet Fantasy Overture*, Rachmaninoff's *Piano Concerto No. 2 in C minor for Piano and Orchestra*, Op. 18, Mvt. 1 (with Christopher O'Riley as soloist) and Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber*.

Master of Ceremonies **Carl Grapentine**, longtime host of the Morning Program on Chicago's WFMT-FM and presenter of pre-concert lectures for the Chicago Symphony Orchestra, the Lyric Opera of Chicago and other organizations introduced each selection.

Maestro Zander also spoke to the audience prior to each selection and enlightened all to the subtleties of the selections performed, raising awareness so that the music became much more than just little black dots on white sheets of paper. Prior to the performance of *Romeo and Juliet*, he explained the story line and how the individual music themes quite literally told the story, pointing out that the members of the orchestra were not far in age from the two title characters. He then wrung every bit of emotion from the music and left the acoustic panels on the ceiling vibrating.

After the Rachmaninoff, Maestro Zander got to the essence of his mission by telling the audience, "The rest of the world needs us. Without us, they can't be fully human." During the March from the Hindemith, the heroics of the entrance of the famed French Horn theme made it practically impossible to just sit without conducting along.

Indeed, it seemed that Maestro Zander could get blood out of a turnip. He has no off switch. The members of the orchestra responded to him like that fabled group of youth responded to the Pied Piper.

As exciting as the inaugural Orchestra America were, next year promises an even bigger festival, with more high school orchestras in attendance and famed violinist **Pinchas Zukerman** as soloist with the Honor Orchestra of America.

Larry J. Livingston, Chair of conducting at the University of Southern California, will lead the all-star ensemble, who will perform two shared concerts with the Indianapolis Symphony Orchestra. Indianapolis Symphony Orchestra Music Director Mario Venzago will guest conduct. The 2007 Orchestra America National Festival will be held in Indianapolis March 15-17, continuing as a non-competitive national festival.

All outstanding high school orchestra string, wind and percussion performers are invited to apply for the Honor Orchestra of America, which in 2007 will also perform the first half of a shared concert



Photos courtesy of Jolesch Photography



From top to bottom: Festival participants await the start of the Opening Ceremony, which was followed by a private performance by the Indianapolis Symphony Orchestra.

Benjamin Zander (second from left), conductor of the Honor Orchestra of America, visited with orchestra musicians and their families at a member reception following their concert.



Mt. Lebanon H.S., Mt. Lebanon, PA, had three orchestras perform at the inaugural Orchestra America National Festival.

Michael Isaac Strauss, principal violist with the Indianapolis Symphony Orchestra, led festival violists in Master Classes. Symphony players and professional artists presented Master Classes on all instruments for Festival participants.



**Watch
streamed
video of
the Honor
Orchestra of
America 2007
concert online.
Go to www.orchestraamerica.org.**

with the Indianapolis Symphony Orchestra over two evenings as part of the ISO's classical subscription series. This will truly be an unforgettable experience for all involved.

In addition, outstanding high school string and full orchestras are invited to apply to perform at the festival. Orchestra directors select their own programs and there is no required repertoire. As there are no ratings or rankings given out by the clinicians who will provide valuable feedback on the performances, directors and orchestras are free to stretch their artistic legs, striving for innovation, growth and excellence.

The application/audition deadline for the Orchestra American National Festival is June 16, 2006. One will find the applications and requirements online at www.orchestraamerica.org. Phone 800.848.2263 for further information.

Those interested in auditioning for the 2007 Honor Orchestra of America can choose from

the two application/audition deadlines of June 30 and September 30, 2006. Those applications and requirements can also be found at www.orchestraamerica.org.

Yamaha serves as National Presenting Sponsor for Orchestra America, who's mission is to create and provide positively life-changing experiences through music for students, parents, teachers and communities.

Directors are encouraged to check out this event. We hope to see you and your students in Indianapolis in 2007!

Michael Boo has a bachelor's degree in music education and a master's degree in music theory and composition. He is a frequent writer for Orchestra America/Bands of America. He is also author of The Story of Figure Skating.

Congratulations to the 2006 Honor Orchestra of America Personnel

Violin

Zachary Bondurant . Lawrence Central H.S., IN
Virginia Bowman..... Reno H.S., NV
Michael Chung.....Walton H.S., GA
Ian Dobie Boise H.S., ID
Michelle Godbee.....Parkway North H.S., MO
Kalli HakesMayfield H.S., NM
Paige Jackson.....Providence Classical, TX
Stephanie Joiner..... Kilgore H.S., TX
Christine Kang.....University H.S., CA
Elizabeth Kelly..... Kilgore H.S., TX
Hannah Kreutzfeldt..... Brainerd H.S., MN
Christopher LinUniversity H.S., CA
Lydia Luce.....Westminster Academy, FL
Jonathan Matthews..... Smithfield, VA
Erin Meid..... Warren Central H.S., IN
Irene Najad Walton H.S., GA
Charity Owings..... Kilgore H.S., TX
Jamie Ringgold..... Oak Ridge H.S., TX
Amy Rosenthal John Burroughs H.S., MO
Betsy Runnels Stephen F. Austin H.S., TX
Nakia Sayre.....Westminster H.S., MD
Christine Su.....University H.S., CA
Wendell Su.....University H.S., CA
Lauren Vernice.....William Floyd H.S., NY
Dennis Wang.....Northwood H.S., CA
Yae Na Woo.....Northwood H.S., CA
Eric Yen Laguna Hills H. S., CA

Viola

Paul Adams..... Kilgore H.S., TX
Dennis Arensman .. Stephen F. Austin H.S., TX
Briana Bassman Pattonville H.S., MO
Christia Bieda.....Munster H.S., IN
Teddy Danowitz Walton H.S., GA
Andrea FloresMayfield H.S., NM
Kaitlin Fulkerson Walton H.S., GA
Ruben Gil.....Mayfield H.S., NM
Melissa HakesMayfield H.S., NM
Lauren Nowlin Lawrence Central H.S., IN
Sara Ordonez..... Houston, TX
Jennifer Ratley Kilgore H.S., TX

Cello

Brett Andrews Kilgore H.S., TX
Patricia Cleaton.....Walton H.S., GA
Melanie GoldsteinClayton H.S., MO
Katelyn Jarkowicz North Carroll H.S., MD
Kimberly Kim.....University H.S., CA
Greg Lenzo.....Mayfield H.S., NM
Susie Manship.....Lawrence Central H.S., IN
Scott McCreary Cazenovia H.S., NY
Tanya RuthReservoir H.S., MD
Tim Woodard Reno H.S., NV
Lalita Balakrishnan..... Walton H.S., GA

Double Bass

Karey Bussinger.....Centerville H.S., OH
Bobby Gibbs.....Walton H.S., GA
AJ HarmeningTerre Haute South H.S., IN
Troy Jones..... Eastern H.S., IN
Alex Kuntzman..... Parkway South H.S., MD
Jorge Mendez..... Glenn H.S., NC
Joey Naeger Stephen F. Austin H.S., TX
Daniel Nicolosi The Woodlands H.S., TX
Andrew Small.....J.H. Rose H.S., NC
Anna Testa.....Walton H.S., GA
Richard Young..... Lafayette H.S., KY

Piccolo

Kristen Abels..... Stephen F. Austin H.S., TX

Flute

Analicia CarpioJames Madison H.S., VA
Helen Kim.....Interlochen Arts Academy, MI

Oboe

Claudia Beard Dreher H.S., SC
Mary Simon..... Dobson H.S., AZ
Jonathan Thompson Lewisville H.S., TX

Bassoon

Beau Harbison.....Georgetown H.S., TX
Brian Herbert..... Stephen F. Austin H.S., TX
Benedict SmailIrvington H.S., NY

Clarinet

William BryantMurphysboro H.S., IL
Ryan StahlWestfield H.S., VA
Jeffrey TaylorElkins H.S., TX

Bass Clarinet

Ian Copeland..... Leon H.S., FL

Horn

Christopher Hannmann.....East Lake H.S., FL
Priscilla Rinehart Seminole H.S., FL
Alex Seaver Patrick Henry H.S., CA
Marcelo Somers..... James Bowie H.S., TX

Trumpet

Matt Courtney Lewisville H.S., TX
J. Thomas Daniels.....South Lakes H.S., VA
Ben FullerWeddington H.S., NC

Trombone

Daniel Jones..... George Walton Academy, GA
Thomas Knapp Marcus H.S., TX

Bass Trombone

Scott Sweeney.... North Carolina School for the Arts, Cary, NC

Tuba

James Rivera ... New World School for the Arts, Miami, FL

Percussion

Steven Logan..... Ryle H.S., KY
Hailee MertzDr. Phillips H.S., FL
Scott Radock.....Dr. Phillips H.S., FL
Michael Sayers East Ridge H.S., FL
Danny Vozzolo..... George C. Marshall H.S., VA

Harp

Claire Yingling.....Centerville H.S., OH

2006 Honor Orchestra of America

What are the members saying about the experience?

Eric Yen, Violin **Laguna Hills H.S., CA**

An experience of a lifetime, a whirling four days to be remembered forever – words truly cannot possibly describe the incredible experience I had in the Honor Orchestra of America. I never had such a touching musical experience in my life. From the rising crescendos of *The Romeo and Juliet* to the heroic horns in the Hindemith or to the passionate playing of the Rachmaninoff with Christopher O'Riley, this experience was one not to be missed for anything. I had more adrenaline pumping in me from playing in our concert than from running a 10K race or winning any kind of award. The moment right after the last note of our performance, it was like pure ecstasy. Everyday is a perfect day because now I live every moment with happiness because of all the possibilities I have all around me. As I look back as I write this and think about all the friends I made there is not a shadow of doubt in my mind that I will attend next year's 2007 Honor Orchestra of America. Thank you for a wondrous opportunity that has bettered my life tenfold.

Jennifer Ratley, Viola **Kilgore H.S., TX**

Playing with the HOOA was absolutely amazing. Maestro Zander completely renewed my love of music and has inspired me to continue to follow that love with the same devotion I began with. I loved playing with such talented musicians – not just Maestro Zander and Christopher O'Riley, but also every high school student who had the dedication to sit through all of the long hours of practice and create such moving melodies. I will always treasure that performance and the time I shared with all of the new friends I made.

Michael Chung, Violin **Walton H.S., GA**

It was truly a weekend to remember. Never have I ever been so enchanted... so mesmerized by a conductor with so much passion and love for music. The atmosphere of the orchestra participants was so extraordinary. All the musicians put their heart and soul into every note. All the musicians came from different parts of the US, but we all had something in common – we loved music – and that created a special bond between all the musicians, whether we knew them or not. I would simply sit in rehearsal after playing an incredible run in Tchaikovsky's *Romeo and Juliet*, and I would smile at a cellist and he or she would smile back. It was such an amazing experience.

Kristin Abels, Piccolo **Stephen F. Austin H.S., TX**

I never thought that something I would take part in for only three days would become the greatest musical experience of my life. It will always hold a special place in my heart because it was the first time where I actually was swept off my feet by music! It filled that place in my soul that was dying to be expressive, to completely let go and delve into the moment...and for one sweet brief moment in time I became something larger than life, we became something larger than life. Honor Orchestra of America opened up a whole new world for me that I never knew existed, and it created a "positively life changing experience" that I will keep with me always.



Photos courtesy of Jolesch Photography



From top to bottom:
Pianist Christopher O'Riley treated Honor Orchestra of America members to a private concert of his Radiohead transcriptions.

Benjamin Zander conducted the Honor Orchestra of America in concert, March 25.

Alan C. Pope H.S. String Orchestra, Eric Gray, Conductor, performed at the Orchestra America National Festival.

Two Festival participants enjoy the black-tie Festival Gala Awards Banquet.



Summer Symposium

presented by **YAMAHA®**

June 27-July 2, 2005

Illinois State University • Normal, IL
Leadership Weekend Experience: June 25-26

"I have gained a new technique and a new outlook on playing music. I would say to peers who ask if they should attend Summer Symposium 'Go for it! You won't regret it!'"

Andrew Johnson,
Munster, IN

"It was one of the most amazing experiences I've had in a really long time."

Ashley Carpenter,
Wichita, KS

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 orchestra 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 in the Leadership Weekend Experience extends throughout the entire week, with daily programming



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

– *Minneapolis Star Tribune*

across all divisions for every student. Students will get more, do more and be more effective as student leaders in orchestra 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.

Faculty includes:

Perry Holbrook Division Coordinator

Director of Orchestras
Walton H.S., Marietta,
GA

Nancy Campbell,
Viola, Lexington, KY

Dr. Sarah Gentry
Violin, Illinois State
University

Christian Howes,
Violin, Yamaha artist

William Koehler Bass,
Illinois State University



See our video
brochure online
now on
orchestraamerica.org.

**"Who knew that I
could learn so much
and have fun!"**

Jackie Smerz,
LaGrange Park, IL

Concerts & Events

Every evening of the Summer Symposium features a world-class performance, offering a wide variety of musical experiences.

The evening concerts and events are unique and set the Summer Symposium apart from any other summer music experience!

Monday, June 26

Yamaha Young Performing Artists

The Yamaha Young Performing Artists Program (YYPA) recognizes outstanding young musicians from the worlds of classical, jazz, and contemporary music.

Tuesday, June 27

Anjo Gakuen High School Wind Orchestra, Aichi, Japan

Gold medal-winning ensemble.
Kozo Yoshimi, Conductor

Wednesday, June 28

Stefon Harris and BLACKOUT

Vibraphonist and marimbist Harris and BLACKOUT create soulful ensemble jazz.

Thursday, June 29

Bowfire

The total string experience—exceptionally high quality music and a fast paced theatrically staged show.

Friday, June 30

DCI Central Illinois Summer Music Games
Blue Stars, Bluecoats, Capital Regiment,
Colts, Madison Scouts, Pioneer, The Cavaliers

Student Fees

Full Fee - \$485
Deadline: May 20, 2006*

Commuter Full Fee - \$375
Deadline: May 20, 2006*

Leadership Preview added to Full Week - \$210
Deadline: May 20, 2006*

Leadership Preview Weekend Only - \$315
Deadline: May 20, 2006*

* 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



"Bowfire blurred individual traditions in the fast-paced onslaught of top-flight playing... Everything I heard was slick, well-produced and well-played. Nothing was overdone. There was enough razzle-dazzle and variety to keep the audience entertained..."

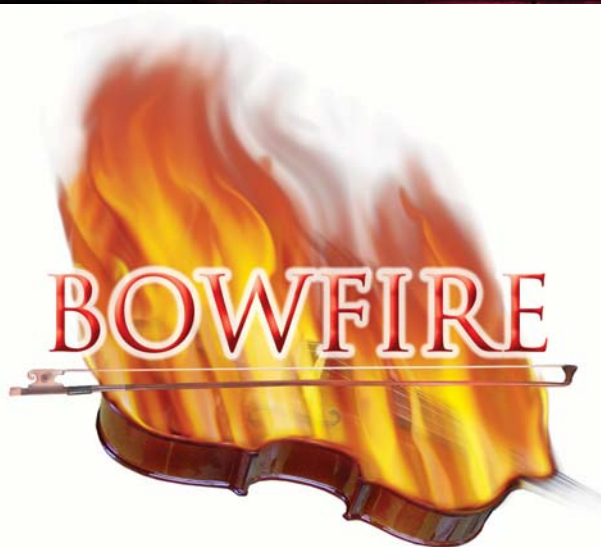
– Houston Chronicle

"The Heritage Theatre was a-smokin' in one of the most interesting and innovative programs it has ever seen, a class act from start to finish... Bowfire is new on the scene. We suspect it will go on to make musical history..."

– The Saginaw News

"Bowfire demonstrates what the violin and fiddle can do in the hands of masters... an evening of show stopping hits strung together in glorious sequence... awesome!"

– The Record



2006 Summer Symposium

The hottest new show to hit the stage is quickly becoming a major international success. It is at once an exceptionally high quality music experience and a fast paced theatrically staged show. Bowfire will perform Thursday, June 29 as part of the Orchestra America Summer Symposium. Symposium students enjoy a different world-class concert or event each evening, as part of the camp experience.

Bowfire has continually proven itself to be a "must see" event everywhere it is presented, with audiences clamoring for more and standing ovations routine. Bowfire presents an "All Star Show" of the finest lineup of fiddle and violin virtuosos ever assembled on one stage. It takes its audiences on a musical journey that moves seamlessly from Jazz, Classical, Bluegrass, Celtic, Rock, Gypsy, World, Texas Swing and Ottawa Valley and Cape Breton styles and mixes in incredible step and tap dancing

and a beautiful voice. All of this gets wrapped around a fast-paced show with first class production values that include great sound, choreography, dramatic lighting, set design and costumes.

The Bowfire company is composed of virtuoso string players who are at the forefront of their respective styles, combined with equally gifted and respected backup musicians: piano/keyboards, bass, drums/percussion, guitars and cello. Fiddlers in the company are world-class step dancers and tap dancers. This avalanche of talent is brought together under the guidance of Creator and Artistic Director, Lenny Solomon and Broadway acclaimed Stage Director, Marion J. Caffey.

Formed in June 2000, Bowfire made its debut performance the following month at Expo 2000 in Hannover, Germany. Audience response was wildly enthusiastic, and the group was subsequently invited to perform on the Governor-General's Awards telecast, the Canadian equivalent of the United States' Kennedy Center Honors.

The ensemble made its American debut in a series of performances during the summer of 2001 in New York City, and embarked on their first U.S. tour during the 2002-2003 season. In December 2003 Bowfire made its Asian debut with performances in Taiwan. The 2004 and 2005 touring season has brought several successful US tours and international touring plans are already underway for 2006/07.

Bowfire is a one of a kind musical and theatrical experience which strings together one show-stopping hit after another in a fast-paced theatrically staged production. Learn more at **www.bowfire.com**.



Time for Three

Performing at the Orchestra America
Summer Symposium

Time for Three is increasingly gaining attention as one of America's brightest, most unique ensembles. They will open the 2006 Summer Symposium on June 26 in Normal, IL with a performance, and will present clinics and Master Classes for Orchestra Division students.

Founded in 2001 by three Curtis Institute of Music students intent on exploring repertoire that stretches far beyond the limits of convention, the ensemble burst onto the scene in July 2003, following a lightning-induced power failure at Philadelphia's Mann Center for the Performing Arts. Prompted by fellow orchestra members to entertain the audience while technicians attempted to restore onstage lighting, Ranaan Meyer and Zachary DePue obliged with an enthusiastically received impromptu jam session that included works as far a field from the originally scheduled symphony as "Jerusalem's Ridge," "Ragtime Annie," and "The Orange Blossom Special."

Since this auspicious debut, the trio – made up of double bassist Ranaan Meyer and violinists Zachary DePue and Nicolas Kendall – has continued to dazzle audiences with its eclectic mix of bluegrass, Hungarian gypsy, jazz, country-western fiddling, classical, and improvisatory music.

To date, the group has performed over two hundred engagements in venues as diverse as its music, appearing as featured guest soloists with the Philadelphia Orchestra and opening for k.d. lang at Philadelphia's Kimmel Center, to name just a few.

Time for Three sets itself apart not only with its varied repertoire performed with immaculate technical acuity, but also with the approach in which it presents its music: "blurr(ing) genres," writes David Patrick Stearns of *The Philadelphia Inquirer*, ultimately "creating different dialects," according to bassist Ranaan Meyer. Its youthful, engaging performances are free of conventional performance practice and instead draw from each member's different musical background. The trio also performs its own arrangements of traditional repertoire and Mr. Meyer provides original compositions to further complement the trio's musical offerings.

Recently, the Philadelphia Orchestra commissioned composer Jennifer Higdon to create a work for the trio. The premiere is scheduled for the orchestra's 2007-2008 season.

In the Summer of 2005, Time for Three made its official Philadelphia Orchestra debut in a much anticipated July 7th concert at Philadelphia's Mann Music Center. During the 2004-2005 season, the trio played with the Philly Pops under conductor Peter Nero. The ensemble has also been heard in such distinguished venues as the Isabella Stewart Gardner Museum in Boston, the 92nd Street Y in New York, and at the Kennedy Center in Washington, DC.

Other recent season highlights include performances at the Kimmel Center's Verizon Hall, the Beethoven Society in Washington, D.C., the Cerritos Center in Los Angeles, Joanne Woodward's Westport Playhouse, the Philadelphia Folk Festival, Wyoming's Grand Teton Music Festival, and Chicago's "Music in the Loft" series.

In addition to its demanding performing schedule, the trio is also committed to reaching younger audiences and to date has participated in a number of educational residencies and outreach concerts including Paul Newman's Hole In The Wall Gang Camp's "Fandango XIV."

The trio's debut recording, aptly entitled *Time for Three*, was released in October 2002. A second CD is scheduled for release in Winter 2006.

Beyond their work with the trio, the musicians of Time for Three are outstandingly gifted young artists with individual careers.

Learn more about Time for Three, Nick, Zachary and Ranaan on the TF3 Web site **www.timeforthree.com**.





ONE-ON-ONE WITH LARRY LIVINGSTON

with Dean Westman
BOA Educational Director

DW: Tell us about some of your earliest musical experiences.

LL: As long as I can remember, music was a given in our family. My father was a composer, a band director, a jazz musician and owned a music store. He taught himself instrument repair and played dance jobs on the weekends. He wrote the Eastern Michigan University Fight Song. My grandfather played violin and my grandmother played saxophone. My great grandfather was the ceremonial trumpet player in a small town in New York. I am blessed to have a very strong lineage in the world of music. When I was growing up in Plymouth, Michigan, I lived under the umbrella of music. It was not on the outside, it was on the inside of my life.

DW: Tell us about your experiences at the University of Michigan with the great William Revelli.

LL: I did my Bachelor's Degree in Music Performance and Music Education. Clarinet was my primary instrument. In the meantime, I played jazz on saxophone and flute. I then earned a Master's Degree from the University of Michigan in Music Theory. I was very interested in understanding how music worked, and the experiences that I had as an undergraduate in theory classes inspired me to seek more enlightenment, to look deeper into the musical values that lie behind the notes. William Revelli certainly contributed to my quest for musical

awareness. He viewed the podium not just as a vehicle for conducting, but for pedagogy. He taught his students how to form the sound of a band, how to fix rhythm, blend, balance and intonation problems. He was also obsessed with discipline and the idea of injecting pride both into one's teaching and even one's personal life. He was a combination of a crusader, a music teacher and a very demanding parent. He also relied on techniques of fear and intimidation to prompt the desired behavior from his players. His influence was so strong, that if you were not careful, you could easily confuse style and content. The content that he provided was phenomenal. I feel that every time that I am on the podium I should write a check to his foundation for what he did for me. At the same time, without meaning to, Revelli created the impression that in order to achieve high quality musical results you needed to act like him, to invoke his motivational strategies of conflict and confrontation. That style of teaching does not map on to everybody equally well. What I was able to do that was very important to me was to differentiate techniques for solving problems from one's podium demeanor.

DW: Tell us about your earliest orchestral experiences.

LL: I was always interested in jazz, contemporary music, wind band music, and music theory. Unfortunately, in my formative years, I had not really awakened to the incredible power of orchestral music, and the process by which it can inform one's basic outlook on all music. In 1969, I began working on a PhD in experimental music at the University of California at San Diego. In the early 1970's, the whole country was rife with political upheaval. New Music was pushing the edge of the envelope both in terms of very far out chance operations, that is to say, music with minimal or virtually no notation whatsoever and, on the other hand, micro-notational music in which the instructions to the player were extremely detailed and specific. The whole idea of musical experimentation was in everyone's thinking. My time at UCSD has had a huge impact on my musical thinking to this day.

Ironically, while I was at UCSD, I also had the good fortune to have a life-changing encounter with music of the past. I became friends with Rafael Druian, formerly the concertmaster of the Cleveland Orchestra and later the concertmaster of the New York Philharmonic. I had an opportunity to work with him in a chamber music project playing the Mozart E Flat Wind Serenade. I had played the Mozart before, but had never seen it through the eyes of a string player who performed Mozart violin concertos and played Mozart symphonies. I had never been around someone who understood

Mozart in the larger sense. The idea of doing Mozart Serenades, the Hindemith Symphony, and other band pieces was wonderful, but to see someone bring Brahms, Beethoven, Mahler, Tchaikovsky, etc. to this Mozart experience radically elevated my perspective about music in general. I then realized that by immersing myself in the greatest orchestral repertoire, I could not only broaden my musical horizons, but also enrich my interpretive relationship to the masterpieces in the band literature. I continue to believe that the more time I spend studying profound music, the more I am able to grow my overall capacity for music making.

DW: Share some words of wisdom for teachers out there working to provide profound musical experiences for their students.

LL: The recipe for helping kids develop the skills to have a life-long involvement with music is directly connected to the spiritual and intellectual depth of the experiences they have while they are in school and, secondly, to their ability to evolve independent of the teacher. If we look at band or orchestra as a class which consumes hundreds (thousands) of hours over a span of several years, what do we want as a take away for our students? The language teacher expects students who have taken four years of Spanish to be able to have enough proficiency with the language to function at least at some basic level in a Spanish speaking country. The Spanish teacher wants the student to have no need of him/her once the student graduates. Should we not imagine similar goals for the graduates of our school music programs?

DW: How are kids different today from your days with Revelli?

LL: Certainly because of computers, the Internet, and technology in general, young people today have a much broader awareness of the world. They are used to a fast tempo and are accustomed to instant access to vast amounts of information. I also think we have a lot more kids that play well and have “chops,” to use the musician’s term, than we did when I was first teaching. There are numerous outstanding school programs

across the land, many of them in Texas, which blend superb teaching, wonderful parental support, lots of kids taking lessons, good instruments, and good feeder programs. Some of these school bands, and orchestras, can play the most difficult repertoire with finesse and technical virtuosity. On the other side, the very fact that the kids live in a world that is all about speed (Internet, E-mail, text messages) does not automatically create a better understanding of, and appreciation for, how to value experiences in the world. If you look at the trailer for a new movie, it is often made up of a fast paced series of sound bites with the premise being that the producers do not want the viewer pressing the channel button on the remote. What I think is more powerful than ever about live acoustical music is that it cannot be compressed in time. You cannot do a Mahler symphony in a third of the time that it normally takes. You cannot play a Sousa march twice as fast as it is supposed to go. So, the idea of how time is organized in great music invites in a cognitive element that may be more important than ever. Learning to play a musical instrument is a challenging, labor-intensive process that cannot be accelerated. While technology has been a huge facilitator, it has not replaced the need resident in every human being to find meaning and fulfillment in the adventure of life.

DW: How do you define success as a teacher?

LL: My definition of success is more easily stated than achieved. Perhaps the following story can serve to underscore the most important measure of successful teaching. A young person graduates from a school band program and fifteen years later writes a letter to his or her teacher saying, “I’ve just gotten through playing my oboe with some lawyer friends of mine (or dentist friends of mine, or janitor friends of mine, or...). We played a Beethoven quintet, and although I do not play as well as I used to, I want you to know how much this means to me. Music is core in my adult life and I want to thank you for putting me on that road.” Now that is letter number one. Letter number two is “I am now a successful lawyer, and I wanted to tell you how much fun we had

going to the intergalactic competition and beating the other bands to win that trophy. Although my clarinet sits upstairs in the attic, it was sure cool to do that.” The second letter speaks of a social experience in which doing music is the servo-mechanism of other goals. The first letter speaks of an experience in which doing music is the goal.

DW: You are in constant demand as a guest conductor in both the band and orchestra world. What goal do you set for yourself each time you work with a group?

LL: My agenda is to be a contributor to the ecology of music, to inspire students to want to participate in music for a lifetime. I want them to realize that music has an enduring value and that doing it well can increase one’s fulfillment. My goal is not to replace technical perfection and excellence of execution with some “feel good” stuff. I cannot advocate thinking which suggests “You don’t have to play in tune, you don’t have to play in balance and you don’t have to play with a beautiful sound. All you have to do is feel something from the music and you are there.” But technical proficiency as an end in itself is empty and more about managing a machine than self expression. I want students to see that the point of pursuing instrumental mastery is be able to reveal one’s deepest, most personal thoughts and feelings.

DW: You sometimes do something very special when working with a group. I have seen you end rehearsals by sitting at the piano and essentially “improvising” a beautiful song to the members of the ensemble. Tell us about that.

LL: That actually started years ago while I was conducting at Interlochen. I was doing everything that I could to communicate the values that were in the score. We had worked hard on something and I could not help but realize how committed the kids were to the music. In one of those Gestalt and slightly inexplicable moments, I just found myself sitting at the piano and improvising. When you are on the podium you are really letting it all hang out. You are revealing yourself in every possible way in the effort to enlighten the players. In the end, it is not about the message you send, it is about the message

they get. Going to the piano without a preplan establishes my own vulnerability, my willingness to take risks. I just take the plunge with no thought as to where it will go. Somehow that leap seems to build a bridge to the ensemble as if we were all in this adventure called music where there are no guarantees. It also is an expression of love. Players get that and, in the end, love wins.

DW: How do we as a community of music educators make music a reality for all?

LL: That is a very important question. I continue to mull, looking for core answers. First of all, it is not clear to me that the best path for our music education programs in public schools is the one we have chosen. We have made a primary commitment to elitist-based, performance-centered pedagogy. We try to develop performance skills early on and then, in a kind of pyramidal way, assemble a stellar high school ensemble of 50 or 60 kids who have “competed” their way into that group. That is certainly the model I came out of from my own high school band. Whenever I conduct an All-State group, I am the direct beneficiary of this very approach – the “best of the best.”

Such a highly selective program often ends up involving only a small percentage of the school's total enrollment. While there are clear benefits to this paradigm, it also has some drawbacks. The positives include the fact that we've created performance standards that are very impressive. On the other hand, while we have concentrated our efforts on this singular target, we have done it to the exclusion of the large majority of the kids in the school. Music has a ubiquitous power and meaning to almost everybody. If you were to go into any high school cafeteria and ask the students “Do you like music?” what do you think the answer would be? Of course, it would be, “Yes!” If you asked them, “Would you like to do music?” the answer would also likely be, “Yes.” Now the last question would be “Are you playing music now?” I think that many high school band directors would be surprised to find out how much music making is happening outside of the official school programs, often at an underground level. Kids are “jamming” in garages, over the Internet, and creating their own musical material in the bargain. My point

here is not to denigrate the laudable achievements of traditional, high-powered high school bands and orchestras but, rather, to look at a different criteria for measuring our success as teachers. If our first priority is to produce prize-winning ensembles, we are doing very well. If our first priority is to help equip as many students as possible to become lifelong doers of music, the record of our success is less clear. We have tended to justify our efforts on the basis of anecdotal stories about the occasional student(s) who went on to Juilliard, or Michigan, or Eastman,

“What we are really trying to do is to aggregate all the experiences the student has so that the student spends a lifetime in music.”

or...I am not talking about inspiring students to major in music in college. I am talking about sending out into the world an army of youngsters who, by their exposure to/involvement with music in our schools, can have music forever. I am talking about the empowerment of future amateurs, dabblers, closet composers, recreational music makers and avocationalists. If one adopts this hypothesis, the question becomes how can one create programs whose mission is to involve, say, 50 percent of the kids in the school, whether through band, orchestra, choir, jazz ensembles, or rock and roll bands that perhaps should be brought into the school and, therefore, legitimized. Is it possible to preserve the performance standards we have worked so diligently to establish while reaching out to the vox populi? It would be an interesting path to take because, in that mode, the teacher would be validating the musical interests of all of the student population. I am a zealot when it comes to the spiritual value of music, not just for the professionals but for everyone who is engaged in the music-making process. I recently attended a

drum circle sponsored by my friend, Remo Belli, and witnessed the direct, ineffable ability of music to ignite every human soul. I sat in a large warehouse in North Hollywood and watched a hundred “non-music” folk, rich and poor, old and young, ethnically diverse bang on drums for an hour under the leadership of a facilitator. My immediate reaction was to be turned off. These “dilettantes” were not playing with proper technique, ensemble precision, and dynamic sensitivity. My elitist training held me in check. Then, Remo said to me, “Larry, look at their faces.” I was arrested by the aura coming from each individual, from the entire room. I thought, “I have seen that same facial expression before.” I suddenly realized where I had seen it. It was while watching a friend of mine play the Dvorak Cello Concerto nearly thirty years ago. In every face in that drum circle I saw the reflection of Yo Yo Ma.

DW: How can we, as music educators continue to break down any barriers that may exist between the band and orchestral world?

LL: I think that there is a theory that all human beings are sensitive to, and that is the theory of scarcity, rather than the theory of abundance. In other words, “I've got to get mine!” If you are building a band program in your school, raising money to purchase new tubas, getting a band parent organization started and so on, it is no surprise that you would feel threatened by another organization starting up in the school which might “compete” with your enterprise. The idea of band directors wanting to hold fast to their “territory” and not wanting to share with orchestra is more about human behavior than anything musical. I also think that, in some cases, orchestra programs have not done themselves any favors (and I am being very general here) by manifesting a kind of superior attitude and by not invoking the kind of competitive zeal that has inspired band programs to create outstanding performance groups. The idea of the orchestra as the classical “long-haired” group and the band as the public vehicle for the community means that the band is going to “win.” I think that these dichotomies are contrived out of what I consider to be understandable but wrong-headed thinking. It all comes back to the question of “who are we doing

this for?" We are doing it for the kids. So, how do we make the best experience for them? Well, one of the ways you do it is by having groups play at a high level. But the point of developing technical skill is to be able to experience music on a deeper level, not only to connect more probingly with any music but also to be better positioned to tackle the most profound music. If your high school band has an orchestra, and you are going to play the *Hindemith Symphony* for Band, the kids who have played Schubert's Unfinished in the orchestra are going to play the Hindemith better. In the larger analysis, these pieces are all linked in the world of aesthetics. What Hindemith is doing in his Symphony is harvesting the values, musical insights, and expressive content from all other music before him. The idea of a band director not wanting students to attend the Schubert rehearsal because he or she wants more sectional rehearsals on the Hindemith is understandable on a competitive level. Yet, having band students perform in an orchestra can make them more enlightened, more confident instrumentalists. Of course, what I am really interested in is the lingering aesthetic meaning for the student. One way to imagine this is instead of putting band or orchestra in the center of the circle, placing music in the center. In that model, every musical encounter should be designed to grow and influence the student's core relationship to music. All of the experiential electrons surrounding the nucleus are about the student. What we are really trying to do is to help students aggregate all their experiences into an undepletable resource from which to form a lifetime in music independent of us. 🌱

About Larry J. Livingston

Larry Livingston is a distinguished conductor, educator, administrator and a highly respected motivational speaker. The founding Music Director of the Illinois Chamber Orchestra, Livingston has appeared with the Houston Symphony and in the Los Angeles Philharmonic Green Umbrella Series. He has conducted at the Festival de Musique in Evian, France, and has led the Stockholm Wind Orchestra, as well as the Leopoldinum Chamber, Chopin Academy, and Wroclaw Academy Orchestras in Poland. He served as Music Director of the Pan Pacific Festival Orchestras in Sydney, participated as a performer and clinician at the International Jazz Festival in Rome, and conducted an electro-acoustic ensemble in concerts in Tokyo under the auspices of Yamaha International. Mr. Livingston has led the American Youth Symphony Orchestra, the Young Musicians Foundation Orchestra, the USC Thornton Chamber and Symphony Orchestras in Los Angeles and the USC Thornton Contemporary Music Ensemble in Berlin. In 2001, he served on the jury for the renowned Besancon International Conducting Competition in Besancon, France.

Mr. Livingston has performed with soloists Keiko Abe, Ran Blake, John Barrows, Maureen Forrester, Adolph Herseth, Lawrence Lesser, Yehudi Menuhin, Robert Merrill, Donald Sinta, James Smith, and John Walz, and has premiered and/or recorded works by Jan Bach, Paul Cooper, Mario Davidovsky, Robert Erickson, Ernst Krenek, Edwin London, Pauline Oliveros, Russell Peck, Roger Reynolds, and Yuji Takahashi.

Mr. Livingston frequently appears with professional, festival, collegiate, and all-state wind ensembles, bands and orchestras throughout the United States, Europe, Australia, and New Zealand. From 1983 to 2002, he served as a conductor in the University of Michigan All-State Program at Interlochen, and has been the Conductor of the Festival Orchestra at Idyllwild Arts since 1989.

From 1997 to 2001, Mr. Livingston regularly toured Germany and Slovakia with the Internationale Junge Orchesterakademie. The performances and subsequent recordings were "the most successful in this organization's history," according to its director. In the last decade, he has conducted extensively in Eastern Europe, and particularly throughout Poland, leading orchestras in Warsaw, Wroclaw, Jelenia Gora, Bialystok, and Olsztyn, attracting consistent critical acclaim. Reviews described "long, unending applause, enthusiastic cheers, like at a rock concert, standing ovation."

During the 2004-2005, Mr. Livingston toured with the famed Landes Jugend Orchester, served as clinician and guest conductor at the College Band Directors

National Conference in Alice Tully Hall, led the New Mexico All-State Orchestra, and the USC Thornton School Symphony. In the 2005-2006 season, he will appear with the George Enescu Bucharest Philharmonic Orchestra in Romania, the Katowice Academy Orchestra in Poland, the Oregon All State Orchestra, the Region 17 Orchestra Festival in Texas, and served as clinician for the Orchestra America National Festival as well as the University of Northern Colorado Conducting Symposium. In addition, he will conduct the Thornton Symphony Orchestra with guest soloist, Itzhak Perlman, and the Thornton Chamber Orchestra. In 2007, he will conduct the Honor Orchestra of America, with guest soloist Pinchas Zuckerman.

Holding Baccalaureate and Master's degrees from the University of Michigan, Mr. Livingston completed Ph.D. coursework in theoretical studies at the University of California, San Diego. He studied conducting and interpretation with Laurence Livingston, Elizabeth Green, William Revelli, Keith Humble, Rafael Druian, and Herbert Zipper. In 1988 he received the Alumnus of the Year Award from the University of Michigan School of Music. From 1977 to 1982, Mr. Livingston served as Vice President and Music Director of the New England Conservatory of Music in Boston, where he was also Conductor of the Symphony Orchestra and Contemporary Music Ensemble. Subsequently, he became Dean of the Shepherd School of Music and Elma Schneider Professor of Music (Conducting) at Rice University in Houston. From 1986 until 2002, Mr. Livingston served as Dean of the USC Flora L. Thornton School of Music, where he is Chair of the Conducting Department, and Music Director of Thornton School Orchestras. As a motivational speaker, he has established a national reputation for inspiring presentations to corporate and business leaders across the United States. Since 2002, he has been a member of the Board of Directors of the Guitar Center, the world's largest retail music store chain.



Honor Orchestra of America – String Application

March 14-17, 2007 • Indianapolis, Indiana

Part of the 2007 Orchestra America National Festival presented by YAMAHA®

Two DEADLINES for Application: June 30, 2006 postmark [Early Bird, \$30 application fee] or Sept. 30, 2006 postmark [Final, \$45 application fee] (Notification of members will be by Oct. 14, 2006)

Please type or print.

WINDS & PERCUSSION interested in Honor Orchestra of America must submit Honor Band of America application form.

Student Name _____ School Name _____

Parent/Guardian Name _____ Director First & Last Name _____

Home Address _____ School Address _____

Home City _____ School City _____

Home State _____ Zip _____ School State _____ Zip _____

Home Phone (_____) _____ School Phone (_____) _____

Student's Instrument _____ Year of Graduation: ☐ 07 ☐ 08 ☐ 09 ☐ 10 ☐ 11

Student's E-mail _____ Parent's E-mail _____

Gender: ☐ Female ☐ Male INSTRUMENT—CHECK ONE: ☐ Violin ☐ Viola ☐ Cello ☐ Bass

Note: Winds, percussion, piano, harp – Audition using Honor Band of America Application Form. available at www.bands.org.

List individual honors, ie. member of All-State Orchestra, superior ratings at Solo and Ensemble, etc.:

Requirements: Video Audition for Strings: See the list of required Etudes and Excerpts online at www.orchestraamerica.org or call 800.848.2263. Only un-edited video recording on VHS video tape or DVD-R will be accepted. 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 should be submitted with this completed application. Applying student MUST be a member of their school orchestra program if school has an orchestra program. 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 desired ensemble.

Check one: ☐ \$30 Non-refundable application fee enclosed with audition tape / **June 30, 2006 deadline**
☐ \$30 will be charged to my **credit card** and I have enclosed the audition tape / **June 30, 2006 deadline**
☐ \$45 Non-refundable application fee enclosed with audition tape / **Sept. 30, 2006 deadline**
☐ \$45 will be charged to my **credit card** and I have enclosed the audition tape / **Sept. 30, 2006 deadline**

Type of credit card (circle one): Master Card / VISA / American Express / Discover • Name on card: _____

Number: _____ Exp. Date: _____

If accepted as an Honor Orchestra America member, applicant agrees to the Festival Package fee schedule:

\$150 non-refundable deposit due by Nov. 7, 2006

Balance due by Jan. 10, 2007 (no refunds of balance after Jan. 10, 2007)

Honor Orchestra of America members must utilize a FIVE (\$560) or FOUR (\$515) night Honor Orchestra Only Festival Package.

Honor Orchestra members must report ready to play at 8 a.m. Wed., Mar. 14, 2007.

A complete detailing of what is included in the Festival Package price is on Orchestra America's web site www.orchestraamerica.org

To Be Completed By **Orchestra Director**: I verify that the applying student's school has an orchestra and the applicant is a member of his or her school's orchestra program.

Orchestra Director's Signature _____ ☐ Check here if applicant's school has no orchestra.

To Be Completed by **Student Applicant**: I agree and accept that the selection and decision of Orchestra America and its agents shall be controlling and final, and further agree to comply with all Orchestra America rules and regulations governing my conduct at the Festival. I hereby submit my application for the 2007 Honor Orchestra of America.

Signed _____ (Student Signature)

Parental Consent Form/Responsibility Clause: I hereby give permission for _____ to participate in the Orchestra America 2007 Honor Orchestra of America, Mar. 14-17, 2007 in Indianapolis. I understand that Orchestra America is a division of Bands of America and that Bands of America, its officers, directors agents and employees shall not be nor later become, liable or responsible in any way in conjunction with the services they provide, or for any death, injury, damage, delay or irregularity which may occur to the participant while participating in this Bands of America sponsored event. 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 applicants 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. 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. We hereby warrant that the audition recording submitted with this application was not edited in any way during post-production.

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 in the care of Bands of America or such physician. 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. 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 in indebtedness or physician's or surgeon's fees and hospital charges for such service. Bands of America requires a written report of a physical examination performed within the preceding 36 months of the Festival by a qualified physician, registered nurse or other person recognized by law to undertake that responsibility. This report must be available upon request from Festival officials.

Signed _____ (Parent or Guardian) Date _____

Make checks payable to Orchestra America. Send this form and all materials/CDs/DVDs in one package to:
Honor Orchestra of America, Orchestra America, 39 W. Jackson Place, Suite 150, Indianapolis, IN 46225, phone 800.848.2263.
Postmark deadline for application and tape: June 30, 2006 Early Bird \$30 fee / Sept. 30, 2006—Final \$45 fee.

Date Entr'd

Acct

Amt \$

Check #

Date



2006 Summer Symposium Student & Leadership Registration

Illinois State University, Normal, IL - Monday, June 26, 1 p.m. - Saturday, July 1, 3 p.m.
Leadership Weekend Experience: Saturday, June 24, 10 a.m. - Sunday, June 25, 9 p.m.

This form must be postmarked by May 20, 2006 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—Please print.

First Name _____ M.I. _____ Last Name _____ First Name for Name Badge _____
E-mail address _____
Secondary E-mail address _____
Home Address _____
City, State, Zip _____
Area Code/Home Phone _____ Area Code/FAX # _____
Parent E-mail address _____

School Information

School Name _____
School Street Address _____
City, State, Zip _____
Band Director (Is this director the primary Director at the school listed above?) ☐ Yes ☐ No
Band Director E-mail address _____
School Phone w/Area Code _____
Student is: ☐ Male ☐ Female Birthdate _____
Year of H.S. graduation: ☐ 06 ☐ 07 ☐ 08 ☐ 09 ☐ 10 Other _____

Housing Information—Please note start and end times and make travel plans accordingly.

Registration, Leadership Weekend 8 a.m., Saturday, June 24, 2006
Registration, Full Week 8 a.m., Monday, June 26, 2006
Placement hearings 8 a.m., Monday, June 26, 2006
(Concert, Jazz, Percussion, Color Guard, Orchestra Only; No hearings in other areas.)
Opening Session 1 p.m., Monday, June 26, 2006
Camp Ends 3 p.m., Saturday, July 1, 2006

Full Week Fees include housing Monday night, June 26 through Friday night, June 30, 2006. Meals begin with dinner Monday and end with lunch Saturday. Leadership housing includes Saturday night 6/24 and Sunday night 6/25. Leadership meals are Saturday lunch through Monday lunch. Supervision is provided beginning at 6 p.m., Sunday, June 25 for full week, 6 p.m., Friday, June 23 for Leadership Weekend.

Roommate preferences can only be considered if BOTH people request each other with their initial application, which Bands of America must receive before May 20. Roommate requests are not guaranteed. Every effort is made to accommodate your choice. Maximum two 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

• **ALL cancellations: Before June 1**—BOA will keep \$290 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 or pays 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.

• **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, 2006, HOWEVER, **you must provide names for the TBA spots by May 20, 2006**, or a \$35 change fee per application will apply.

Payment Method

(Payment MUST accompany application.)

☐ Check is enclosed. **Make checks payable to Bands of America, 39 W. Jackson Place, Suite 150, Indianapolis, Indiana, 46225. Fax 317.524.6200.**

☐ Charge Visa/Mastercard/Discover/American Express # _____ Exp _____

Signature _____ Print name of cardholder _____

Payment Options* (choose one) All student options include \$290 non-refundable deposit. Payment must accompany application.

☐ **Full Fee**—Postmarked before **May 20, 2006** \$485 = \$ _____

☐ **Commuter Full Fee Option**—No housing. Includes lunch & dinner (no breakfast), starting Mon. dinner through Sat lunch. \$375 = \$ _____
Full payment postmarked before **May 20, 2006** (after May 20, add \$50 late fee below). No deposit option available.

☐ **Add: Student Leadership Weekend Experience** (June 24-25) to Full Symposium Week \$210 = \$ _____

☐ **OR: Leadership Preview Weekend ONLY** (June 24-25) For those NOT enrolled in Full Symposium Week \$315 = \$ _____

☐ **Additional Nights Housing** (For registered participants only, for travel purposes, select all needed)

☐ Friday, June 23, 2006 (Available to leadership student participants only, no charge if enrolled in Leadership Weekend, if reserved by May 20) \$20 = \$ _____

☐ Sunday, June 25, 2006 — Note: Sunday night housing is included in the Leadership Fee for Leadership Weekend students, others: \$20 = \$ _____

☐ Saturday, July 1, 2006 \$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.

Orchestra America 2006 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)

☐ Copy of the front and back of your insurance policy card attached.

MEDICAL HISTORY:

☐ Convulsions

☐ Diabetes

☐ Heart defect/murmur

☐ Bleeding disorder

☐ Asthma

☐ Surgery (past 2 years)

☐ Chicken Pox

☐ Measles

☐ 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

Concert Band

- ☐ Flute
- ☐ Oboe
- ☐ Bassoon
- ☐ Clarinet
- ☐ Bass clarinet
- ☐ Alto saxophone
- ☐ Tenor saxophone
- ☐ Baritone saxophone
- ☐ Trumpet
- ☐ French Horn
- ☐ Trombone
- ☐ Bass Trombone
- ☐ Euphonium
- ☐ Tuba
- ☐ Percussion

Jazz Band

- ☐ Alto saxophone
- ☐ Tenor saxophone
- ☐ Baritone saxophone
- ☐ Trumpet
- ☐ Trombone
- ☐ Bass Trombone
- ☐ Piano/keyboard
- ☐ Guitar
- ☐ Acoustic Bass/Bass guitar

Jazz Drum Set*:

Select World Percussion Symposium at right and indicated "Drumset" Track.

Marching Band

- ☐ Piccolo
- ☐ Flute
- ☐ Clarinet
- ☐ Alto saxophone
- ☐ Tenor saxophone
- ☐ Baritone saxophone
- ☐ Trumpet
- ☐ Mellophone/F. Horn
- ☐ Baritone/Euphonium
- ☐ Trombone
- ☐ Tuba/sousaphone

Color Guard: Enroll as part of the Color Guard Division.

Marching Percussion: Enroll as part of the Marching Track of the World Percussion Symposium.

World Percussion Symposium (choose 1 track)

- ☐ Concert Track
 - ☐ Drumset (part of the Jazz Track)
 - ☐ Marching Track
- My instrument is:
- ☐ Snare
 - ☐ Multi-Toms
 - ☐ Bass Drum
 - ☐ Cymbals

Marching "Pit" percussion instruments: Please enroll in the "Concert Track."

Color Guard

- ☐ Flag
- ☐ Rifle
- ☐ Sabre

George N. Parks Drum Major Academy

Orchestra

- ☐ Violin
- ☐ Viola
- ☐ Cello
- ☐ Double Bass

Leadership Preview Weekend Only

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

I hereby give permission for _____ to participate in the 2006 Bands of America/Orchestra America Summer Symposium listed on the front of this application. I understand that Bands of America/Orchestra America, their respective officers, directors, agents (including Illinois State University, Community Unit School District No. 5, McLean and Woodford Counties, Illinois, National Easter Seals, Easter Seals Peoria-Bloomington and their respective directors, officers, employees and 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/Orchestra 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/Orchestra 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/Orchestra 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/Orchestra 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/Orchestra America and the other entities named herein **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, vandalism or other causes. We the undersigned understand that Bands of America/Orchestra 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 judgment of the Bands of America officials the minor should be sent home before the end of the workshop, we authorize Bands of America/Orchestra 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 _____

Last Name

Please Print-First Name

Orchestra AMERICA

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

Orchestra America Newsletter

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Indianapolis, IN 46225
800.848.2263

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For more information about Orchestra America and to find a staff directory of email addresses, visit:
www.orchestraamerica.org

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Thank you

Thank you to our sponsors and partners whose support helps make Orchestra America programs possible.

To visit any of our sponsor's Web sites, go to the Web site of OA's sister organization www.bands.org, visit the Sponsor page in the Resource Room and click on the logos.

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About Orchestra America

Orchestra America shines a national spotlight on high school orchestras, providing educational programs and spectacular "wow" experiences for string players in a positive, supportive environment.

In addition to the Orchestra America National Festival, Orchestra America's educational programs and performance opportunities include the national Summer Symposium for high school string players and the Honor Orchestra of America.

Orchestra America is an operating division of Bands of America, the nation's leading presenter of educational events and programming for high school bands for over 30 years. No one is better positioned to bring quality educational and performances experiences to the nation's school orchestras.

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

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



Best in class. Best in show.

Both play Yamaha.

Today's string musicians are more versatile than ever. Players everywhere have more opportunities to perform in a wide variety of styles and venues. From classical to contemporary, from the classroom to the stage, you'll find the perfect instrument for any situation in Yamaha's selection of acoustic and electric string instruments.

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