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Residential Summer Music Academy in Door County, WI

2017 Application Instructions - Symphony

Application materials are available online at our website: birchcreek.org/academy

SYMPHONY July 2 -15



Program Director: **Ricardo Castañeda**
Northern Illinois University

The **Symphony Program** is unique in symphonic and chamber music education in that it incorporates a student/mentor approach in virtually every aspect of training. Students rehearse and perform alongside their teachers and receive an abundance of personal attention. In such a nurturing environment, students develop excellent practice habits and rehearsal skills. Six public performances of four different orchestral programs are given over the two-week session.

Areas of Study

- **Repertoire** – Standard orchestral literature is rehearsed and performed. 2017 Repertoire will be updated as it becomes available. Repertoire for 2016 included Morton Gould, Franz Doppler, Johannes Brahms, Frederick Delius and Mikhail Ippolitov-Ivanov. Additional repertoire will be posted on the Birch Creek website when confirmed. Suggested playing level is included on page 4 of this packet and is also listed on the website.
- **Orchestra Rehearsals** – 2 - 4 hours daily depending on performance schedule and repertoire
- **Sectionals** – 1 hour daily. In classes of like instruments, students learn from experienced faculty how to prepare difficult orchestral passages in a short time for the next rehearsal or concert.
- **Chamber Ensembles** – 1 hour daily. Students experience another facet of the professional musician's life with performance opportunities during concert preludes and intermissions.
- **Specialized Classes** – 2 hours daily. Technique, theory, and seminars on topics pertinent to the music profession round out the weekly schedule.

All faculty members maintain private teaching studios.

ADMISSION PROCEDURE

APPLICATION REVIEW BEGINS: FEBRUARY 1 – SYMPHONY

Applications will be accepted throughout the spring; however, scholarships will be assigned on a first-come, first-served basis. Apply early, as many instrument positions fill quickly. If an instrument position is filled, you will be placed on a waiting list – cancellations do occur.

APPLICATIONS WILL NOT BE PROCESSED UNTIL ALL MATERIALS HAVE BEEN RECEIVED.

To ensure a completed application, please see the following items at birchcreek.org/academy:

ADMISSION APPLICATION

1. SUBMIT YOUR APPLICATION ONLINE WITH \$100 DEPOSIT (refunded if not accepted to the program)

2. APPLICANT RECOMMENDATION FORM

- I have given the form to my instructor to return directly to Birch Creek either online or by mail.

Note: Applicant is responsible for verifying with their instructor that this form has been submitted.

- I am a returning Birch Creek Symphony student and therefore exempt.

3. SUBMIT AUDITION RECORDING

- I have sent the link to registrar@birchcreek.org or included as an attachment to birchcreekauditions@sendtodropbox.com
- I will mail my recording.

SCHOLARSHIP APPLICATION

- SUBMIT SCHOLARSHIP APPLICATION ONLINE**

(audition recording will be used for scholarship application if applying)

At Birch Creek, we believe so strongly in the importance of music education that EVERY student automatically receives Play It Forward Program Support of \$2,785 toward their tuition of \$4,885.

We want to ensure that our tuition fees are affordable to most families – and that we are able to raise additional donations to help those for whom even our subsidized tuition is a challenge.

Tuition: \$4,885

Play It Forward Program Support (available to all students): \$2,785

Student/family's cost: **\$2,100**

Additional Scholarship Assistance

For some families, even this generous Play It Forward Program Support might not be enough. Thus, Birch Creek has additional assistance available to our students based on financial need, artistic merit, and instruments needed in each session. First, the initial student application requirements must be met before a Scholarship Application can be considered. Once accepted, a student may then submit a Scholarship Application (available at birchcreek.org/academy) Additional scholarship assistance is awarded on a first-come, first-served basis.

A \$100 application fee is due at the time of application. If a student is accepted, this \$100 application fee is applied to the student's account as a credit. If a student is not accepted, the \$100 application fee is refunded.

A deposit of \$500 is due within 30 days of acceptance.

The balance is due 30 days before the start of your session.

All Symphony session applicants (new and returning, with the exception of Birch Creek award winners from 2016) must submit an **AUDIO OR VIDEO AUDITION RECORDING** online or by mail (CD or DVD) or schedule a live audition with the appropriate Birch Creek faculty member. Recording with an accompanist is preferred, but not required.

The audition must include:

- two scales (one major, one minor) showing your full range, AND
- two contrasting pieces or contrasting movements (fast and slow, or contrasting styles) lasting about two minutes each. Demonstration of orchestral excerpts is also preferred. Please see "Suggested Symphony Repertoire Levels" on page 4.

Recording Guidelines

1. SELECT YOUR MUSIC – Select the music according to the repertoire requirements above for your session. Choose repertoire that is well within your grasp and that you know you can play well. Make sure the musical focus is directly on you.

2. RECORD YOUR AUDITION – Watch and listen to your recording. Keep the recording process simple. If you are not satisfied, you might consider recording two or three different days; then listen to all the recordings, and submit the best one.

3. SUBMIT YOUR AUDITION RECORDING

UPLOAD OPTION

- If you have your audition posted online (YouTube, Soundcloud, etc.) you may send a link to registrar@birchcreek.org. Please include your name, session, and instrument within the email.
- You can email your audition files as an attachment to birchcreekauditions@sendtodropbox.com **Please include your name, session, and instrument in the subject of the email.**
- If you know one of the Symphony faculty members, you can schedule a live audition with them.

POSTAL MAIL OPTION

- Mail us a CD/DVD to the address below. List your name, session, and instrument on the CD/DVD and its case.

Birch Creek Music Performance Center
Attn: Registrar
PO BOX 230
Egg Harbor, WI 54209

Keep a copy for yourself, as sometimes items are lost or damaged in the mail.

REFUND POLICY – All requests to cancel enrollment must be made in writing. If cancellation is received 30 days prior to the start of the session, all money except the \$100 deposit will be refunded. Any cancellation made fewer than 30 days prior to the session will result in forfeiture of all money paid. If a student leaves during a session because of an illness or documented family emergency, a prorated refund will be given. If a student leaves for other reasons, the balance will not be refunded.

NONDISCRIMINATION POLICY – It is Birch Creek's policy to maintain a safe and supportive learning and living environment that is free from harassment, intimidation, and/or bullying and free from discrimination based on race, color, creed, ethnicity, national origin, citizenship/immigration status, religion, gender, gender identity, sexual orientation or disability.

SCHOLARSHIPS ARE AVAILABLE ON A FIRST-COME, FIRST-SERVED BASIS – Obtain a scholarship application from our website, birchcreek.org/academy. **Student application requirements must be met before his or her scholarship application is considered.**

PLACEMENT AUDITIONS will be held at the beginning of each session. These auditions determine placement in large and small groups. Audition requirements will be mailed with acceptance package.

CAMP DECORUM – Birch Creek reserves the right to refuse registrations from participants who have a history of disruptive behavior. Any student with behavior that is contrary to the reputation of Birch Creek and/or disrupts the camp living and learning experience for others will be dismissed from the program without refund.

Birch Creek Summer 2017

Suggested Symphony Repertoire Levels

These repertoire levels are included to give Symphony session applicants an idea of the level of literature they should be playing to be comfortable meeting the demands of the Birch Creek schedule and performance repertoire.

Applicants are not required to include these materials on their audition recordings.

String, wind, brass, percussion, harp* and piano* applicants

Applicants for these positions are commonly placed in the following situations: 1) students are seated next to faculty as assistant principal and assistant 2nd in orchestra concerts, and therefore should have the technical skills to play orchestral music; 2) students are placed in chamber groups with fellow students, so the ability to play soloistic parts in a small ensemble is needed; 3) students play an average of six hours per day in rehearsals, six days a week, so it is recommended that they come in shape and with enough reeds or strings for this level of activity; 4) because Birch Creek limits the number of applicants accepted for each position, each student receives a great deal of individual attention; *5) Additional chamber music, theory and solo work will be offered, depending on orchestral repertoire.



Symphony session String applicants

Violin I: at or above the level of a Mozart concerto or the Mendelssohn Concerto in e minor.

Violin II: at or above the level of the Handel sonatas or the Viotti Concerto No. 23.

Violas: at or above the level of the Handel Concerto in b minor; students have auditioned with the Hoffmeister Concerto in D Major, Hindemith's Trauermusik, or Stamitz Concerto in D Major.

Cellos: at or above the level of the Saint-Saëns Concerto in a minor or the Haydn Concerto in C Major.

Basses: at or above the level of Die Meistersinger (solo arr. Isaac), the Marcello sonatas, or the Capuzzi Concerto.

Symphony session Wind applicants

Flute: at or above the level of the Bach sonatas, Mozart concertos, or Fauré Fantasie.

Oboe: at or above the level of the Telemann or Handel sonatas, Mozart Oboe Quartet, Mozart Oboe Concerto or similar level pieces.

Clarinet: at or above the level of Rabaud Solo de Concours, or Finzi The Five Bagatelles; students have auditioned with Weber's Concertino and Concertos No. 1 and 2 and the Mozart Concerto.

Bassoon: at or above the level of the Mozart Concerto, Weber Concerto or Andante and Hungarian Rondo, Fasch Sonata in C and Vivaldi Concerto.

Symphony session Brass applicants

Horn: at or above the level of the Mozart Concerto No. 3 (Mvt. I), or the Corelli Sonata in F Major (Mvt. I); students have auditioned with the Strauss Concerto No. 1 (Mvt. I), or the Saint-Saëns Concert Piece (Mvt. I).

Trumpet: at or above the level of Balay Andante and Allegretto or the Barat Fantasie en mi bémol; students have auditioned with Mvt. I of the Haydn or Hummel Concertos and the Arutunian Concerto. Suggested orchestral excerpts: Promenade from Pictures at an Exhibition (Mussorgsky/Ravel), lyrical solo from Pines of Rome (Respighi), Leonore Overture #3 (Beethoven), Ballerina Dance from Petrouchka (Stravinsky). Transposition skills are required and students should perform on B flat and C trumpets.

Tenor trombone: students must read alto, tenor, and bass clef, suggested repertoire level: Guilman Morceau Symphonique, Rimsky-Korsakov Concerto; etudes: Rochut Melodious Etudes, Voxman Selected Studies. Suggested orchestral excerpts: Berlioz Rokotsky March (Hungarian March), Brahms Symphonies, Tchaikovsky Symphony IV, Wagner Ride of the Valkyries, Ravel Bolero.

Bass trombone: suggested repertoire level: McCarty Sonata; Spillman Concerto; Lieb Concertino. Suggested orchestral excerpts: same as tenor trombone excerpts, with the exception of Bolero; Wagner Das Rheingold, Nielsen Flute Concerto.

Tuba: suggested repertoire level: Lebedev Concerto, Vaughan Williams Tuba Concerto, Greggson Concerto. Suggested orchestral repertoire: same as bass trombone excerpts, plus Wagner Die Meistersinger Overture, and Stravinsky Petrouchka (Dancing Bear); excluding Bolero and Nielsen excerpts.

Symphony session Percussion applicants

Snare drum: Warren Benson Three Dances; Timpani: John Beck Sonata for Timpani; Keyboard mallet instruments: Thomas Pitfield Sonata for Xylophone.

Symphony session Piano applicants

Repertoire at or above the level of the Bach Inventions, Classical sonatinas or sonatas, or Chopin waltzes or mazurkas.

Symphony session Harp applicants

Suggested repertoire levels: Handel Harmonious Blacksmith, Salzedo Suite of Eight Dances, Debussy First Arabesque; [etudes: Salzedo Conditioning Exercises, Grossi etudes, Pozzoli studies]. Suggested orchestral excerpts: Britten Young Person's Guide to the Orchestra, DeFalla Three Cornered Hat, Debussy Afternoon of a Faun, Waltz of the Flowers Cadenza from the Nutcracker Suite.

PREVIOUS SYMPHONY FACULTY

Ricardo Castañeda, Program Director and oboe, Oak Park, IL – Professor of Oboe, Northern Illinois University, DeKalb; principal oboist, Chicago Sinfonietta and Lake Forest Symphony.

Brian Groner, Conductor, Glenwood, IL – Music Director, Fox Valley Symphony, WI, and Harper Symphony Orchestra, IL.

Renée-Paule Gauthier, Concertmaster, Willowbrook, IL – Artistic Director of the Rendez-vous musical de Laterrière, and Principal Second Violin with the Northwest Indiana Symphony and Chicago Chamber Orchestra.

Betty Lewis, violin, Wilmette, IL – freelance violinist, Chicago; violin and viola instructor, Chicago's Francis Parker School.

Marcia Henry Liebenow, violin, Peoria, IL – Concertmaster, Peoria Symphony Orchestra; Professor of Music, Bradley University.

Matthew Mantell, viola, Orland Park, IL – principal violist, Illinois Philharmonic Orchestra and Elgin Symphony; member, Chicago Sinfonietta; adjunct professor, Trinity Christian College, Palos Park, IL.

Emily Lewis Mantell, cello, Orland Park, IL – principal cellist, Illinois Philharmonic Orchestra; member, Chicago Sinfonietta.

Alan Steiner, string bass, Buffalo Grove, IL – member, Lake Forest Symphony and Chicago Sinfonietta.

Shannon Finney, flute/piccolo, Kansas City, MO – associate principal flutist, Kansas City Symphony Orchestra.

Jennifer Gerth, clarinet, Minneapolis, MN – principal clarinetist, Duluth Superior Symphony; faculty member, University of St. Thomas and Augsburg College.

John Gaudette, bassoon, Chicago, IL – freelance musician, Chicago area; performs with the Lyric Opera Orchestra and Chicago Symphony Orchestra.

Laura Fairfield, horn, DeKalb, IL – performs with Chicago Sinfonietta and Illinois Philharmonic; instructor, Northern Illinois University Community School of Arts, DeKalb.

Matthew Lee, trumpet, Elmhurst, IL – performs with Chicago Sinfonietta and Illinois Philharmonic; instructor, DePaul University.

Tom Stark, trombone/low brass, Chicago, IL – performs with the Illinois Philharmonic and Illinois Symphony orchestras; adjunct instructor, Illinois State University, Normal.

Charles Schuchat, tuba, Chicago, IL – Performs with the Elgin Symphony, the Chicago Sinfonietta, Tower Brass and the Joffrey Ballet; professor at Northern Illinois University and head of brass at Roosevelt University, Chicago.

Jodie DeSalvo, piano, Naples, FL – pianist, Naples Philharmonic; performs nationally as soloist and chamber musician.

Robert Everson, percussion, Oak Park, IL – percussion instructor, Concordia University; performs with the Chicago Sinfonietta and the Ravinia Festival Orchestra.

Faye Seeman, harp, Palatine, IL – principal harpist, Chicago Sinfonietta; instructor, Northern Illinois University and Wheaton College..

