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2012 SUMMER STUDY AND

PERFORMANCE OPPORTUNITIES

FOR ADVANCED MUSICIANS (age 14-19)

Program Descriptions and Application Materials

Applications are also available online at our Web site: www.birchcreek.org



SYMPHONY

June 25- July 7, 2012



Percussion & STEEL BAND

July 9 - 21, 2012



JAZZ

July 23 - Aug. 4, 2012

Aug. 6 - Aug. 18, 2012

(two sessions)

About Birch Creek

Birch Creek Music Performance Center on Wisconsin's beautiful Door County peninsula is a young musician's dream. Founded in 1976, Birch Creek is a unique summer music school that provides talented students (typically age 14-19) advanced training as well as the opportunity to perform publicly alongside some of the top music professionals.

Birch Creek offers four two-week resident summer sessions in Symphony, Percussion & Steel Band, and Jazz (two sessions). What makes Birch Creek different from other summer music study programs is a student-faculty ratio of 2-to-1, ensuring that students receive attentive hands-on mentoring from top music educators and performers. Additionally, students have numerous public performance opportunities before appreciative audiences who have come to expect only the best from Birch Creek. During a two-week session, students perform 8 to 10 times publicly in large groups and 3 to 5 times in small ensembles. Please note: Due to the intensive, mentoring-based nature of Birch Creek's programs, campus residence is required.

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 completely different orchestral programs are given over the two-week session.

AREAS OF STUDY

- **Repertoire** Standard orchestral literature is rehearsed and performed. Repertoire for 2012 will include Dvořák Symphony No. 7, Hanson Symphony No. 2, Stravinsky The Firebird Suite, and Copland The Red Pony Suite. Additional 2012 repertoire will be posted on the Birch Creek Web site when confirmed. Suggested playing level is included on page 3 of this packet and is also listed on the Web site.
- **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.

Tentative 2012 Symphony Faculty (subject to change—check www.birchcreek.org for updates)

All faculty members maintain private teaching studios.

Brian Groner, Conductor, Glenwood, Ill. – Music Director, Fox Valley Symphony, Wis. & Harper Symphony Orchestra, Ill.

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

Robert Hanford, Concertmaster, Evanston, Ill. – Concertmaster, Lyric Opera Orchestra; violin faculty, Roosevelt Univ., Chicago.

Sheila Hanford, violin, Evanston, Ill. – freelance musician, Chicago area; performs with the Chicago Philharmonic Orchestra.

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

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

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

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

Alan Steiner, string bass, Buffalo Grove, Ill. – member, Lake Forest Symphony & Chicago Sinfonietta.

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

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

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

Laura Fairfield, horn, DeKalb, Ill. – performs with Chicago Sinfonietta & Illinois Philharmonic; instructor, Northern Ill. Univ. Community School of Arts, DeKalb.

Matthew Lee, trumpet, Elmhurst, Ill. – performs with Chicago Sinfonietta & Illinois Philharmonic; instructor, DePaul Univ.

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

Cynthia Stark, tuba associate faculty, Chicago, Ill. – Professor of Tuba and Euphonium, Elmhurst College; performs with the Elmhurst Symphony Orchestra.

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

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

Faye Seeman, harp, Palatine, Ill. – principal harpist, Chicago Sinfonietta; instructor, Northern Illinois Univ. & Wheaton College.

BIRCH CREEK SUMMER 2012

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 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; typically, 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.



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 6 hours per day in rehearsals, six days a week, so it is recommended that they come in shape and with enough reeds 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 Wind applicants

Flute: at or above the level of the Bach sonatas, Mozart concertos, or Faure 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. Demonstration of orchestral excerpts is also preferred. Examples might include; 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. 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. Suggested etude: one from Salzedo Conditioning Exercises, Grossi etudes or Pozzoli studies.

PERCUSSION & STEEL BAND JULY 9 – 21, 2012

The **Percussion & Steel Band Program** offers a comprehensive summer education experience for the young percussionist/drummer. Through hands-on experience in performance, small-group instruction, and master classes, the Percussion & Steel Band Program provides an excellent working knowledge of all the instruments and styles essential for today's percussionist. Birch Creek provides an environment not found on large lecture-style campuses – our small size and busy concert schedule challenge each student, whatever his or her level, to learn and perform at a pace found on the professional music scene. All students perform in Percussion and Mallet Ensembles, the Birch Creek Steel Bands, World Drumming Ensembles from Brazil, Cuba, and Africa, and theater pieces, à la “Blue Man Group” and “Stomp.”

AREAS OF STUDY

- **Mallet Percussion**—Two- & four-mallet marimba, xylophone, jazz vibes
- **Orchestral Percussion**—Snare drum, timpani, and accessory instruments
- **Drum Set**—Jazz, rock, Latin, and Caribbean styles
- **Steel Band**—Technique, history, and arranging
- **World Percussion**—Afro-Cuban, Brazilian, East Indian, African
- **Music Composing & Notation Software**—The use of software to compose, arrange, notate, and print sheet music



Tentative 2012 Percussion & Steel Band Faculty (subject to change—check www.birchcreek.org for updates)

All faculty members maintain private teaching studios and are performing artists.

Robert Chappell, Program Director, DeKalb, Ill. – Head of Percussion Studies, Northern Illinois University, DeKalb.

G. Allan O'Connor, Steel Band Director, DeKalb, Ill. – Professor Emeritus, Associate Dean, Northern Illinois University, DeKalb.

Liam Teague, steel pan Artist-in-Residence, DeKalb, Ill. – Head of Steelpan Studies, Northern Illinois University, DeKalb.

Leon "Foster" Thomas, steel pan, Miami, Fla. – composer, arranger & drummer.

Tim Rush, steel bands, Elkhorn, Wis. – Co-director, CALYPSO, the Milwaukee Youth Symphony steel band program.

Elizabeth DeLamater, steel bands, orchestral, Kent, Ohio – Doctor of Musical Arts candidate, Arizona State University.

Kevin Connelley, drum set, Skokie, Ill. – owner/instructor, Kevin Connelley Drum Studio; freelance performer, Chicago area.

Jeff Stitely, drum set, Chicago, Ill. – performer and private instructor, Chicago area.

Frank Check, drum set associate faculty, Wheaton, Ill. – Steel Band Director, Waubensee Community College, Ill.

Dan Moore, jazz mallets, Iowa City, Iowa – Professor of Music and Head of Percussion Dept., University of Iowa.

Brad Stirtz, jazz mallets, Naperville, Ill. – jazz faculty member, North Central College, Naperville, Ill.; Director of Music, Peace Lutheran Church.

Orlando Cotto, world percussion, Catonsville, Md. – faculty member, University of Delaware; performing artist.

Dane Richeson, world percussion, Appleton, Wis. – Professor of Music & Director of Percussion Studies, Lawrence Univ. Conservatory of Music, Appleton, Wis.

Ben Wahlund, ensembles, Aurora, Ill. – percussion specialist, Naperville School District & St. Charles North High School; instructor, North Central College.

Vicki Peterson Jenks, ensembles, Wild Rose, Wis. – Percussion Ensemble Director, Wisconsin Youth Symphony Orchestras; clinician.

Kirk Hickman, ensembles, Tinley Park, Ill. – Director of Bands, Lincoln-Way North High School, Frankfort, Ill.

Adam Cowger, ensembles associate faculty, Wheaton, Ill. – Director of Percussion Studies, Joliet Junior College, Ill.

Ben Runkel, ensembles associate faculty, Elkhart, Ind. – percussion specialist, Concord Community Schools, Elkhart, Ind.

The **Jazz Program** offers students a unique learning experience at levels of jazz performance not found in most other jazz programs in America. Our program gives students an effective combination of experiences to help them master the fundamentals of jazz while establishing professional attitudes. This includes top-flight instruction during the day, a chance to play side-by-side with today's top performers and educators in the evening and hear instructors perform in the Birch Creek Jazz Orchestra.

AREAS OF STUDY

- **Instrumental Technique** classes are given by master teachers three times per week and cover the fundamentals of effective playing skills and efficient practice.
- **Jazz Combo** classes cover music theory and improvisation skills from basic to advanced in a performance-based ensemble.
- **Large Ensembles** are directed by outstanding professional educators. Ensembles rehearse daily and perform regularly during the evening concerts.
- **Advanced Student Combo** is made up of advanced students and serves as Birch Creek's ambassador to the community. "The Ambassadors" perform widely throughout Door County and are featured on many campus concerts. Audition required.
- **Seminars & Business Workshops** provide role-playing experiences in different aspects of the music business.

2012 Jazz Faculty & Band Directors will be selected from this roster of world-class educators & performers:

Jeff Campbell, Program Director, bass, Rochester, N.Y. – Chair, Jazz Department, Eastman School of Music; member, Rochester Philharmonic.

David Bixler, alto saxophone, Bowling Green, Ohio – Asst. Prof. of jazz saxophone, Bowling Green; Chico O'Farrill Afro Cuban Jazz Orchestra.

Mike Lee, saxophone, Montclair, N.J. – instructor, Montclair St. Univ. & Jazz House Kids; freelance musician; maintains private studio.

Doug Stone, tenor saxophone, Rochester, N.Y. – instructor, Eastman Community Music School, Rochester, N.Y.; adjunct faculty, SUNY Brockport.

John Wojciechowski, alto saxophone, Chicago, Ill. – jazz instructor, St. Charles North High School, Ill.; member, Chicago Jazz Orchestra.

Lennie Foy, trumpet, Greencastle, Ind. – Professor of Trumpet, DePauw University; member, Smithsonian Jazz Masterworks Orchestra.

Clay Jenkins, trumpet, Rochester, N.Y. – faculty, trumpet, Eastman School of Music; member, Clayton/Hamilton Jazz Orchestra.

Garrett Schmidt, trumpet, Rochester, N.Y. – lead trumpet, Quintopus & the Dave Rivello Ensemble, Rochester, N.Y.

Joey Tartell, trumpet, Bloomington, Ind. – faculty, Indiana University School of Music; member, Smithsonian Jazz Masterworks Orchestra.

Tom Garling, trombone, Chicago, Ill. – instructor, Chicago College of the Performing Arts, Roosevelt Univ., & Northwestern Univ.

Clarence Hines, trombone, Jacksonville, Fla. – Asst. Prof. of Jazz Studies, Univ. of North Florida; active freelance musician & clinician.

Steve Horne, trombone, Glenview, Ill. – freelance trombonist, Chicago area; private instructor.

Audrey Morrison, trombone, Chicago, Ill. – Director of Jazz Studies, Music Institute of Chicago; Ravinia Jazz Mentors; SHE sextet.

Bob Chmel, drum set, Las Vegas, N.V. – touring drummer, Frank Sinatra Jr., Jerry Lewis; Las Vegas freelance musician.

Dennis Mackrel, drum set, Woodstock, N.Y. – Band Leader, Count Basie Orchestra; active performing artist and arranger.

Michael Stryker, piano, Macomb, Ill. – Assistant Professor of Jazz Piano, Western Illinois University School of Music.

Reggie Thomas, piano, East Lansing, Mich. – Professor of Jazz, Michigan State Univ.; Essentially Ellington faculty, Jazz at Lincoln Center.

Larry Brown, guitar, DeKalb, Ill. – freelance jazz musician, Chicago area.

Michael Collins-Dowden, guitar & bass trombone, Chicago, Ill. – Band Director, Pleasant Ridge Middle School; freelance musician.

Rick Haydon, guitar, Edwardsville, Ill. – Prof. of Music, S. Ill. Univ.-Edwardsville; faculty, Jazz at Lincoln Center Band Director Academy.

Student Band Directors

Phil Crews, Chicago, Ill. – Band Director, Rich Central High School, Olympia Fields, Ill.; freelance musician in the Chicago area.

Mark Dahl, Chicago, Ill. – Band Director & asst. Division Chair, Lyons Township High School, LaGrange; active performer & clinician.

Nic Meyer, Winnetka, Ill. – Director of Jazz Ensembles, New Trier High School, Winnetka, Ill.

Marty Robinson, Oshkosh, Wis. – Assoc. Professor of Trumpet & Jazz, University of Wisconsin-Oshkosh; composer/arranger.

Jim Stombres, St. Charles, Ill. – Band Director, St. Charles North High School; active clinician.

Steve Sveum, Sun Prairie, Wis. – Band Director, Sun Prairie High School; freelance performer & clinician.

Jim Warrick, Winnetka, Ill. – past director, jazz studies, New Trier H.S.; inductee, DownBeat Magazine "Jazz Educator Hall of Fame."

Gil Wukitsch, St. Charles, Ill. – instructor, band, jazz band & advanced placement theory, St. Charles East High School.

FEES

The actual cost per student for their two-week program at Birch Creek is \$4,150. As you can see below, the fee charged to students is well under half of the actual cost. This is thanks to the many supporters of Birch Creek whose donations help keep student fees as low as possible.

GENERAL FEES FOR EACH 2-WEEK SESSION:

Nonrefundable processing fee (per session) (due with application)	\$50
Tuition	\$600
Room & board	\$1,270
Activity fee	\$50
Limited health and accident insurance	\$25
TOTAL.....	\$1,995*

*Not included in this total: A refundable security deposit of \$20 will be added upon acceptance.

Private lessons are available during all sessions at an additional cost.

A deposit of \$600 is due within 30 days of acceptance. The balance is due 30 days before the start of your session.

POLICIES

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 \$50 processing fee will be refunded. Any cancellation made less 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: Eligibility for enrollment and financial assistance is based solely on the applicant's personal qualifications without regard to race, color, religion or national origin.

FINANCIAL AID IS AVAILABLE. Contact our Registrar for more information and an application, or obtain an application from our Web site (www.birchcreek.org). Student application requirements must be met before his or her financial aid application is considered.

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

UNACCEPTABLE BEHAVIOR: Birch Creek reserves the right to refuse registrations from participants who have a history of disruptive behavior or to dismiss without refund any student who disrupts our learning environment.



PLEASE NOTE : Applicants are responsible for verifying that their RECOMMENDATION FORMS have been mailed directly to Birch Creek. APPLICATIONS WILL NOT BE PROCESSED UNTIL ALL MATERIALS HAVE BEEN RECEIVED.


TIPS FOR CREATING YOUR AUDITION RECORDING

The purpose of the audition recording is to evaluate applicants' musical and technical skills and Jazz applicants' improvisational skills.

1. **SELECT YOUR MUSIC:** Select the music according to the repertoire requirements 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. **SELECT YOUR RECORDING MEDIA:** **Check each program session** (pages 7 & 8, under "Admission Procedures") for acceptable media. Often, your private teacher or school music teacher will have equipment that can help you produce a good quality audition recording. **WE CANNOT ACCEPT MINI DISCS.**
3. **RECORD YOUR AUDITION:** **Listen to your recording.** Keep the recording process simple. If you are not satisfied, you might record on two or three different days, listen to all the recordings and submit the best one.
4. **SUBMIT YOUR AUDITION RECORDING.** See session specifics on pages 7 & 8 for submission options available to you.

REVIEW BEGINS	<p>ADMISSION PROCEDURE</p> <p>APPLICATION REVIEW BEGINS:</p> <ul style="list-style-type: none"> • SYMPHONY REVIEW START DATE – February 15, 2012 • PERCUSSION / STEEL BAND REVIEW START DATE – February 15, 2012 • JAZZ REVIEW START DATE (both sessions) – March 1, 2012 <p>Applications are welcome and accepted after these dates, and will be reviewed until positions are filled.</p> <p>Many instrument positions fill quickly, so we recommend that you register as early as possible. If an instrument position is filled, you will be placed on a waiting list – cancellations do occur.</p>
ALL APPLICANTS	<p>1. Complete the ADMISSION APPLICATION. If applying for Financial Aid, applications are available from Birch Creek or at www.birchcreek.org.</p> <p>2. APPLICANT RECOMMENDATION FORMS. Have two teachers familiar with your musical background and abilities complete the APPLICANT RECOMMENDATION FORMS included in this packet. Teachers should mail or fax them directly back to Birch Creek.</p> <p><u>SYMPHONY SESSION</u>-All NEW APPLICANTS must have teachers submit these forms. (Returning students are exempt.)</p> <p><u>PERCUSSION SESSION</u>-All NEW APPLICANTS must have teachers submit these forms. (Returning students are exempt.)</p> <p><u>JAZZ SESSIONS</u>-All NEW and RETURNING APPLICANTS must have teachers submit these forms.</p> <p>3. AUDITION RECORDING. See Audition Recording info on page 6, and specific requirements for your session below.</p> <p>4. ENCLOSE \$50 NON-REFUNDABLE PROCESSING FEE for each session you are applying for.</p> <p>5. MAIL the APPLICATION(S), AUDITION RECORDING (if required) and \$50 PROCESSING FEE TO:</p> <p style="text-align: center;">Birch Creek Registrar, P.O. Box 230, Egg Harbor, WI 54209-0230</p>
SYMPHONY	<p>All Symphony session applicants (new and returning) must submit by mail an AUDIO AUDITION RECORDING on CD, with the exception of Birch Creek award winners from 2011 and students able to schedule a live audition with the appropriate Birch Creek faculty member. Recording with an accompanist is preferred, but not required. Submit recorded auditions only by mail.</p> <p>The audition recording must include:</p> <ul style="list-style-type: none"> • 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. Please see "Suggested Symphony Repertoire Levels" on page 3.
PERCUSSION & STEEL BAND	<p>Percussion & Steel Band session applicants (new and returning) are required to submit a VIDEO AUDITION RECORDING (with the exception of Birch Creek award winners from 2011). Preferred method of submitting a video audition is DIGITAL FILE UPLOAD to the Web. See <i>Audition Recording</i> on page 8 for information. (Also acceptable: DVD.) Your audition recording must include:</p> <p><u>Keyboard (two-mallet) percussion</u></p> <ul style="list-style-type: none"> • one two-mallet solo or etude at or above the level of the etudes found in the Morris Goldenberg "Modern School for Xylophone" method (pages 62-93). <p><u>Snare drum</u></p> <ul style="list-style-type: none"> • one concert snare drum etude or solo at or above the level of "Portraits in Rhythm" etudes 1 - 6 by Anthony Cirone. <p><u>Optional for placement in advanced classes and ensembles</u></p> <ul style="list-style-type: none"> • one 4-mallet keyboard percussion solo at or above the level of "Yellow After the Rain" by Mitchell Peters or "Raindance" by Alice Gomez. • demonstration of skills on another percussion instrument, i.e., drum set styles (swing, rock styles with 4-measure solo trades), steelpan, hand drums (djembe, congas). <p><i>There will be a mallet and snare drum sight reading audition the first day of the session for final placement in class and ensemble groups.</i></p>

JAZZ	<p>Jazz Session applicants: Only saxophone and drum applicants must submit an audition unless you are applying for financial aid. All Saxophone applicants (new and returning) must submit an AUDIO AUDITION RECORDING. (BC 2011 Award Winners are exempt.) If possible, record with a live rhythm section (although using a ‘play-along’ rhythm section is perfectly acceptable). Acceptable methods for submitting your audio audition recording are DIGITAL FILE UPLOAD, or CD. Auditions should be no more than 9 minutes total, containing 3 tunes in contrasting styles representing the categories below. Please limit the length of each piece to 3 minutes.</p> <ul style="list-style-type: none"> • a STANDARD such as Autumn Leaves, All The Things You Are, What Is This Thing Called Love, etc. • a BALLAD such as Body and Soul, I Can’t Get Started, Autumn in New York, etc. • a JAZZ STANDARD such as Donna Lee, Ceora, Blue Bossa, Mr. P.C., etc. • DOUBLING SKILLS. Saxophonists who double on clarinet or flute may include a short excerpt demonstrating their skills on either or both instruments. (Major/minor scales, a short etude, or a prepared piece will suffice.) While doubling is an important skill, the main focus of the audition tape is to evaluate your skills as a SAXOPHONIST. Doubling is NOT a prerequisite for acceptance. Those who do not double are still encouraged to apply. <p>All Jazz Drum applicants (new and returning) must submit a VIDEO AUDITION. DIGITAL FILE UPLOAD or DVD are acceptable. (Birch Creek 2011 Award Winners are exempt.) 10 minutes total, containing 4 tunes in the following styles: MEDIUM SWING, BALLAD (with brushes), UP-TEMPO STRAIGHT AHEAD SWING, and LATIN GROOVE.</p>
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SUBMIT YOUR AUDITION RECORDING	<p>Options for submitting your audition recording:</p> <p>UPLOAD OPTION (for Percussion & Steel Band and Jazz applicants only)</p> <p>You must first apply. Mail your Application for Admission and \$50 Processing Fee to Birch Creek Registrar. You will receive an email within one week of receipt of your application with detailed instructions on how to upload your audition recording(s).</p> <p>POSTAL MAIL OPTION</p> <p>Clearly label the recording and its case:</p> <p style="padding-left: 40px;">2012 BC Audition Session (for which you are applying) Your Name, Instrument and Contents</p> <p>Keep a copy for yourself, as sometimes items are lost or damaged in the mail. Mail your Audition Recording, Application for Admission and \$50 processing fee to:</p> <p style="text-align: center;">Birch Creek Registrar / P.O. Box 230 / Egg Harbor, WI 54209-0230</p> 
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CHECKLIST FOR APPLICANTS

To ensure a completed application packet, please make sure the following items are included:

- 1. **ADMISSION APPLICATION** (One application for each session for which you apply)
- 2. **APPLICANT RECOMMENDATION FORMS**
 - I have given forms to my instructor to return directly to Birch Creek.
 - I am a returning Symphony session or Percussion & Steel Band session student and am therefore exempt.
- 3. **AUDITION RECORDING**
 - I have enclosed my recording or indicated on the Application for Admission that I wish to upload it.
 - I am exempt from the requirement according to the instructions for my session and instrument.
- 4. **\$50 NON-REFUNDABLE PROCESSING FEE** for each session.
- 5. **MAIL** your APPLICATION(S), AUDITION RECORDING (if required) and \$50 PROCESSING FEE TO:

Birch Creek Registrar, P.O. Box 230, Egg Harbor, WI 54209-0230



Summer 2012 Admission Application

Please Type or Print clearly

Today's date _____

Session(s) applying for: **Symphony** June 25 - July 7, 2012 **Jazz I** July 23 - Aug. 4, 2012
 Percussion & Steel Band July 9 - 21, 2012 **Jazz II** Aug. 6 - 18, 2012

Prior attendance at Birch Creek? No Yes If yes, what year(s)? _____

Jazz Applicants: IF YES, were you in the Lab Band OR Studio Band? Which combo? _____

How did you hear about us? Internet Magazine ad Private teacher School music teacher
 Friend/relative Birch Creek student Other _____

Applicant

Name _____ Date of Birth ___/___/___ Female Male
Address _____ Home Phone (_____) _____
City/State/Zip _____ Email _____

Mother/Legal Guardian

Name _____ Check if financial statements should be sent here
Address (if different from applicant) _____ Phone (if different from applicant) (_____) _____
City/State/Zip _____ Email _____

Father/Legal Guardian

Name _____ Check if financial statements should be sent here
Address (if different from applicant) _____ Phone (if different from applicant) (_____) _____
City/State/Zip _____ Email _____

We prefer to receive notices by: EMAIL father mother MAIL father mother PHONE father mother

Instrument applying for _____ Secondary Instrument _____

I intend to submit my audition recording (if required) by the following means:

- Upload digital audition files (Birch Creek will send you an email with instructions)
- Mail audition recording (enclosed)
- I have already arranged a live audition with _____ Date _____

Name of High School _____ Teacher Phone (_____) _____

High School Music Teacher _____ Email _____

High School Address _____ City/State/Zip _____

Private Instructor _____ Phone (_____) _____ Email _____

Home Address _____ City/State/Zip _____

Do you belong to a youth orchestra or other performing organization outside of school? If yes, please provide

Name of organization _____

Director/Conductor _____ Email _____

Address _____ City/State/Zip _____

(Continued on back)



SUMMER 2012 APPLICANT RECOMMENDATION

Please Type or Print clearly

These forms are required for **all new applicants** and **returning Jazz applicants**.
Returning Symphony and **returning Percussion** applicants do not need to complete and return these forms.

APPLICANT: Please complete only this top section of the form.

Today's date _____

Applicant name _____

Date of birth ____/____/____

Home phone (____) _____

Session applying for _____

Primary Instrument _____

Name of School _____

Year in School _____

Give this form to a music teacher who is familiar with your musical background and abilities.

MUSIC EDUCATOR: Please complete the remainder of this form and return it directly to Birch Creek as soon as possible. *([qwt 'iwwf gpv]u application will **not** be considered until this form has been received).*

Name _____ Position _____

School/Employer _____

Mailing address _____

Daytime phone (____) _____ Email _____

Relationship to the Applicant _____

How long have you known the Applicant _____

1. Please rank the applicant's musical abilities according to age/year in school

	Above Average		Average		Below Average
Overall musical talent.....	5	4	3	2	1
Tone quality	5	4	3	2	1
Rhythm	5	4	3	2	1
Intonation.....	5	4	3	2	1
Technique.....	5	4	3	2	1
Dynamic control	5	4	3	2	1
Style/interpretation	5	4	3	2	1
Music reading skill	5	4	3	2	1
Improvisational skill (Jazz applicants)	5	4	3	2	1
Musical Work Habits	5	4	3	2	1

2. Please rank the applicant's character

	High		Medium		Low
Positive attitude	5	4	3	2	1
Respects teachers.....	5	4	3	2	1
Respects peers	5	4	3	2	1
Respects property of others	5	4	3	2	1
Works well with others	5	4	3	2	1
Curious, seeks out knowledge	5	4	3	2	1
Accepts constructive criticism.....	5	4	3	2	1
Responsible/mature	5	4	3	2	1
Leadership skills.....	5	4	3	2	1

3. Optional: Use the other side of this form or a separate sheet for additional comments

Signature _____

Date _____

Thank you for taking the time to complete this evaluation. We appreciate your support of our programs.

**MAIL TO: Birch Creek Registrar
P.O. Box 230
Egg Harbor, WI 54209-0230**

**FAX TO: Birch Creek Registrar
920-868-1643**



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