



Residential Summer Music Academy in Door County, Wisconsin 2024 Application Instructions - Symphony

Application materials are available online at: BirchCreek.org/Academy

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BIRCHCREEK.ORG

SYMPHONY

June 30 - July 13



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Program Director: **Ricardo Castañeda**
Chicago Sinfonietta | Illinois Philharmonic Orchestra | Northeastern Illinois University | University of Illinois at Chicago

The **Symphony Session** 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. Seven public performances of five different orchestral programs are given over the two-week session.



Areas of Study

- **Repertoire** – Standard orchestral repertoire is rehearsed and performed during the two-week session. Past repertoire includes Gustav Mahler’s Symphony No. 1 in D Major “The Titan,” Maurice Ravel’s La Valse and Modest Mussorgsky’s Pictures at an Exhibition. 2024 repertoire will be posted on the Birch Creek website when confirmed. Please review application instructions for suggested audition repertoire levels.
- **Orchestra Rehearsals** – Two to four hours daily depending on performance schedule and repertoire.
- **Sectionals** – One hour of rehearsal by section every day. Students work with experienced faculty preparing the repertoire for general rehearsals.
- **Chamber Ensembles** – One hour every day. Students read and rehearse chamber music under the guidance of a coach. The product of these chamber music rehearsals is performed during Prelude Concert (before the Orchestra Concert) and during intermission.
- **Techniques** – One hour every day. Classes of like instruments meet once a day for instruction on instrument specific technical and musical aspects.
- **Seminars** – Two or three seminars, on topics pertinent to the music profession, are presented to the students every summer. Past topics included preparing for auditions, careers in music and avoiding injuries.

ADMISSION PROCEDURE

Completed applications will be reviewed for acceptance on a rolling basis beginning on FEBRUARY 1. Applications will continue to be reviewed throughout the spring and early summer. Scholarships will be assigned on a first-come, first-served basis. Apply early as many sections fill quickly. If a section is filled, you will be placed on a waiting list as cancellations do occur.

ADMISSION APPLICATION — Go to BirchCreek.org/Academy

1. SUBMIT YOUR **ONLINE ADMISSION APPLICATION WITH \$100 DEPOSIT** (Refunded if not accepted to the program.)
2. SUBMIT YOUR **AUDITION RECORDINGS** (within the Admission Application OR email YouTube links to Registrar@BirchCreek.org). Be sure to include your name, session and instrument.
 - Two (2) contrasting solos or etudes and two (2) scales, one major and one minor scale with multiple octaves, if applicable. Please refer to page 3 for suggested repertoire levels.

You may also schedule a live audition with one of our Symphony faculty members in place of submitting an audition recording. A live audition may be performed via Zoom, FaceTime or any other online platform.



SCHOLARSHIP APPLICATION — Go to BirchCreek.org/Academy

1. SUBMIT YOUR **SCHOLARSHIP APPLICATION FORM**
2. **AUDITION RECORDING**
The audition you submitted for the Admission Application will be used for the scholarship audition requirement.

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 \$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.

NON-DISCRIMINATION 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 orchestra and chamber music assignments.

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 2024 | 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

In the intensive and nurturing environment of Birch Creek, students will continue to develop excellent practice habits and rehearsal skills. They are seated next to faculty in orchestra rehearsals and concerts and must be able to perform at a high technical level. For this reason, auditions are required for acceptance into the Symphony program. Students are also placed in chamber ensembles with fellow students and will play an average of six hours per day, six days a week, in orchestral and chamber rehearsals and performances. They should come to Birch Creek musically prepared and with enough supplies (reeds, strings, etc.) for the two weeks. Because Birch Creek limits the number of applicants accepted for each position, each student receives a great deal of individual attention. * Additional chamber music, theory and solo work will be offered, depending on the orchestral repertoire's requirements for these instruments.

Symphony Session String Applicants

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

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

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

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



Symphony Session Wind Applicants

Flute: at the level of Fauré Fantasie or Telemann Sonatas.

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

Clarinet: at the level of Mozart Concerto, Stamitz Concerti, Weber, and Brahms.

Bassoon: at 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 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 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: Guilment 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, Suite for Tuba-Don Hadad, Sonata in F-B. Marcello, or Dance Mvts from Cello Suites-JS Bach. 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 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.

2024 SYMPHONY FACULTY — subject to change

Ricardo Castañeda, Program Director, Oak Park, IL – Adjunct Professor of Oboe, Northeastern Illinois University and University of Illinois at Chicago; principal oboist, Chicago Sinfonietta, English Hornist; Illinois Philharmonic Orchestra.

Taka Matsunaga, Conductor, Elmhurst, IL – Director of Orchestras and Assistant Professor of Music, Elmhurst University; Founder and Music Director, Midwest Philharmonic Orchestra.

Alan Snow, Concertmaster, Omaha, NE – 2nd Associate Concertmaster of the Omaha Symphony.

Marcia Henry Liebenow, Principal Second, violin, Peoria, IL – Concertmaster, Peoria Symphony Orchestra; Professor of Violin, Viola and Chamber Music, Bradley University.

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

EmmaLee Holmes-Hicks, violin, Providence, RI – faculty member at the University of Massachusetts-Dartmouth; Principal Second Violin with the New Bedford Symphony.

Amanda Grimm, viola, Chicago, IL – principal violist, Elgin Symphony and Orchestra Iowa; assistant principal violist, Illinois Philharmonic.

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

Jeremy Attanaseo, string bass, Elgin, IL – assistant principal bass, Elgin Symphony Orchestra; member, Chicago Symphony Orchestra, Lyric Opera of Chicago, and the Chicago Philharmonic Orchestra.

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

Katherine Kohler, clarinet, Nashville, TN – assistant principal clarinet, Nashville Symphony

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

Jim Westhoff, bassoon, Ann Arbor, MI – teaches bassoon at Concordia University; performs with Jackson Symphony Orchestra and the Adrian Symphony Orchestra.

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

Dan O'Connell, french horn, Chicago, IL – horn instructor at North Central College and the Merit School of Music.

Tom Stark, trombone/low brass, Schaumburg, IL – performs with the Illinois Philharmonic and New Philharmonic orchestras; adjunct instructor at Concordia University, Elmhurst College, Wheaton College and Harper College.

Charles Schuchat, tuba, Chicago, IL – performs with the Elgin Symphony, Chicago Sinfonietta, Tower Brass and Joffrey Ballet; faculty member and head of brass at the Chicago College of Performing Arts of Roosevelt University.

Faye Seeman, harp, Palatine, IL – principal harpist, Chicago Sinfonietta and Joffrey Ballet; adjunct professor at Northern Illinois University, Wheaton College, Northeastern Illinois University and College of DuPage.

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

Robert Everson, percussion, Oak Park, IL – percussion instructor, Concordia University; performs with the Chicago Sinfonietta, Chicago Philharmonic, Elgin Symphony, Lake Forest Symphony and Ravinia Festival Orchestras.

Piero Guimaraes, percussion, Providence, RI – faculty member, Rhode Island Philharmonic School of Music

