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Residential Summer Music Academy in Door County, Wisconsin

2019 Application Instructions - Symphony

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

SYMPHONY June 30 - July 13



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

Areas of Study

- **Repertoire** – Standard orchestral literature is rehearsed and performed. 2019 Repertoire will be updated as it becomes available. Repertoire for 2018 included Vivaldi, Copland, Holst, Smetana, Berlioz and Tchaikovsky. Additional repertoire will be posted on the Birch Creek website when confirmed. Suggested playing level is included on page 3 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.
- **Daily Techniques**– 2 hours daily. Technique and seminars on topics pertinent to the music profession round out the weekly schedule.

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 instrument positions fill quickly. If an instrument position is filled, you will be placed on a waiting list as cancellations do occur.

ADMISSION APPLICATION

1. SUBMIT YOUR **ONLINE ADMISSION APPLICATION** WITH **\$100 DEPOSIT** (refunded if not accepted to the program)
2. SUBMIT YOUR **AUDITION RECORDING**
 - Two (2) contrasting solos or etudes and two (2) scales, one major and one minor.
 - Email YouTube link(s) or wave files to registrar@birchcreek.org.
 - Be sure to include your name and the Session name (Symphony).

You can also schedule a live audition with one of our Symphony faculty members in place of submitting an Audition Recording.

SCHOLARSHIP APPLICATION

1. SUBMIT YOUR **SCHOLARSHIP APPLICATION FORM**
2. **AUDITION RECORDING**
 - Your audition that you submitted for the Admission Application will be used.



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.

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.

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 2019 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 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.

2019 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, Downers Grove, IL – violin instructor at North Park University; performs with Chicago Lyric Opera, Chicago Philharmonic Orchestra, Joffrey Ballet; hosts podcast, Mind Over Finger.

Marcia Henry Liebenow, Principal Second, violin, Peoria, IL – Concertmaster, Peoria Symphony Orchestra; Professor of 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.

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.

Trevor O'Riordan, clarinet, Naperville, IL – principal clarinet, Illinois Philharmonic Orchestra; adjunct faculty at the Wheaton Conservatory

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 – performs with Chicago Sinfonietta and Illinois Philharmonic; instructor, DePaul University.

Kevin Wood, trumpet, Kenosha, WI – trumpet professor at Carthage 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 Illinois Symphony orchestras; adjunct instructor at Concordia University, Elmhurst College and Harper College.

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

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 Orchestra and Ravinia Festival Orchestra.

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

