



Midwest

Motifs

February, 2006

Volume 17

Number 1

A Publication of the Midwest Clinic

A DEFINING ACCOMPLISHMENT— 60 Years and Eagerly Looking to the Future

With fondness and joy I recall the 25th wedding anniversary that my wife, Molly, and I celebrated with family and friends. We laughed a lot and marveled at how quickly those 25 years had passed. Last December, just after the Midwest Clinic, we celebrated our 42nd year together and looked forward to that very special “Golden” milestone that is still ahead of us. After all, a 50th anniversary celebration becomes a time for special moments, events, and memories relishing past accomplishments, just as it was for the Midwest Clinic’s 50th year with special concerts, clinics, guests and the much-anticipated publishing of *“The First 50 Years”* by Victor and Marilea Zajec. Recently I was looking through this fantastic book and was once again struck by the wealth of our history and the incredible changes, growth and impact this organization has had on our profession.

Every one of the last 59 conferences has included individuals who attended the first Midwest Clinic, a band reading session, in 1946. Richard Brittain is one of these individuals. A Midwest Clinic board member since 1974, he has informed us he will retire from the board following this year’s conference, after having served in so many capacities, so faithfully for six decades. The Midwest Clinic has valued and appreciated his years of service and practical leadership.

This special edition of the *Motifs* focuses on the types of truly outstanding experiences you can have at the Midwest Clinic. Included on page 19 is a preview of some of the acclaimed guests who will be appearing at our 60th Anniversary Celebration this December. If you have ever considered coming to Chicago, or are a regular attendee, this conference will be a defining moment as we celebrate our heritage and exhibit our commitment to the future of the Midwest Clinic and instrumental music education. While we have experienced amazing changes and growth, thanks to your loyal support our efforts will only intensify in order to provide the most valuable, creative, and educationally sound environment possible. We will strive to provide the highest professional standards in promoting our mission. Please join us as we celebrate the accomplishments of the past 60 years. The following quotation certainly relays our view of the past and the future of the Midwest Clinic.

“Celebrate what you’ve accomplished but raise the bar a little higher each time you succeed.”
— Mia Hamm

As the Midwest Clinic looks forward to our 75th and even 100th anniversaries, we desire to keep raising the bar a little higher. We sincerely admire and respect all of you in our profession and thank you for making the Midwest Clinic the amazing event it is each and every year. Please join us in Chicago and help us celebrate this milestone achievement, our 60th anniversary.

Safe travels, good health and a pleasant spring to all of you.

Ray E. Cramer
President

Testimonials Wanted: Grade 1, 2, and 3 Music and the Midwest Clinic

The Midwest Clinic has always placed a high value on the performance of grade 1, 2, and 3 music. We would like to know what the opportunity to hear this music at the Midwest Clinic has meant to you in your career as a teacher. Please take a moment to let us know. Send your response to Grade123@midwestclinic.org and be sure to include your name, school name, and city and state. Submissions may be printed in whole or in part in an upcoming issue of the Midwest *Motifs* or on the Midwest Clinic website.



The Midwest Clinic and Community Bands

For community band conductors and instrumentalists, the Midwest Clinic is a veritable gold mine—a place to be inspired by thrilling performances, to learn about being a better musician and a more effective influence within a community. A Midwest audience is unique in the way it bonds with the performers, consequently establishing an artistic “electricity” that might not be definable but is palpable in its presence.

Performers reach a high point that stands above their other achievements, and audience members are inspired to reach higher goals upon returning home. Clinic sessions bring practical information to improve instrumental technique, conducting, organization management, community leadership, to open vistas on repertoire, and myriad other elements for all musicians, including those in community bands.

Concerts by the world’s finest, the Washington, D.C.-based professional bands of the United States military services, thrill us and provide ever-new insights into what we seek in the art of music. In performances by high school orchestras, concert and jazz bands, the effects of music are heightened by emotional fervor that is unique to adolescents. Middle school and junior high school students demonstrate that young people have unlimited potential, and when a teacher with unbound

expectation and ability is in a community that supplies interest and support, student achievements have no limits. Community band performances reassure us that expressive performance by non-professionals can continue throughout

life, that maturity brings continual growth in musical understanding and sensitivity, that performance enriches each life in very special ways, and that performance can be an important element of lifelong health. Community bands appearing in recent years have come from diverse places such as



Allen Beck, President of the Association of Concert Bands with David McCormick, clinician, “More Helpful Hints for Community Bands: Conduct, Don’t Talk,” December 16, 2005.

Birmingham, England; Los Angeles, California; Atlanta, Georgia; Hamamatsu, Japan; and Wilmette, Illinois. The Association of Concert Bands board of directors has met annually at the Midwest. Clinics have included a presentation on the details of organizing a community band, a panel giving helpful hints on a variety of community band topics, and a session offering advice on issues that are faced specifically by community band conductors.

Attendees come away from the Midwest Clinic with extra awareness of close relationships between music in schools, colleges, professional concert halls, and the town band shell. All attendees are inspired to make the joys and human values of music a more central part of life in every community. ■

David C. McCormick
Secretary

Midwest Clinic FAQ's – Conference Edition

What are some of the most frequently asked questions at the annual conference? Read on. Here, we share the answers.

1. What are the numbers?

By a wide margin, the most common question I get during the conference is for the latest registration figures. It used to surprise me that so many people take an interest in this, but I have since realized that it reflects the investment we all share not only in the success of the Midwest Clinic but also in the camaraderie and energy that are formed when this many music professionals and students come together. So what were the numbers? It pleases me to say that our attendance for 2005 set a new record: 15,153. Thank you and congratulations to each one of you for making this the biggest Midwest Clinic ever.

2. How come you're smiling?

Not only is the conference enjoyable from an administrator's perspective, but in many respects it can be an easier week for the Midwest Clinic office staff than the preceding two months. This owes as much to the expertise of our conference staff and the cooperation of our attendees as to the painstaking nature of our preparations to ensure that everything runs smoothly. The Midwest Clinic is the culmination of an entire year's work. Watching the week pass in a blur can be a bittersweet experience, but the feeling of seeing everything coming together, old friends greeting one another in the lobby, teachers revitalizing their dedication to music education, and appreciative audiences applauding triumphant student performers, that feeling can keep me smiling the entire year.

3. Do you think the late conference dates (December 19-23) will hurt your attendance in 2006?

The late date pattern did not hurt attendance in 1995 or 2000, the last two years that the conference was held over these dates. When we surveyed attendees in 2004 about their preferred dates for 2006, December 19-23 received twice as many votes as the earlier week. We have even heard from many teachers that they can only attend during these dates, since their school activities have concluded by then. We regret any complications that the late dates may cause, but with a truly unforgettable program planned for the 60th Anniversary, we promise you that any extra effort you put into attending will be more than worth it!

4. When is the Midwest Clinic going to move into a larger facility?

See #5.

5. How could anyone even think about moving the conference out of the Hilton?

For each person who encourages us to find a larger facility, we hear from two or three more who inform us that if we move from the Hilton, they would consider no longer attending the Midwest Clinic. We analyze this situation each and every year, looking for new opportunities and alternatives while keeping mindful of the balances that must be struck among convenience and spaciousness, tradition and innovation, affordability and expansion. We are pleased that the Palmer House and Merle Reskin Theatre have recently made it possible to offer new programs without taking anything away from the rest of the conference, and we are currently developing additional programs that follow these examples.



6. So, do you get some time off after the conference?

You'd better believe it, and there are days in November when the promise of time off is the only thing that keeps us going. But an interesting thing happens during the conference. Teachers often speak of recharging their batteries at the Midwest Clinic. The same is true for the conference organizers. We may begin the week feeling fatigued and dreaming of spur-of-the-moment tropical getaways, but we come alive with each new opportunity we see, each new suggestion we receive, and each new idea that is inspired. In countless ways, each conference moves us to make the next one better, providing all the incentive we need to reopen the office in January with the feeling that the best is yet to come. With the 60th Anniversary celebration ahead of us in December, that feeling is stronger than ever.

*Kelly S. Jocius
Executive Administrator*

Where There's a Will, There's a Way: Planning for the Midwest Clinic, Post-Katrina

On August 27, 2005, I evacuated my house and headed for Batesville, Mississippi with my family, my dog, enough clothes for a few days, every photograph my wife could fit in the car, and a few scores to study. I thought we would be home in a few days, just like the previous evacuations. My only concern was that school might be cancelled for a day or two affecting my rehearsal schedule for our performance. Well, after Hurricane Katrina hit, that day or two turned into five weeks.

After being away for a week, I went home to check on my house. Three feet of water in the house meant that my home computer was fried, along with all of my Midwest Clinic contact information, soloists' biographies and photos, and any planning I had completed thus far. My program selection was almost complete. I visited local high schools around Batesville and Memphis, Tennessee, to finalize my music selections. I informed the Midwest Clinic office that I would continue as if we were still planning to perform. At this point, I had not had any contact with any students. After about ten days, and a few e-mails, I received a text message from a band parent who was still in Mandeville. After receiving a text messaging lesson from my thirteen year old daughter, this and an occasional e-mail became the only means of communication I had with my band. I learned that my students were scattered all over the nation.

We bought a laptop computer to continue Midwest planning and headed for Florida. We had a tentative start date for school, and it seemed that most of my band students would be returning to Mandeville. I spent most of my time

contacting soloists and guest conductors, gathering information about the program pieces and finalizing our program. While we were in Florida, we saw a Katrina Benefit Concert with Harry Connick, Jr. on television. They performed *Do You Know What it Means to Miss New Orleans?* This inspired the idea to perform that piece at Midwest. John Mahoney, Director of Jazz Studies at Loyola University, New Orleans, arranged it for us.

On October 3rd, we started back to school. The students were anxious to get back to work. Our biggest obstacle was that the school board stopped all fundraisers, and we were not allowed to ask for money from the community or from the students. Also, all field trips were cancelled. My principal, Mr. Bruce Bundy, handled the red tape to get our trip approved. Financially, LMEA District VII Band Directors Association started the ball rolling by collecting money in their district and sending our first donation. Then, the Band Boosters got to work, and the donations started coming in. After receiving one anonymous donation for \$10,000, I knew we were on our way. The Boosters handled the details of the trip, while I concentrated on the music and salvaging the end of marching season. Kelly Jocius and Darcy Nendza were very patient and understanding as we just barely met deadlines, and Tony García, our liaison on the Board of Directors, provided a wealth of knowledge and problem solving expertise ranging from programming ideas to copyright information.

Next was the task of creating our own program. Sharon McNamara-Horne, talented Music Teacher, was willing to take on this task, along with other aspects of the performance.

The actual Midwest Clinic performance experience was incredible. Our soloists, Dr. Lou Fischer, Marcus Printup, and Mark Mullins, were great with the students. They spent time with them, talked and joked with them, commended them on their musicianship, and inspired them. Many of these students plan to pursue music as a career, but even if they do not, they will have fond memories of performing with these musicians forever.

The motto of Mandeville High School is "Where there's a will, there's a way." Never has that seemed more fitting. This performance meant so much to our school and community. We worked toward a common goal that seemed unattainable just weeks earlier. The students were able to concentrate on this performance of a lifetime instead of dwelling on items lost, houses lost, living with two or more families in one house, and the destruction throughout our community. All of that aside, this was an incredible experience, one we will all treasure for the rest of our lives. ■



Paul Frechou is Director of Bands at Mandeville High School, Mandeville, Louisiana.

Thoughts and Impressions from the Newest Board Member

“What in the World Am I Doing Here?”

On a timeline of less than six years, my experiences have included my first attendance at the Midwest Clinic, presentation of a concert and a rehearsal lab at the Midwest Clinic, and my acceptance of an invitation to serve on the Midwest Clinic Board of Directors. It all seems like an amazing and exciting dream.

As a young band director, my impression of the Midwest Clinic was one of awe and inaccessibility. Even though some of my friends in Florida had told me over and over again that attendance at the Midwest Clinic could be a life-changing experience, it was not until adjudicators and colleagues were suggesting that my band should apply to perform that I decided to make plans to attend and “see for myself.” At that, my first Midwest Clinic, I wandered, wide-eyed, around the Chicago Hilton, taking advantage of the concerts, exhibits, and clinic offerings. I purchased Victor Zajec’s book, *The First Fifty Years: A History of the Mid-West Band and Orchestra Clinic*. After experiencing the Midwest Clinic for the first time, and subsequently looking through that wonderful historical document, I realized what I had been missing and vowed never again to deprive myself of the opportunity.

My band was selected to present a concert at the Midwest Clinic the very next year. My colleagues who had previously presented concerts at the Midwest Clinic cautioned me about the meticulous nature of the performance literature selection process. So began my first experience “inside the Midwest Clinic.” The structure and organization of the performance process, starting with the band’s acceptance and finishing with the concert itself, was truly amazing. The guidelines and the procedures were clear

and well thought out. The “Director’s Memos” and other communications from Kelly Jocius and Darcy Nendza were clear and congenial. Through the experience, my respect for the philosophy and procedures of the Midwest Clinic concerts was firmly established. I thoroughly enjoyed the entire process.

Understanding my respect and regard for the Midwest Clinic, you may be able to understand the thrill of receiving the invitation offered by President Ray

appointed to serve on the Midwest Board is an honor and a privilege, it also represents a tremendous responsibility requiring dedication, commitment, and a great deal of hard work. It became obvious to me why the Midwest Clinic is so successful and effective when I observed the seriousness with which the board members and the staff approached their duties. My feelings were solidified in December while working as part of the team during the 2005 Midwest Clinic.

“It became obvious to me why the Midwest Clinic is so successful and effective when I observed the seriousness with which the board members and the staff approached their duties.”

Cramer to serve on the Board of Directors. It would be impossible for me to describe how nervous and excited I was to be traveling to the Chicago Hilton in June of last year. I was about to attend the same performers’ meeting I had attended in 2002, but this time, I would have a very different role in the meeting. I was fortunate to be able to participate in the board retreat—a series of strategic planning meetings over several days prior to the performance meeting. This experience was invaluable in providing me with a broad view and an historical perspective on the function of the Midwest Clinic Board of Directors. Additionally, the retreat afforded me the opportunity to spend time working side by side with the members of the board, all of whom are icons of the music world. These wonderful individuals created for me an aura of congenial acceptance and sincere welcoming that I never expected. During this first encounter with the members of the Midwest Board, I arrived at the following realization: While being

There is no great mystery or aura surrounding the Midwest Board of Directors. They are simply a group of conscientious, diligent, accomplished individuals dedicated to serving the needs of the attendees of the Midwest Clinic—year after year after year. I am proud to be part of this amazing group! ■



Paula Thornton is Director of Bands at Buchholz High School, Gainesville, Florida.

Opportunities and Potential

On Friday, December 16, the Valley High School Symphony Band enjoyed the distinct pleasure and honor of acting as a demonstration ensemble for the 59th Annual Midwest Clinic. Under the direction of Professor Allan McMurray, Endowed Professor, Chair of Conducting and Director of Bands at the University of Colorado, our students experienced and demonstrated rehearsal techniques while performing the *Second Suite in F*, Gustav Holst, ed. Matthews, and *My Jesus! Oh, What Anguish*, J.S. Bach, arr. Reed.

The Midwest Rehearsal Lab Series is a new program designed to offer educators insights into rehearsal philosophy and technique. Initiated in 2004, this series, held at the Palmer House, is an exciting addition to the Midwest offering. One of the primary goals is to bring educators in contact with noted and respected conductors “in the act” of collaborating with a musical ensemble. Through this contact it becomes possible to gather ideas, techniques, and rehearsal tools for consideration and possible incorporation into the educator’s classroom.

Not only is the lab experience a wonderful seminar for educators, it also is a “once in a lifetime” opportunity for students. How often will a band have the chance to receive 75 minutes of praise, direction, insight and affirmation from one of our nation’s noted conductors? All of this was provided in an environment that celebrates the accomplishments and preparations of the students. I had high expectations for the potential of the experience from the first day I learned of our invitation to be part of the rehearsal clinic series. It was, however, upon our return home that I began to realize even my highest expectations had been exceeded. As a closing assignment I asked the students to write a few sentences relative to their

thoughts on the Midwest Clinic and their rehearsal clinic with Professor McMurray. I was not wholly prepared for the thoughtful nature of the students’ words or the depth of their understanding. Their testimonials speak volumes.

“Midwest was one of the best experiences of my life. Being surrounded by so many people who were passionate about music was totally energizing and is something I will never forget. The clinics provided me with insight and tips on playing my instrument, as well as new outlooks on how to approach any piece of music. The exhibits were informative and fun. The concerts, of course, were amazing. I’d like to thank Professor McMurray for being the best clinician with whom I have ever worked. Especially important were the ideas of directed listening and the “heartbeat” of the music. In the seventy-five minutes we had with him, I think each person in the band changed how they listened and played. I’m incredibly grateful for the opportunity the Valley High School Symphony Band had with him and hope he enjoyed the clinic as much as I did.”

Sarah Waskom, flute

“Midwest was by far the most eye-opening and interesting conference I have ever experienced. This clinic showed me what is possible and presented opportunities that I could take advantage of in the future. Because of Professor McMurray’s attentive and thoughtful style our ensemble will continue to improve our musical endeavors.”

Robert Adams, euphonium

“The Midwest Conference was full of education and new experiences. The music all of the groups performed was phenomenal! Every person in the audience truly wanted to be a part of the performance and showed this through

note taking and attentive listening. Having the opportunity to be at Midwest is a great honor, but having the opportunity to play in front of talented conductors is even more of an honor. Thankfully Midwest is not just a once in a lifetime opportunity, and I hope to return to the conference again in later years.”

Kelsey Scavo, clarinet

The rehearsal lab opportunity is a wonderful way to bring perspective, exposure and educational growth to a program, school and community. Aspiring bands and band programs can grow not only through interactions with exceptional conductors, but also through contact with the environment we call Midwest. Our self-organized, 3-day itinerary included guest speakers, guest conductors (in addition to the rehearsal clinic with Professor McMurray), a panel discussion with directors, parents and administrators, prescribed time at the conference, and free time at the conference. And last, but not least, we were able to enjoy Chicago’s cultural amenities such as Giordano’s Pizza, Christkind Mart, Marshall Field’s, the Miracle Mile, and a show at Comedy Sportz. The Palmer House Hotel provided a beautiful, comfortable and professional environment for our stay.

The Midwest Clinic offers rich educational and advocacy awareness opportunities for parents, community members and administrators. We were fortunate to have a strong number of parents who chose to support and chaperone our students through their attendance. These same parents, in turn, were able to see and hear musical and organizational models that are standard-bearers across the United States. The power of this exposure is evidenced in their words.

“As Band Booster Presidents it was a privilege to be able to experience first

Midwest Clinic Rehearsal Lab Perspectives

hand the excitement that is the Midwest Clinic. The concerts we attended showed us the quality performance level that can be achieved by a public school band program. The exhibits we visited (and we only scratched the surface) gave great insight into the possibilities that await students who want music to continue in their lives beyond high school, even if they don't want to be music majors in college or play professionally. The exposure to so many people who are passionate about music education was inspiring.

"It was wonderful to be around so many people who have such a love of music. We saw students who were inspired by what they experienced (those from our school as well as some from other schools we saw in passing). Since we were trying to give our students a great experience, this was a rewarding sight for us. We also believe we can start to ask questions that will help our district's program develop and improve. As parents of a music education major, we were in awe of the amount of information, the quality of the programs and the people, and the endless opportunities that await our son as he continues his education and as he begins to educate others. It helped us begin to better understand his passion for music education."

Joel and Barb Waymire, VHS Band Booster Presidents, 2005-2006

" . . . Midwest is a place where our administrators, directors, parents and students walked in the realm of what is possible and reaffirmed the essential role music plays in our lives. Good music does not just happen. It takes desire, dedication, direction, discipline, and drive. Midwest made me want to work harder to assure that music thrives in our schools. I would encourage more parents to attend the conference and actively advocate in their communities for strong music programs."

Denise Suess, VHS Band Parent

The rehearsal clinic also provides the potential for administrative exposure to outstanding instrumental music program models and the culture of Midwest. Our band staff was especially pleased when Superintendent of Schools, Dr. Tom Narak, Curriculum Coordinator, Dr. Phyllis Staplin, and Principal, Dr. Vicky Poole, accepted our invitations to join us for the conference. Their interest and commitment to our program is important, and the opportunity for them to experience the conference will help provide background and deeper understandings for future conversations regarding our program. Their thoughts are an affirmation of the entire experience.

"As a school administrator I found the Midwest Clinic a very rewarding conference. Having the opportunity to observe our students and band instructors experience this outstanding clinic was quite inspiring. I would highly recommend The Midwest Clinic to other interested school administrators."

Dr. Tom Narak, West Des Moines Community Schools Superintendent

" . . . It was a place where generations met.... exemplary high school students interacting with the best music educators in the country. If there is any doubt about the importance of instrumental education as a basic and indispensable element of a rounded educational experience, attendance at Midwest will dismiss any skepticism. Observing and listening to our students have musical conversations regarding style, tone and phrasing; hearing the subtle changes in music performance that took place in the 75 minute clinic time; and viewing and sensing the complete engagement of the students and the pride in their performance—all of these were part of the aesthetic culture felt in the ballroom at the Palmer House. Bach and Holst filled the ballroom; students were working so hard and their thinking was visible to all who watched."

Dr. Phyllis Staplin, Director of Curriculum

"Music is the only subject that lights up students physically, intellectually, emotionally, socially, and psychologically. It was a very powerful experience to watch the glow projected from the musicians as we enjoyed the concerts. Three days of Midwest put me under the spell! As an administrator and educator, I appreciate truly exceptional learning experiences for our students. The quality of this experience was outstanding! Watching the Valley High School Symphony Band work under the direction of Professor McMurray, I could appreciate the subtle changes he brought to their performance."

Dr. Vicky Poole, Valley High School Principal

In closing, I would like to extend my thanks and gratitude to Kelly Jocius, Executive Administrator, and the Midwest Clinic Board of Directors for this wonderful opportunity. The chance for the West Des Moines Community to enjoy an association with Midwest invites us to celebrate our accomplishments and, at the same time, reaffirm our commitment to the educational environment fostered by Midwest. I am confident our time at Midwest will inspire many positive and rewarding memories for our students and, in addition, encourage our community to deeply consider all that we are and all that we can become. ■



Tony Garmoe is Director of Bands at Valley High School, West Des Moines, Iowa

A Student Listens

As a high school musician, I have lived for several years under the pedagogy of “looking up.” The first time I worked with my current band director, it was made very clear to bring the music stand just high enough to see his baton and the bottom of his conducting range. Workshops I have participated in with other directors, at festivals and at school, have helped indoctrinate “looking up,” preferably every other measure. One guest conductor proclaimed that he was prepared to give a college scholarship to a student who he saw watch his conducting and leadership through an entire passage.

It makes sense. Especially in a high school setting, the conductor is the finest musician in the group. They are responsible for determining everything—good conductors can make clear not only their intentions for tempi and dynamics, but also for style and even emotion.

One can imagine my surprise when Craig Kirchhoff, our rehearsal technician, approached with his distinct style of educating. Perhaps his greatest gift was his ability to make all of us listen much better and more carefully to one another. First, in a rather complex section of our piece where we accelerated from quarter = 60 to 138 in only a few short measures, even with the aid of conductors, our *accelerando* was neither even nor together. Mr. Kirchhoff’s approach was to give us the downbeat of the first measure, and then completely stop conducting—we were responsible for listening to each other playing together. After accomplishing this, he did a similar thing in other passages; thus, we learned to listen acutely to other members of the group and follow certain instruments and passages more than others.

However, that was merely our penultimate listening exercise; the climax of our experience came when he had us close our eyes and, without cue, play a concert Bb at the exact same time, together, in

perfect balance. The first time, we did it rather well, and I enjoyed seeing looks of awe in the group of music educators—to many of them, the notion that this could be accomplished by a high school group likely seemed ludicrous. (In fairness, Mr. Kirchhoff had visited our school where we did this exercise. Nonetheless we did it quite a bit at the clinic).

Quickly after attempting to play the note simultaneously once or twice, we discovered the key—breathing. We had to take an audible, deep breath, which could in turn prompt others to do the same, and then we would play the note in concert. One of my music teachers described it as a chamber music approach to wind ensemble, which is an interesting way to think of it. A full wind ensemble playing is no different than a clarinetist performing a solo with piano accompaniment, when it comes to breathing.

Mr. Kirchhoff had several goals in this—first and foremost, he wanted us to listen, and use our ears to accomplish this. The exercise sharpened our hearing, which (of course) in turn helped our intonation. Also, as he explained, when we breathed we gave a discreet motion to begin playing. Suddenly, it seemed that we were conducting.

Even with a conductor, it grew to become a great help to breathe so audibly and clearly. I fondly recall the first time some of us played with the school’s symphony after the clinic, and hearing the wind players breathing...If memory serves, we got a few odd looks from violinists. However, we were able to take these skills and apply them to other musical settings, successfully.

The next day, our director was at the conference for a second day, while we were back at school to rehearse our music with a student teacher. He was not familiar with the score; thus, after hearing about Mr. Kirchhoff’s styles, he decided for each piece to give us a downbeat and

cut us off—we were responsible for using our newly-honed listening and breathing skills to run through the music.

The first piece, *Puszta* by Jan Van Der Roost consists of four movements, each a different dance. Here we experience the varying tempi, as well as starts and stops in each movement. We applied the skills Mr. Kirchhoff had worked on with us and managed to get through each movement, complete with tempo changes, pauses, and even dynamics and style.

However, the second piece we were playing was the slow and pensive Eric Whitacre piece, *Lux Arumque*. At our conductor’s initial urgings, we were playing a good deal of this piece without his conducting a mundane 4/4; rather, he was cueing each entrance. Needless to say, the prospect of playing the whole piece without a conductor gave us pause. Again, it all came down to what Mr. Kirchhoff had said—the breath. We started, all almost giving a gasp in efforts to be audible, and as the student teacher dropped the baton to his hips we started playing. Right on time, each time, we breathed. Remarkably, the breaths allowed us to make our way through the piece. I distinctly remember each section taking a deep breath before they entered, and it worked wonders. I noticed new things in the playing I hadn’t before; further, the intonation and tuning as a band was improved. Something as mundane and seemingly obvious as breathing and listening turned out to be a vital aspect to our playing.

In the long run, and at our concert only three days later, we were able to accomplish much more. Our band director did not have to be responsible for conducting tempi with marching band style, linear technique. Rather, he was able to communicate with us through his conducting—dynamics, feeling, style, everything! ■

Travis A. White-Schwoch
Student, Evanston Township High School

A Community Sees a Difference

This year, Hickory Creek Middle School was invited to perform in an open rehearsal at the Midwest Clinic. We received our invitation to participate in late August 2005, indicating that we would be paired up with a noted clinician (Linda Gammon of Robinson Secondary School, in Fairfax County, Virginia) and that we would be presenting an open rehearsal, including warm-up chorals, singing, tuning and other rehearsal procedures that are usually conducted behind closed doors. This would be our opportunity to show our entire community what a fine rehearsal includes.

We immediately recognized that, should we accept this invitation, it would require some changes in our program. Most significantly, we would have to cut a major autumn marching performance in which our band annually participated. At first, we were worried that this change would be met with resistance – after all, parents in our community are very fond of our traditions. What we discovered, however, was that students, parents, community members, our board of education and administration were more than happy to accept the challenge and explore new possibilities within our program. Participating in this event provided us a venue to educate our parents and our community about the Midwest Clinic and the benefits of quality literature. But, even more significantly, we found the level of our students' musicianship took a sharp turn for the better. Without the emphasis on their marching feet, students were able to concentrate on finer points of musical performance that are usually ushered aside at this time of year.

Frankfort School District 157-C has approximately 145 students in the middle school band. We audition the students the first month of the year, and place them into one of two bands based on playing level. Our top band, the Hickory Creek Symphonic Band, would require its 70 members to prepare the following literature for the day: *Chant and Jubilo* by Francis McBeth, Sousa's *The Liberty Bell March* edited by Keith Brion and *Yorkshire Ballad* by James Barnes. The students also prepared chorals and scales in the keys of the literature they'd be rehearsing, and brushed up on their sight-reading techniques (they would be asked to sight-read *Portrait of a Clown*). Quite a challenge! Our students were challenged to perform at a level they generally don't reach until the end of the school year. They learned many concepts we'll be able to apply throughout the year – we can't wait to hear what they sound like this May!

Our private lesson teachers also participated by checking each student's Midwest music individually, and by assisting in weekend clinics held here at school. The weekend clinics also involved guest conductor, David Allie from Memorial Junior High School in Lansing, Illinois, who would demonstrate many of the techniques Mrs. Gammon would eventually utilize.

The clinic itself was held on December 14 in the Palmer House's Grand Ballroom. The kids were beyond excited. None had been in a room like this before, and for many this was their first trip

to Chicago. Our event was attended by directors from around the U.S. and abroad. Our administrators and band parents sat in as well. Dana Rohally, a sixth grade clarinet player in the band, offered the highest praise available to a junior high student: "I thought it was really cool!" The impact on the adults in the audience, however, was even more profound. So much of what we do as band directors is judged in a single moment. Performances become the end-all be-all, in music education, when in reality they represent about one percent

of the program. Opening up this rehearsal not only demonstrated for the attendees what a fine rehearsal involves, but it reinforced that music education is a process, not a simple, compartmentalized final product. And even our students, to whom some of these types of concepts are a little high minded, came to understand that a musician must concentrate on every detail of a piece of music, every time they play it, whether it be in a lab setting, a concert, a rehearsal, a school gym, a grand ballroom, a practice room, or a friend's basement. It brought to them a new level of concentration... or at the very least, the recognition that such a level exists.

We can't lie, preparing for the Midwest Clinic was a stressful ordeal. We obviously wanted to uphold the Clinic's impressive traditions and to make sure that everyone involved from our end got the most out of the experience. But in the end, it was more than worth it. The Clinic not only helped us to refine our own program and its goals, but revealed to our community just a bit of the complexity that lies beneath the surface of fine musicianship. ■

Doug Adams
Assistant Director
Hickory Creek Middle School Band
Frankfort, Illinois



SCENES FROM THE 2005



MIDWEST CLINIC



Tomorrow's Directors Learning Today

Several years ago I was sitting in a Midwest Clinic concert and said to myself, "I would like to bring some students to see and hear some of the outstanding groups from around the country." The goal would be for them to see peers their age performing at a very high standard and witness the joy on their faces, then to bring back what they had experienced and share it with other members of the Oxon Hill High School Band Program here in Prince George's County, Maryland.

In the summer of 2003 I had just completed a meeting with our Oxon Hill High School Marching Band Invitational Committee at my home and one of our business sponsors, Eugene Green, stayed to enjoy some food with us. We all call him Brother Green. So I said, "Bro. Green, I have been trying to take my band to Chicago to perform at a conference, but I can't get the money for my band to travel. I travel there every December for the Midwest Clinic and Chicago is a beautiful city." So he said, "If you can't take the whole band, why not a few students?" I said, "This is my professional conference and I do not have time to watch any children." Bro. Green said, "How much does it cost?" I said, "I paid around \$1,000 for the complete trip." I remember one specific statement that he said: "You have not because you ask not." Then I said, "Ok! I want to take five students and it is going to cost \$5,000."

I began to talk to other businesses with the aid of Bro. Green and shared the vision of taking some band students to the Midwest Clinic. It was exciting as the money came in and all the sponsors wanted to stay anonymous. So I made that promise. I sent five students letters in the mail in September of 2003. The letter had to be returned in five business days and signed and notarized. Putting this together quickly became overwhelming

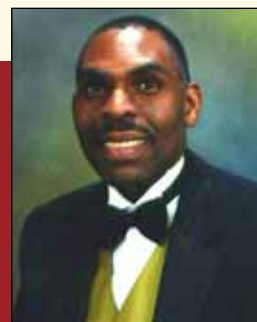
so I enlisted the aid of my wife Janis. She became the group organizer and planner, the go-to person for the trip. She booked the hotel and airline and put the itinerary together using the Midwest Clinic website. The website had all the information that the school board, principal, and parents required. Because of the amount of money being spent, a financial report was put together to show how the funds were being used. Each student was required to turn in receipts and keep a journal, and a report from each student was due the first week of the New Year for the sponsors to read.



The students participated in all the workshops, clinics, and concerts. The exhibit floor was one of their best places to visit. I asked them to bring their mouthpieces to try out new instruments and technology. It was my students who introduced me to Smart Music on the showroom floor, and now we have a Music Technology Lab in the band room with five workstations. Students will see things that we band directors sometimes overlook because there is so much for us to see and do at the conference. Some students may think all composers are dead, but they are wrong. Now they look forward to meeting them! This fall the students did a report on the life and music of the late Alfred Reed. They were amazed to see how many tributes in the performing groups were programmed to the great Alfred Reed. I use the McBeth balance system in the band and walking

down the lobby was Frances McBeth, so I asked him if he would stop and share a few words of wisdom with the students, and he did. They also met and took a picture with Edward Lisk, who arranged the edition we performed of Edwin Franko Goldman's *ABA March*. We all know how exciting it is to meet the composer, however, what about those kids? They shouted, "He's alive!" They are in band heaven now! All the students want to play in band when they get to college and many want to major or minor in music. This is how we can encourage more students to choose a career in music education. The Midwest Clinic has something for everyone to see, hear, and learn. To the Midwest: keep up all the hard work because you are helping us all to change the lives of our students. I would like to say thank you to my wife Janis and I love you because December 15 is our wedding anniversary and we celebrate it together at the Midwest Clinic in Chicago. "These are the band directors of tomorrow learning today." Have a Blessed Year making good music. ■

For more information about this program to bring students to the Midwest Clinic you can contact me at Walter.Harley@pgcps.org or 301-749-4332.



Walter Harley is
Chairman and Director of Bands at
Oxon Hill High School
Instrumental Music Department
Oxon Hill, Maryland

The following comments are excerpted from papers written by students in the Oxon Hill High School Band Program in Prince George's County, Maryland.

While in attendance at the Midwest Clinic, I learned so much. There were fascinating people, performers, and products. On Tuesday December 13, 2005 I viewed the Chicago Youth Symphony Orchestra. They played beautifully and were a wonderful performance to start my trip with. There was an extremely talented violin soloist named Nicolas Kendall. He was quite a sight to see: he played an entire solo (which was very long and complicated) from memory. His enthralling performance was in honor of his grandfather, John Kendall, who was recognized that night with the prestigious Midwest Clinic Medal of Honor. Before that night, I had not heard of John Kendall. However, I learned that he brought the Suzuki teaching method from Japan to America. I also learned that the Suzuki method is a teaching method in which you start teaching a child to play at a very young age. The child first learns to recognize the different pitches of the instrument then learns to read the music and associate the notes on the page to the pitches of the instrument.

I have to admit that of all of the performances that I saw during my stay in Chicago, my favorite would have to be the United States Army Band "Pershing's Own". Because of their popularity, they had two concerts back to back to accommodate all of the listeners. It is a well known fact that all of the military bands are held to a very high standard. I was extremely pleased to experience this fact first hand. I enjoyed all of the songs but particularly enjoyed the solos that were exhibited. There was a solo trumpeter and a solo trombonist. The trumpeter's dexterity was astounding and the trombonist's had range like I've never heard before (he played notes that I didn't know could even come out of a trombone). I was thrilled to get his autograph. I also loved the Herald Trumpets. Their sound was clear, bold and commanding. The whole performance was riveting and I'm glad that I had an opportunity to witness it. I was especially amazed by the middle

school bands. It showed me that age doesn't have to be a hinderer if you choose not to make it one. One middle school band that played outstandingly was Piedmont Lakes Middle School Jazz Ensemble from Apoka, Florida. They did not sound like a typical middle school band. Their musical skill and ability made them sound like a much older band. They seemed to have many years of experience despite the fact that they are so young. Hearing musicianship coming from such young players was a real eye opener for me.

One of the most memorable nights at the Midwest Band Clinic was College Night. There were dozens of schools with booths and tables set up, eager to give out information about their college/university. It was a great experience. It is very rare that I get an opportunity to hear and learn about so many colleges all in one place. I got all types of pamphlets and business cards so that I could keep in contact with recruiters and representatives. I got all types of information on the school's academic and musical programs. As a matter of fact, many schools don't require their students to major in music in order to play in the band. I also learned about the cost of going to these various schools and different ways to pay for tuition. Many of the colleges/universities offered distinguished and lucrative scholarships/grants. College Night was quite an experience.

I also met a tremendous amount of people at the Midwest Band Clinic. It was immensely exciting to meet and talk to Edward Lisk. Edward Lisk arranged The ABA March by John Philip Sousa. My school band played that song just recently. My band director even gave us an assignment to write a report about Edward Lisk's life, education, and contributions to music. It is interesting to research and write about someone's life, but it is amazing to actually meet him in person. I also met Dr. Graves, who is the Director of Bands at Tennessee State. I met Rodney Dorsey, one of the board members of the Midwest Clinic and Rick

Fleming, the director of bands at Buffalo State; both happen to be good friends. Francis Macbeth was also at the Midwest Clinic. He is noted for developing the pyramid system for balancing a band. His system (which my band director teaches) requires that you build a band's sound from the bottom up. The basses should be more prominent than the sopranos and provide support for the band. I also had the pleasure of meeting Melvin Miles, the Director of Bands at Morgan State University, which is located in Baltimore, Maryland. I even got to meet David Holsinger, who composed *Hymnsong of Philip Bliss*, a song that my band plays annually at our Sacred Music Concert.

I am so grateful to have been selected to attend the Midwest Band Clinic in Chicago. I had a chance to experience life in a different city and get a small feel of independence. I got to see cutting edge musical technology and test out whatever instrument I wanted! I had a blast while playing the different flutes, piccolos and French horns that were on display. I had a chance to see astounding performances and enlightening information sessions. I know that being able to go to the Midwest Clinic is a rare opportunity and I count myself blessed to have been able to experience it.

— Ebony Thompson

Wonderful, exciting, and fantastic are just a few of the words I could use to describe the time I had spent at the Fifty – Ninth Annual Midwest Clinic in Chicago, Illinois. From the plane ride to Chicago until the plane ride back to Maryland, I was enjoying every last minute of it.

When I got to Chicago I was so eager to do everything I could. Eventually I took my time so I could be able to enjoy everything in Chicago. When we arrived at the Hilton I was a little surprised at how nice and respectful the people were there. If you asked a person who works there a question, they were not rude to

you at all. They had a lot of respect towards you and did not look down at you because you were a teenager.

Thursday was the day when going to late night concerts started to catch up with me. I was physically drained, but I kept on moving. On this day I went to a performance by Piedmont Lakes Middle Jazz Ensemble. I was truly amazed at the talent these middle school students had. This was also the day that College Night occurred. During College Night I received a lot of information from colleges. I received information from Illinois State University School of Music, Florida State University, and University of South Carolina just to name a few.

This is an experience I will never forget. I am so thankful for the people who allowed me to go to the Midwest Clinic and really thankful I was able to learn so much.

—*Jasmine Fassett*

After lunch I attended a workshop that gave me insight about why and how a director directs the way he/she does. Later that afternoon I listened to the Beaumont Middle School Symphonic Band and was amazed at how wonderful they sounded. It also made me wish that the OHHS Band could be where they were sitting. After dinner, we went to another concert, where we listened to the United States Army Band "Pershing's Own". This concert was so special because there was a wonderful trumpet and oboe solo and a magnificent trombone solo. I was able to meet the oboist who played the solo at the end of the concert. She also gave me some good advice on how to improve my playing abilities on oboe. Today we ate lunch with the Director of Bands from Morgan State University, Melvin Miles. Throughout the meal Mr. Miles told us stories about his young adulthood experiences.

Coming to Chicago was one of the best things that has happened to me. I would like to thank all of my supporters because without their support I would not have been able to grow as a person the way I did while in Chicago. I know that this experience will stay with me forever.

—*Kamaria Sala*

The Chicago Youth Symphony Orchestra was held in the International Ballroom. These young kids were great. They sounded like little professors and they looked like ones too.

At 4:00 p.m. we went to the International Ballroom to see and hear Beaumont Middle School Symphonic Band. They were great and the solo trumpet was amazing. It encouraged me to practice more.

Then it was time for College Night and I was happy because I wanted to see what colleges were good for me. I signed up for more information for the colleges I liked. There was a college that we went to that Mr. Harley's professor was there. The college was Anderson University and her name was Dr. Susan Taylor. Jasmine and I spoke with her about college and Mr. Harley. It was funny seeing someone that taught the man who is teaching us. While waiting down stairs in the main lobby for dinner we met Mr. Rasan Holmes band director for Hampton University, Mr. Alfred Davis president of Hampton University and Mr. Everett Martin band director at Oxon Hill Middle School and trumpet player for Washington Redskins.

We went to eat breakfast and people were giving us compliments on how good we were and how lucky we were to come to this conference. We talked the whole time while waiting for the plane. When it came it was a long line to get on it. It was a quicker ride back to Maryland. When we made it I was happy because I was about to see my family. When we went to pick up our bags my whole family was there and I gave them big hugs. When we got our bags we took one last picture of us to say we made it safe and we are a family. When I made it home I went back to sleep.

—*Andre' Christopher Dantzler*

After that, Andre' and I went to the showroom floor, and I must say, I've seen nothing like it in my life. There were so many trumpets, gold ones, and silver ones. I saw trumpets with valves on the side, and trumpets with no valves, and even trumpets with four valves that were called piccolo trumpets. They were actually an octave higher than the regular b-flat trumpet I play. There was also a stand that had mouthpieces that were

made out of titanium, and although they were very expensive, they played beautifully. How do I know, you might ask? The man at the stand let me try one out. It was so smooth on my lips, and the notes came out so easily. But besides metal mouthpieces, there were also plastic mouthpieces. I bought a black 3c, which plays like an angel. I went inside a practice room, and it was magnificent inside—it could do so many things. For instance, when the man played his trumpet he recorded it, and then he played it back. The room could also give off echo, and it was totally sound proof.

Day five was a little sad for me, because I wasn't ready to go home and go back to school. I had grown accustomed to going to a concert at least every other night, playing on the best instruments, and mingling and talking with so many good composers. That day we walked around the city a little more, and took lots of pictures so we could always remember our trip to Chicago. We sang songs and skipped along the sidewalks. Being on that trip made the five of us so much closer. I'll never forget it. We made it back to the hotel around 5:30, and we students decided to go to dinner without any adults. Of course Mrs. Dantzler was at a table nearby, but the students all sat together. We just ate ice cream and spoke of all the fun we had. It was truly a remarkable experience. And then Mr. Harley and Mrs. Harley came down to sit with us. He asked us if we had a good time, and we all said yes. But then I said to him, "When can we play in Chicago?" And I'll never forget what he said in response, "Do you all sound as good as the bands that you heard here?" The truth is, we didn't. He told us that he would apply play here when we sound as good as the people we heard here. Then he asked me, "Anthony, are you leading the trumpets?" And I said, "No, not all of them." He asked everyone this question and we all had the same answer, no. He told us that if we ever wanted to perform here, then we would have to practice more, and he told the upper classmen that they would have to spend more time with the younger people like me, who play the same instrument as them. He told us the future of the band rested on the youngest class's shoulder's, and he was absolutely right.

—*Anthony Daniel*

A Report on the National SupportMusic Summit

This year marked the first-ever SupportMusic Coalition National Affiliate Summit, hosted by NAMM, the International Music Products Association, and held January 19-21 in Anaheim, California at the Disney Grand Californian Hotel. The Coalition brought together more than 90 motivated and creative music advocacy leaders and coincided with the NAMM Show, the world's largest musical instrument trade show. NAMM and MENC (The National Association for Music Education), launched the SupportMusic campaign and its anchor website, www.SupportMusic.com to give tens of thousands of advocates, educators and parents the tools they need to become active in the fight to keep music in schools.

Summit attendees explored opportunities for music advocacy and planned strategies for action in the upcoming reauthorization period for the No Child Left Behind Act. Music product industry representatives discussed new ways to engage parents, conferred with seasoned music teachers and brainstormed with grass roots mobilization experts.

Arts education supporter Governor Mike Huckabee of Arkansas addressed the Summit; while *American Idol* TV stars Diana DeGarmo and Justin Guarini made a special appearance to discuss the important role music education has played in their lives.

Since the launch of the SupportMusic campaign, the network of music and arts advocates as well as musicians who support music education in schools has continued to strengthen. The Coalition seeks organizations with proactive leadership, who are willing to actively influence legislators, school boards and communities. The coalition continues to gain support for its state and local efforts to stand and defend every child's right to a well-rounded public education that includes music and arts education.

The statistics proving the benefits of music-making are no secret:

- Music majors are the most likely group of college students to get admitted into medical school**
- 78 percent of Americans feel learning a musical instrument helps students perform better in other subjects***

With one united voice, coalition members continue to garner support for key legislative decisions, hold monthly conference calls on advocacy successes and enlist key national and local grassroots organizations in the fight to keep music education strong.

Coalition Summit participants included national experts in grassroots mobilization and legislative affairs, as well as representatives from the National Parent Teacher Association (PTA), the National Association for Music Education (MENC) the National School Boards Association, VH1 Save the Music Foundation, Bands of America, Drum Corps International, and the Yamaha Corporation of America, to name a few.

Denny Senseney of Senseney Music, Inc., who serves on the Board of Directors for both NAMM and the Midwest Clinic, and who spoke on a panel to advance coalition planning noted, "The Summit provided an unprecedented opportunity for a group of powerful and diverse organizations to collaborate in support of music education. The information exchanged was significant and inspiring. It proved once again the value of a shared vision with passionate and engaged stakeholders."

The coalition continues to gain support for its state and local efforts to stand and defend every child's right to a well-rounded public education that includes music and arts education.

Some highlights of the Summit included:

- Strategy sessions with some of the country's foremost advocacy experts who taught how and when to use grassroots mobilization techniques for effective local and state actions.
- A promise by Coalition members to unite when needed for key upcoming state and national legislative decisions.
- Working meetings that established key messages that will be utilized in 2006 for critical advocacy campaigns.
- Presentation of new advocacy tools that will help communities engage in music education issues.
- Refined the tools and resources available to everyone who visits Supportmusic.com

"The music products industry's commitment to school music as the effective feeder system for lifelong music making has never been stronger," said Joe Lamond, president and CEO, NAMM. "Bringing together so many powerful organizations all sharing a common vision is a testimonial to the power and added value of the NAMM Show."

** Lewis Thomas, "The Case for Music in Schools," Phi Delta Kappa, 1994

*** Gallup Poll, "American Attitudes Towards Music," 2003

Faces of Midwest:

Harry Begian



I began my musical training in fifth grade when my band director gave me a much-used Conn cornet and told me to clean it inside and out. I was inspired to make music my career by a Detroit Symphony's children's concert I attended while in junior high school. While in high school I organized the Dearborn Boy's Club Band, the experience that led to my decision to become a conductor.

After high school I headed to Wayne State University on a band scholarship. I completed my Bachelors degree and continued immediately on my Masters studies, hoping to complete this degree before I was drafted. Halfway through the Masters program, I received a call from the supervisor of the Detroit Public Schools, offering me the band directing job at McKenzie High School. Less than one complete school year passed before I was drafted into the United States Army. I spent three years in the Army and then returned to Wayne State to finish my Masters.

Upon my completion of this, the supervisor from Detroit Public Schools called again and offered me the position at Cass Technical High School. The seventeen years I spent at Cass were the most rewarding part of my career. While at Cass, I conducted the International Symphony Orchestra for two years. This orchestra was made up of players from Port Huron, Michigan and Sarnia, Ontario, Canada. It would perform two weekend concerts, one night in Port Huron and the next in Sarnia. Also while at Cass, I conducted the Michigan Opera Company. This amateur company gave me the chance to train the orchestra and cast on operas such as *La Traviata*, *La Bohème*, and *Carmen*. This experience taught me how to handle large forces of instrumentalists and singers and also to

conduct the accompaniment to vocalists. During the years at Cass Tech I began receiving guest conducting offers and traveling all over the country to conduct.

I attended my first Midwest Clinic at the Sherman Hotel in 1950. A few years later a music dealer friend of mine encouraged me to apply for the Cass Tech High School Band to perform at the 1954 Clinic. The Cass Band was accepted by the Midwest Board upon hearing the recording that accompanied our application.



Our concert in the Sherman Hotel was one of the most thrilling musical experiences of my life. It was held at 9:00 a.m. and when we started playing the ballroom was only half-filled. By the time we ended our concert the hall was packed solid. Our concluding number was Respighi's "Pines of the Appian Way" from *The Pines of Rome*. The applause started before I had given the final cut-off, so I motioned the band to stand up in acknowledgement. By the time I turned around to face the audience

I saw that everyone was on their feet and wildly applauding the band's performance. Our announcer, Ray Dvorak, kept calling me off stage then pushing me out to take a curtain call while the applause persisted along with many calls of "encore". Before sending me out for my last curtain call he asked if the band could play an encore; I assured him that we could and went out on stage. We played "Berceuse and Finale" from the *Firebird Suite* by Stravinsky and as far as I know, the Cass Band has been the only band asked to play an encore at the Midwest Clinic.

Sometime after our Midwest appearance, my friend and most influential mentor, Larry Teal, talked to me about my musical future and advised me that I should "move on" towards a university band director position. He encouraged me to take sabbatical leave to earn a doctorate, which is "the union-card/passport to a university faculty position." Taking his advice and with a year's sabbatical from the Detroit Public School system, I enrolled in the doctoral program in the School of Music at the University of Michigan. In 1964, after having earned the doctorate, I was hired as Director of Bands at my alma mater, Wayne State University.

In my third year at Wayne State, I was offered band positions at four leading universities. I verbally accepted the University of Texas at Austin offer on the contingency that some structural changes be made. Before the University of Texas offer was made to my satisfaction, I received a call from James Niblock, Department Chair of Music at Michigan

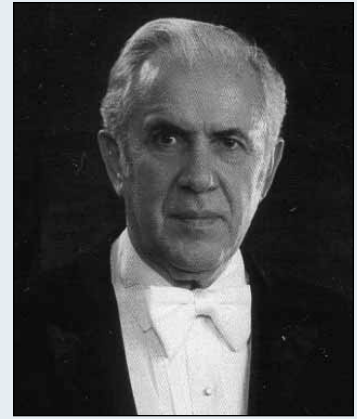
State University, telling me that Leonard Falcone had just announced his retirement and that he wanted to talk to me about being his successor. When I reached Niblock's office he drove me to the Office of the Provost. After a half an hour of discussion they convinced me that since I had not signed papers with the University of Texas, I could accept their offer of Director of Bands at Michigan State University.

I was thrilled to follow Falcone because when, as an eleven-year-old I heard him in concert, his musicianship inspired me so much that he became a musical hero. When I told Falcone of this, he replied with one of his favorite phrases: "That's amazing." I described the encore he played at this concert (*O Solo Mio*), and told him that the old Italian ladies in the audience that day had tears in their eyes from his beautiful playing.

I loved my years at Michigan State. The faculty there was the most congenial group of people I have ever worked with, aside from the Midwest Clinic Board of Directors. I felt that I was now where I would be for the rest of my career. But that was not to be; after three years at Michigan State, I received an offer from the University of Illinois to assume the position of Director of Bands upon the retirement of Mark Hindsley. I was in a

quandary as to what to do because I truly loved Michigan State, my band students and my colleagues. But finally it was the knowledge of the great concert band tradition at the University of Illinois that tugged at me to accept the Director of Bands position at that university. Retiring in 1984, after 14 years as Director of Bands, I wanted to produce one CD from some of the finest taped/live performances of the Symphonic Band. When I called Mark Morette, president of Mark Records, I asked him to produce and market a CD of our band and he answered "I will produce as many CDs as you wish in a series entitled 'The Begian Years.'" To date, we have completed 20 volumes in the series and I am stopping with that! I chose the pieces that are included on the CDs and the order in which they are listed; the editing is done by Mark Morette and the program notes are the work of John Locke, Director of Bands at the University of North Carolina, Greensboro.

After retirement from the University of Illinois, the high-point of my conducting activities was when I was called to conduct the Detroit Symphony Orchestra at Orchestra Hall in 1985. The orchestra was on a walk-out because the management wanted to cut salaries. Therefore, the orchestra could not



perform under its regular conductor. The members of the orchestra voted and selected me to be their guest conductor. I had two wonderful days of rehearsal on music selected by the orchestra members, and then the concert was played to a full house. During the first day I complimented the horn section, and they glowed like high school students. I received six curtain calls for that performance.

I would like to thank Larry Teal for mentoring me throughout my career. I would also like to express my profound gratitude to the Midwest Clinic for inviting the Cass Tech Band to perform at the Midwest Clinic. These performances were the beginning of the "serious" part of my career.

—Harry Begian

*This article is the first in a new **Motifs** series, profiling people closely associated with the Midwest Clinic. It was written in response to specific questions submitted to Harry Begian by the Midwest Clinic.*

*To read Dr. Begian's reminiscences about Alfred Reed's composition of *Armenian Dances, Part 1*, please visit www.midwestclinic.org/armenian_dances.asp. These remarks were read by Ray Cramer in honor of Alfred Reed at the Yamaha Symphonic Band's performance of *Armenian Dances, Part 1*, on December 17, 2005.*



Act Now! Opportunities Abound at the Newly Redesigned Midwest Clinic Website

The 2005 Midwest Clinic may be over and the 2006 "60th Anniversary" Midwest Clinic may still be 300 days away, but there are plenty of opportunities for you to take part and several educational resources available to you throughout the coming months.

Attendee Web Survey

You are invited to complete the Midwest Clinic's annual survey, now available at our website. This survey includes questions about clinics and concerts and many other issues affecting the conference. It is your best opportunity to tell us whatever is on your mind and how we can better serve you. Responses to each year's survey directly affect decisions about future Midwest Clinics, including what kinds of clinics to program and how to address space limitations at the Hilton. It will only take a few minutes to complete your survey, and your response WILL make an impact on what is offered at the Midwest Clinic!

Attendee Survey: <http://www.midwestclinic.org/survey/>

Appear at the 60th Anniversary Celebration of the Midwest Clinic

Performance

Performance applications can be printed from the Midwest Clinic website. Also available are answers to Frequently Asked Questions about performance applications and our Performance Application Recording Tips.

Performance Application:

http://www.midwestclinic.org/pdfs/performance_application.pdf

FAQs: http://www.midwestclinic.org/performance_faqs/

Recording Tips: http://www.midwestclinic.org/recording_101/

Clinic

Clinic proposal forms can also be printed from the website. To aid applicants, we have created an instruction video about how to prepare an effective clinic proposal.

Clinic Proposal Form:

http://www.midwestclinic.org/pdfs/clinic_application.pdf

Instruction Video:

http://www.midwestclinic.org/clinicians/clinician_video.ram

All applications must be received in the Midwest Clinic office by 5:00 p.m. CST on Friday, **March 17**. Please do not delay in preparing your applications. This deadline cannot be extended.

2005 Concert Selection Streaming Videos

You can relive the 2005 Midwest Clinic at any time this year by watching streaming video concert selections through our website. Included in this archive are 90 selections from 31 ensembles that performed at the 2005 Midwest Clinic. These TV-quality videos are available for viewing throughout 2005.

Band Archive:

http://www.midwestclinic.org/videos/band_archive.asp

Orchestra Archive:

http://www.midwestclinic.org/videos/orchestra_archive.asp

Jazz Archive:

http://www.midwestclinic.org/videos/jazz_archive.asp

Small Ensemble Archive:

http://www.midwestclinic.org/videos/smallensemble_archive.asp

Clinic Handouts Available

Through our website, you can download and print clinic handouts from the last six Midwest Clinics (2000-2005). Handouts from more than 140 clinics are available. The Midwest Clinic gratefully acknowledges all of these clinicians for giving permission for their handouts to be posted.

http://www.midwestclinic.org/clinicians/clinic_handouts.asp

Concert CDs and DVDs For Sale

CDs and DVDs of Midwest Clinic concerts from the last four years (2001-2004) can be purchased from Mark Custom Recording Services, Inc. through the Midwest Clinic website.

<http://www.midwestclinic.org/store/>

The Midwest Clinic

An International Band and Orchestra Conference

About Conference Housing Performers Clinicians Exhibitors Resources Videos Store Chicago Home

Welcome to the redesigned Midwest Clinic website! We hope you will join us in celebrating our 60th anniversary this Decem

SEARCH: GO

Print this page Email this page

Photos from the 2005 Midwest Clinic



Latest News and Links

[Take the Midwest Clinic Attendee Survey](#)

[2006 Performance Application](#)

[Performance Application FAQs](#)

[Performance Application Recording Tips](#)

[2006 Clinic Proposal Form](#)

[2004 Clinic Handouts](#)

[Watch the Clinician Application Video](#)





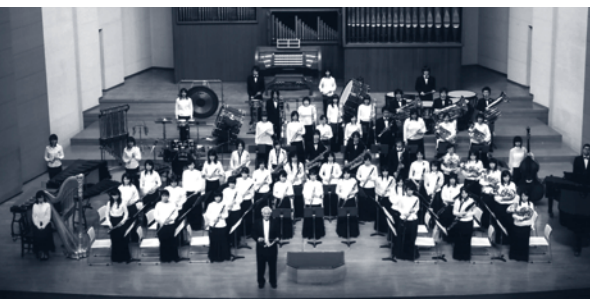
Dallas Wind Symphony



United States Navy Commodores



Chicago Jazz Ensemble



Musashino Academy of Music Wind Ensemble

Celebrating 60

How do you celebrate sixty years of serving music education? By raising the bar for the next sixty!

Plan now to attend the 60th Anniversary Midwest Clinic, December 19-23 at the Hilton Chicago.

Concerts by

Indiana University
Philharmonic Orchestra
David Effron, Conductor
Bloomington, Indiana

Dallas Wind Symphony
Jerry Junkin, Artistic Director
Dallas, Texas

Musashino Academy of Music
Wind Ensemble
Kenneth Bloomquist,
Ray Cramer, Russell Coleman,
Don Wilcox, Conductors
Tokyo, Japan

Chicago Jazz Ensemble
Jon Faddis, Artistic Director
Chicago, Illinois

Chicago Symphony Orchestra Brass
at Orchestra Hall

United States Navy
Commodores
Senior Chief Musician Randy
Mattson, Commodores Unit
Leader
Washington, DC

Performances and Clinics by

- Bob McGrath
"Bob" from Sesame Street
- Cliff Colnot
- 'Cello Man' Eugene Friesen
- Gunther Schuller

Premiere Performances of New Commissions by

- Cliff Colnot
- Jennifer Higdon

Applications are being accepted for clinics and performances in all categories. Apply to be a part of the 60th Anniversary Celebration! Applications and all materials are due on March 17.

The Hilton Chicago and the Palmer House will begin accepting housing reservations at 12:00 a.m. on MONDAY APRIL 3, 2006. Please mark this date on your calendar. You will not be able to reserve housing at the Hilton or the Palmer House before April 3. To reserve a room at the Hilton, please call (312)922-4400. To reserve a room at the Palmer House, please call (312)726-7500.

Performers and clinicians are subject to change.



828 Davis Street, Suite 100
Evanston, Illinois 60201-4423

Presorted Non-Profit
U.S. Postage
PAID
Evanston, IL 60201
Permit No. 170

60th Anniversary Midwest Clinic—December 19-23, Hilton Chicago

In this issue

	Page
A Defining Accomplishment	1
The Midwest Clinic and Community Bands	2
FAQ's – Conference Edition	3
Where There's a Will, There's a Way: Planning for the Midwest Clinic, Post-Katrina	4
Thoughts and Impressions from the Newest Board Member	5
Rehearsal Lab Perspectives	6-9
Scenes from the 2005 Midwest Clinic	10-11
Tomorrow's Directors Learning Today	12-14
Advocacy Brief: A Report on the National SupportMusic Summit	15
Faces of Midwest: Harry Begian	16-17
Midwest Clinic Website Features	18
60th Anniversary Program Announcement	19

OFFICERS AND BOARD OF DIRECTORS

Ray E. Cramer, President
Richard C. Crain, Vice-President
Mark S. Kelly, Vice-President
Glenn E. Holtz, Treasurer

Richard E. Brittain
John Clinton
Jacquelyn Dillon-Krass
Rodney Dorsey
J. Richard Dunscomb
Antonio J. Garcia
Mark Kjos
Ed Lisk
David C. McCormick
Denny Senseney
Dorothy Straub
Paula Thornton
John Whitwell

BOARD MEMBERS EMERITUS

Eugene W. Allen
Harry Begian
Neil A. Kjos, Jr.
Dorothy Kunkel
Marvin J. Rabin

EXECUTIVE ADMINISTRATOR

Kelly S. Jocius

EXECUTIVE ASSISTANT

Darcy A. Nendza

ADMINISTRATIVE OFFICE

828 Davis Street, Suite 100
Evanston, IL 60201-4423
(847) 424-4163
FAX (847) 424-5185
info@midwestclinic.org
www.midwestclinic.org