



# Midwest

# Motifs

May/June, 2006

Volume 17

Number 2

A Publication of the Midwest Clinic

## Introducing the 2006 performers.



Friendswood High School Wind Ensemble

### **Hershey Symphony Festival Strings**

Hershey, Pennsylvania  
Sandra Dackow, Conductor

### **Beverly Hills Intermediate School Orchestra**

Pasadena, Texas  
Leigh Ledford, Conductor

### **Thomas S. Wootton High School Chamber Orchestra**

Rockville, Maryland  
Carolyn M. Herman, Conductor

### **Winter Park High School Philharmonic Orchestra**

Winter Park, Florida  
Charles Laux, Jr., Conductor

### **Alpharetta High School Chamber Orchestra**

Alpharetta, Georgia  
Sheldon J. Fischer, Conductor

### **Allen High School Full Orchestra**

Allen, Texas  
David DeVoto, Conductor

### **Cardinal Carter Academy for the Arts Chamber String Orchestra**

Toronto, Ontario, Canada  
Jolanta Hickey, Conductor

### **Indiana University Philharmonic Orchestra**

Bloomington, Indiana  
David Efron, Conductor

### **McCracken Middle School Symphonic Band**

Skokie, Illinois  
Chip De Stefano, Conductor

### **Hill Country Middle School Symphonic Band**

Austin, Texas  
Cheryl Floyd, Conductor

### **Doerre Intermediate School Honor Band**

Klein, Texas  
Susan Scarborough, Conductor

**Winter Park High School  
Wind Ensemble**

Winter Park, Florida  
John P. LaCognata, Conductor

**Kennesaw Mountain High  
School Wind Symphony**

Kennesaw, Georgia  
David Starnes, Conductor

**Lakota West High School  
Symphonic Winds**

West Chester, Ohio  
Greg Snyder, Conductor

**Friendswood High School  
Wind Ensemble**

Friendswood, Texas  
Gregory Dick, Conductor

**Permian High School  
Symphonic Band**

Odessa, Texas  
Michael Watts, Conductor

**McLean High School  
Symphonic Band**

McLean, Virginia  
James Kirchenbauer, Conductor

**Saitama Sakae High School  
Wind Orchestra**

Saitama City, Saitama Pref., Japan  
Minoru Otaki, Conductor

**VanderCook College of Music  
Symphonic Band**

Chicago, Illinois  
Charles T. Menghini, Conductor

**The Oregon Symphonic Band**

Portland, Oregon  
Michael Burch-Pesses, Conductor

**Fairfax Wind Symphony**

Falls Church, Virginia  
Stanley R. Schoonover, Conductor

**Dallas Wind Symphony**

Dallas, Texas  
Jerry Junkin, Conductor

**United States Air Force Band**

Washington, DC  
Colonel Dennis M. Layendecker,  
Conductor

**Musashino Academy of Music  
Wind Ensemble**

Tokyo, Japan  
Kenneth Bloomquist, Russell Coleman,  
Ray Cramer, Don Wilcox, Conductors



MacArthur High School Jazz Ensemble

**Deer Valley High School Jazz  
Ensemble I**

Phoenix, Arizona  
David P. Duarte, Director

**Curie Metro High School  
Jazz Band**

Chicago, Illinois  
Tyrone Hines, Director

**St. Charles North High School  
Jazz Workshop**

St. Charles, Illinois  
John Wojciechowski, Jim Stombres,  
Directors

**MacArthur High School Jazz  
Ensemble**

Houston, Texas  
Jose Antonio Diaz, Director

**University of North Florida  
Jazz Ensemble I**

Jacksonville, Florida  
J. B. Scott, Director

**Chicago Jazz Ensemble**

Chicago, Illinois  
Jon Faddis, Director

**United States Navy  
Commodores**

Washington, DC  
MUCS Randy D. Mattson, Director

**Central Michigan University  
Chamber Winds**

Mount Pleasant, Michigan  
John E. Williamson, Conductor

**Chicago Symphony  
Orchestra Brass**

Chicago, Illinois



Wooten High School Honors  
Chamber Orchestra

**Trombones de Costa Rica**

San José, Costa Rica

**Marcus High School  
Percussion Ensemble**

Flower Mound, Texas  
Kennan Wylie, Director

**United States Coast Guard  
Band Chamber Players**

New London, Connecticut  
Kenneth W. Megan, Conductor

**Sotto Voce Tuba Quartet**

Bloomington, IL

**"The President's Own"  
United States Marine Band  
Brass Quintet**

Washington, DC

**SoundINNBrass**

Obernberg, Austria  
Johann Mösenbichler, Conductor

# 2006 Clinicians



Mary Jo Papich



Alfred Watkins



Brian Bowman



Kaye Clements



Colonel Arnald Gabriel



Robert Gillespie



Chris Vadala



Tim Lautzenheiser



Libby Larsen

Rodney Ackmann  
Garry Anders  
Larry Anderson  
Darol Anger  
Peter Loel Boonshaft  
George Boulden  
Brian Bowman  
Gail Brechting  
Gwendolyn Burgett  
Thrasher  
Frederick Burrack  
Patrick Casey  
Jim Catalano  
Diane Chandler

Kaye Clements  
Erin Cole  
Cliff Colnot  
John Corigliano  
Susan Creasap  
Andrew Dabczynski  
R. Scott Davidson  
Kathleen DeBerry  
Brungard  
Don Devany  
Jacquelyn Dillon-Krass  
Jon Faddis  
Sandy Feldstein  
Steve Fidyk

Eugene Friesen  
Col Arnald Gabriel  
Fritz Gearhart  
Patricia George  
Bob Gillespie  
Yo Goto  
Peter Griffin  
Richard Hansen  
Perry Holbrook  
Scott Jones  
Robert Jorgensen  
Sharon Kalisek  
Alexander Kerr  
Christopher Knighten

Scott Laird  
Bob Lark  
Libby Larsen  
Tim Lautzenheiser  
E. Daniel Long  
Andrew Mast  
Wendy McCallum  
William McClellan  
Bob McGrath  
Matthew McInturf  
Charles Menghini  
Gene Milford  
Janice Minor  
Paul Morton

Richard Murrow  
Mary Jo Papich  
Bruce Pearson  
Susan Piagentini  
Stephen Pratt  
Tim Reynish  
Lisa Rogers  
Charlotte Royall  
Scott Rush  
Gunther Schuller  
Sheila Scott  
Clark Sheldon  
Laura Sindberg  
Jennifer Snodgrass

Don Snowden  
Dean Sorenson  
Sotto Voce Tuba  
Quartet  
James South  
Chris Vadala  
Alan Wagner  
Alfred Watkins  
Bill Watrous  
Charles West  
John Whitwell  
Gary Wolfman  
Kennan Wylie

# Blogs

## Introducing Midwest Clinic Performer Blogs

We are pleased to introduce a new feature at the Midwest Clinic website: performer blogs. Each of this year's performers was invited to write about the experience of preparing for and performing at the Midwest Clinic. The participants will be encouraged throughout the year to describe the numerous aspects of this special appearance, including music selection, fund raising, trip planning, and rehearsals.

**The following are excerpts of each the blogs posted at the time of this printing.**

**Preparation, Application, Acceptance**  
**Posted on: 4/19/2006**

### **THE APPLICATION**

We recorded the orchestra just before our District MPA on February 22 after school. I did the recording myself since I run a small audio recording business on the side (mostly an excuse to buy more gear!). I used an ORTF set-up with two Rode NT5 microphones running through an ART DPS II preamp into my Alesis Masterlink. Not a super expensive set-up, but it works pretty well. I was happy with the recording.

Our DVD was recorded at our MPA performance by two of my dedicated booster parents. They did the editing and time aligning of the video to audio. In addition, they also

took our group photo on stage just prior to our Pre-MPA concert.

Early in the year, I told my students that we would be submitting applications to attend Midwest. Of course I had to explain what the clinic was and what a huge honor it was. I also let them know that our chances were probably slim. Being new at Winter Park HS, I wasn't expecting to be selected, but applied to Midwest "for the experience."



*Charles Laux, Jr.*  
*Orchestra Director*  
*Winter Park High School*  
*Philharmonic Orchestra*  
*Winter Park, Florida*

**April 24, 2006**

**Posted on: 4/24/2006**

### **THE INVITATION**

On Tuesday, April 4th we received an Express Mail Envelope from The Midwest Clinic. I brought it into the band office where Mr. Richard Ervin, our associate director, was sitting at his desk. Before I opened it I told him "it's a bong letter, nothing to get excited about." I slowly opened the letter and was thrilled, shocked, surprised, and relieved to find we were invited to perform. I had Rich read the letter to make sure I hadn't misread the information. He confirmed the invite and the

celebration commenced. Our orchestra director Chuck Laux was teaching piano and I told him we got in and we needed to check his mailbox knowing that our full orchestra had also submitted an application. Sure enough he also had an envelope waiting for him and to our delight we received a second invitation at Winter Park, this time for our Park Philharmonic Orchestra to perform at the clinic. We headed directly to the front office where we shared the news with our principal Mr. William Gordon II who congratulated us and immediately announced our news to the entire school. I knew I didn't see our Wind Ensemble students

until 7th period that day. I tried to rehearse our Jazz Ensemble 4th period but couldn't stay focused on what we were doing. I asked them to go into sectionals and began making phone calls. I wanted to share our news with everyone who helped us get to this point. I began with my wife, my mother, my brother and sister. I continued with the many colleagues that had written letters on our behalf. We sent an email to our band parents and another to our fellow band directors in Orange County. Finally 7th period arrived and I had the first opportunity to meet with our Wind Ensemble students. The biggest challenge I had was to get them to understand how "big" this was. We talked for about 20 minutes and took the time to enjoy the moment together as a band. I shared my experiences growing-up in Illinois and attending the Midwest Clinic as a high school student at Lincoln Way High School in New Lenox, as an undergraduate at the University of Illinois, and as a music educator through my 20 years of teaching. I was also able share with the students how this is a family legacy for me. My father, John J. LaCognata, performed at the Midwest Clinic in 1965 with the Morgan Park High School Band (Chicago). It was a very special time for us. This truly is an accomplishment shared by everyone who has supported our Band Program.



*John P. LaCognata  
Director of Bands  
Winter Park High  
School  
Winter Park,  
Florida*

**Our Acceptance to "Midwest"  
Posted on: 4/17/2006**

Wow...what a surprise it was to get the FedEx Package. The funny part was that in Arizona, we were doing standardized testing the day the letter came in and since I was not in the classroom that day, I never checked the front counter. I had no idea what to expect when I saw that letter and who it was from. It will go down as one of the most exciting experiences in my life. My poor cell phone took the brunt of the excitement as it flew out of my hand and skidded across the office floor.

My first reaction of course was excitement, then about 3 seconds later...FEAR. The feeling of honor is a rush and then the realization that I have to prepare for "Midwest" was a whole different type of rush.

The reaction from the administration was great and the reaction from the students was great as well. Even though the outgoing seniors won't be participating, they have always understood that they seemed to get more than the students in the band before them and they are a big part of our band's success.

**Beverly Hills Intermediate School  
Orchestra  
Posted on: 4/16/2006**

Hi everyone! My name is Leigh Ledford and I teach orchestra at Beverly Hills Intermediate School, Pasadena ISD, in the SE corner of Houston, TX. We are an economically disadvantaged community, but our cultural make-up is rich. I suspect we don't fit the more common descriptors of most Midwest performing groups: my students typically do not take private lessons or perform on better than entry-level quality instruments. For all the rest of you "regular" folks out there, we will do our best to make you proud! Now I know running in the hall is against the

As an Arizona Native, "Midwest" is such an honor as there have been very few groups selected over the years from the state. I had the privilege of performing at Midwest with the Tempe Symphonic Wind Ensemble in the mid-90s and was just amazed at the experience. Never in my wildest dreams did I think that I would be going.

I am very proud of my students and very thankful to those that pushed me to apply. After we performed at the Arizona MEA conference a former student (Thanks Jason) said I should apply for "Midwest", and then "Midwest" sent a congratulations letter for performing at AMEA with an encouragement to apply. I took it as a sign and went for it.

I am not sure my Arizona students have quite grasped the significance of their achievement yet, but I know they soon will.



*David P Duarte  
Director of Bands  
Deer Valley High  
School  
Glendale, Arizona*

rules, but when I received our letter of invitation, I was on a quick sprint to the cafeteria to hug my administrators! As soon as I could get the kids back to the orchestra room, the level of excitement was sky-high! I look forward to sharing our experiences in the months to come.

*Leigh Ledford  
Orchestra Director  
Beverly Hills Intermediate School  
Orchestra  
Pasadena, Texas*

## Acceptance and initial thoughts

Posted on: 4/14/2006

It is still a bit hard to believe, but the next steps are starting to take shape. Calling conductors, soloists, and composers is underway. Figuring out how to get an adult group to Chicago is very different than a school group, and those details are just beginning to emerge. Choosing music will once again prove to be the hardest part of the process. Finding the right balance between new and old, easy and not-so-easy, music that is meaningful and enjoyable, worth the effort to prepare, and acceptable to the clinic, are all parts of the equation when making the program selections.

Is all the planning and preparation worth it? My experiences from the 1994 Midwest performance tell me the answer—with a doubt, Midwest is the most exciting and rewarding musical event for any participant—conductor, performer, soloist, chaperone (don't think we will have any of these this time!!), or audience member. All of the members of the FWS are excited to begin—and we look forward to growing as musicians and people along the way.



*Stan Schoonover  
Conductor  
Fairfax Wind  
Symphony  
Fairfax County,  
Virginia*

## Acceptance and Support

Posted on: 4/22/2006

Well, it's been a crazy couple of weeks around here - but I wouldn't trade it for anything!

Receiving the invitation was a shock - to say the least! Our orchestra program is still young and we have not done anything this big in our short history. I knew our Full Orchestra performed tremendously at our UIL performance which was used for the recording for the Midwest Clinic - but I did not know that it would be a recording which would be accepted. After opening

the invitation letter I went straight to Anthony Gibson's office, who is the Director of Fine Arts in Allen and the Head Band Director, and showed him the letter. I think he was more excited than I was - jumping around and giving high fives to whoever was around! It was great! We will never forget that day!

What has been wonderful is all of the school and community support which has been given to our students for their hard work and talents. Since the news has spread, I have received many emails and phone calls with congratulations as well as being interviewed twice - for our ISD and for the local newspaper. Allen is such a great town to work and live in - the community is truly proud of ALL students in our schools. If there is ever a chance to show off any of our student's achievements, our administrators and community will do all they can to praise our fantastic kids!

Now the fun part begins! I have spoken with other directors who have brought bands or orchestras to the Midwest Clinic - each one has guaranteed that it will be the trip and performance of a lifetime! I'm so excited for our students who will be able to go and perform for such a positive and uplifting audience - and for our school officials and parents who want to share our student's amazing talents to the rest of the nation!



*David DeVoto  
Orchestra Director  
Allen High School Full  
Orchestra  
Allen, Texas*

## Meeting with Administration

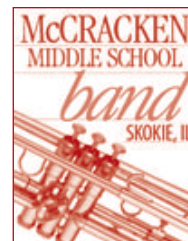
Posted on: 4/21/2006

It's been just over two weeks since receiving the invitation from Midwest. This morning was my first opportunity to sit and talk about next December for an extended time with my administration. The agenda of that meeting is available at [http://www.mccrackenband.com/mccracken\\_admin.pdf](http://www.mccrackenband.com/mccracken_admin.pdf) if you're interested.

I've found that one of the most difficult tasks is explaining to non-band/orchestra people why a Midwest Clinic performance is such a big deal. I don't like analogies... they don't do it justice. Music is not a sport. Plus, I'm convinced that some (most?) non-music people just won't get it until they actually see it with their own eyes. For our staff, administration, and school board, I've nicely compiled the nearly one hundred congratulatory emails and phone calls we've received from throughout the country over the last two weeks. I'll also be giving a presentation at a staff meeting and again at a school board meeting to further try to communicate how significant an honor this is.

One of the things I have done over the years is to bring my administrators to the Midwest Clinic. Whenever the district hires a new administrator, the first thing I do is invite them to spend a day a Midwest with me. So far, the count is up to 3 superintendents, 2 principals, and 2 assistant principals. That may seem like a lot for the last ten years, but it is important that my bosses know what my goals for the program are, and to hear what the best programs in the country are doing. I also never want to be in the position of having to defend my annual attendance at Midwest (that's non-negotiable to me). Plus, I almost always get at least one free meal out of it.

It was a great meeting, very tough to cram into 90 minutes. Most of the time was centered around adjusting the rehearsal schedule, summer plans, new instrument purchases, maximizing our students' Midwest experience, and finances. I knew going in that I was asking for a lot, but I left the meeting feeling that our needs would be met and every effort would be made to provide our wants as well.



*Chip De Stefano  
Director of Bands  
McCracken Middle  
School  
Skokie, Illinois*

# Faces of Midwest: Mark S. Kelly



Centerville, Iowa High School Band, December 19, 1957

## **How did you get your start in music?**

I started at Central Ward Grade School in about 1934-35, when I was in 2nd or 3rd grade. William Gower, Sr. was the band director, and my mother took me to Central Ward once a week for a clarinet lesson. Now, it seems far too young to start, but that honestly was the case. When we got home, she would sit with me and go over everything Mr. Gower had included in the lesson. Had it not been for my mother's willingness to do this I probably would never have started the clarinet lessons. There was a 'buddy' of mine, same age, who lived up the street from our house and he had started on the violin, so I guess my folks thought I should do something with music too.

## **Where did you receive your formal education?**

I received my BA in 1950 and MA in 1952 from the University of Iowa and completed advanced graduate work there in 1965-66 as a graduate assistant to Fred Ebbs.

## **Who have been your greatest musical inspiration and influenced your musical choices the most?**

William Gower, Sr., Himie Voxman, Fred Ebbs and James Neilson.

## **What are your favorite wind band pieces?**

Too many to recall... Whatever pieces are on the program at any given time, I guess, are my favorites. I tried never to schedule a composition I did not like. I will say "Italian in Algiers" overture should be on that list, for it was the second selection on the 1957 Midwest concert and the audience was on their feet several measures before the end. We had a freshman oboe player who 'stood the audience on their ear' with the solo passages. Also, Rimsky-Korsakov's

"Concerto for Trombone" was the third number, and the senior trombone soloist, Sam Bowen, likewise saw the audience stand prior to the conclusion. Those times will never be forgotten!!!!

## **When did you first attend the Midwest Clinic?**

I first attended the Midwest Clinic in 1956. It was Paul Behm, director of the Mason City, Iowa High School Band who kept urging me to consider the Midwest. He had brought the Mason City band as I recall mid-50's and thought the Centerville band was equal to the task. So it was I came into Chicago in December 1956 (simply as an observer) and was awestruck with all aspects of the Clinic. I had never seen anything like it. A dream certainly it was to have your high school band invited to this Clinic, and that is exactly what happened in 1957. I still recall the door bell ringing before sunrise on a winter morning in March and found the letter of invitation from Lee Peterson. A letter which as it turned out, altered the direction of my professional career.

## **Your Centerville, Iowa High School bands performed at the Midwest Clinic in 1957 and 1963, and your Reed Ensembles in 1961. Can you describe your memories of those concerts?**

These are truly 'golden' memories, for it has proven that the students in those bands to this day still recall the trip and concerts and all that went with it. Grade points were never higher and the Centerville community responded as a bond of success coming to this 'coal mining community' of 5,000. When I am in Centerville I never fail to meet someone who was in one of those bands and hear their testimony of a 'once in a lifetime' experience—musical and social.

Those students (25 as I recall) who participated in the 1961 Midwest doing a chamber ensemble clinic have the same feeling of emotional success. There was standing room only in the room at the Sherman House.

## **How has music education changed since you started your career?**

There are a lot more specialists in the field and on the staff of high schools, especially marching band. I refer to my career as being one of the last of the 'one man' staffs. We did it all, be it marching band, lessons, concert band, etc., with little or no outside professional help.

## **What has been your favorite experience(s) as a member of the Midwest Clinic Board of Directors?**

Gosh, just the honor of being on the board. Never did I imagine when the Centerville High School bands were on the Midwest program that I would ever be offered the opportunity to become a board member. I remember the evening when John Paynter asked if I might be interested in serving on the board. It was a Friday evening before a Bowling Green State University Symphonic Band concert (1987-88), and John was the guest conductor. We were sitting in my office maybe a half hour before the concert (my mind was on the concert!!!), and hearing John pose that question took quite a little effort for me to put that question ahead of concert concerns. Time proved that I did say yes, and the concert did go on. At my first board meeting in the Midwest office in Barbara Buehlman's basement, John led the way by seemingly giving me the wrong instructions of where

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to find the various forms and reports in the meeting notebook. I guess that was my initiation.

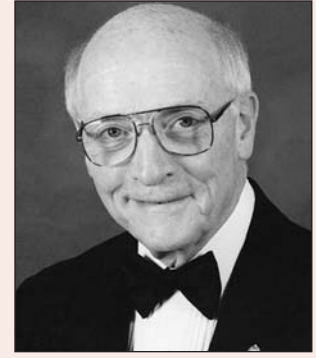
### **What have been your favorite musical moment thus far?**

So many!! The Falcon marching band leaving the field at half-time to a rousing standing ovation for our show was always emotional to me. The march to and from the stadium on football Saturdays and the drum cadence and the pride we showed to those watching. Otherwise, I still mention the 1957 concert and the "Italian in Algiers" moment for the Centerville High School Band and the 1983 Ohio Music Educators Association Convention in Columbus when the BGSU Symphonic Band closed an afternoon concert series (there were four other college bands on the program) with Claude Smith's "Festival Variations." The response from the audience reminded me of the 1957 high school 'Italian' audience reaction. Also, the BGSU Friday night reading clinic concerts when overflow audiences showed their appreciation to those members of the Symphonic Band, and the Symphonic Band concert at the 1990 ABA convention at the University of Illinois.

### **If you could give young band and orchestra directors advice about developing their musicianship or pursuing their careers, what would it be?**

1. Attend all district, state, and national professional conventions, the Midwest Clinic of course included.
2. When your district or all-state or county honor bands or orchestras meet, watch the guest conductor rehearse. Do not stay in the coffee room and use that time in conversation. Watching others has proven very opportune for me.
3. Find some mentors you respect and 'pick their brains.' Always try to associate with those who are acknowledged as professional, caring and successful.
4. Rehearse your band or orchestra as though one of your mentors might walk into the rehearsal room. I would always think of William Gower, Himie Voxman, Fred Ebbs and James Neilson, and ask myself, Would I make them proud?

I should add that I have been extremely grateful for my wife and our three daughters, especially Helen's,



understanding and acceptance of my work as a band director. I can honestly say that she has always been 100% supportive of any opportunity that came my way for professional advancement. Had it not been so, we would still be living in Centerville. The balance of marriage and professional obligations is delicate; it was because of Helen's urging and willingness to move into uncharted waters that I applied for and accepted the Director of Bands position in Bowling Green, which led to many professional rewards and friendships.

### **If you had not become a band director, what might you have done as a career?**

I'd have probably been a pharmacist. A pharmacist does not have to recruit his following...while a teacher has to recruit his band.

## Advocacy Brief

### Arts Education Matters: Be an Advocate!

The act of creating is powerful. Our creative mind allows us to make something where there was once nothing, to think in analytical and critical ways, to express our deepest emotions, and to believe in different possibilities. It's the essence of symphonies, plays, paintings, song, and dance—but these are not simply a collection of notes or a splash of paint on canvas. The arts define us as a community, as cultures, as individuals, and give us tools to grow.

Research shows that children involved in the arts thrive; they perform better in school and are more motivated to continue in

school. And research suggests that when students are exposed to arts education, their math and reading skills improve and they score higher on standardized tests.

The arts have had a long history in education throughout the country and in Illinois. Since 1985 the arts have been considered one of Illinois' six "fundamental learning areas" and as recently as 2001 the federal No Child Left Behind Act recognized the arts as a core academic subject. In addition, Illinois was one of the first states to develop and adopt Learning Standards for Fine Arts in 1997.



However, during the past 30 years, there has been a steady erosion of the arts in public schools throughout the country. With mounting pressure to meet No Child Left Behind (NCLB) and constant budget and time constraints, many school administrators are forced to make very difficult decisions. Often because the arts tend not to be required or mandated like other core academic areas, they are the first subject to be reduced or eliminated.

In October 2005, Illinois Creates released the results of a groundbreaking study that reveals that while educators reported that they value arts education, broad disparities exist in the amounts of arts education available to students in Illinois public schools. The study reveals a discrepancy between educators' widely expressed belief that instruction in the arts is an essential part of a quality education and what is allocated to arts education in terms of budget, faculty, class time, planning and evaluation.

In fact, the study reveals that 20% of Illinois public schools have no arts program, and one third of elementary students receive no regular instruction in the arts during the school day. Overall, Illinois falls below national averages of the number of students receiving instruction in each of the four arts disciplines (dance, theater, visual arts and music).

Clearly the challenge of ensuring that all students are provided instruction in the arts is complicated. In setting priorities for education, the State and local school districts must make very hard decisions about where to spend their budgets and how to allocate time during the school day. However, that vision for spending and time must be driven by how best to provide students with a comprehensive, well rounded education... and that must include the arts as part the core curriculum.

According to the Illinois Creates research, principals indicated that funding was the greatest barrier to implementing a quality arts program followed by available time. To demonstrate their support of the arts as a core learning area, the Illinois General Assembly passed a \$2 million appropriation for arts education and foreign languages in the Illinois State Board of Education budget, and \$3 million has been proposed for FY07. The funding is a good first step, but a statewide arts requirement specifying a minimum amount of weekly instruction in the arts for all students is also needed to effectively address the disparities that currently exist in Illinois.

Illinois Creates, a statewide arts education initiative led by the Illinois Arts Alliance, is advocating for greater inclusion of the arts in education. Through strategic advocacy, public awareness and coalition building, Illinois Creates has begun to give a much needed voice to arts education in Illinois.

Advocating is necessary to prevent further erosion of the arts in schools. No single agency, organization or interest group can bring about the systemic change needed to guarantee success in advocating for arts education. The commitment and proactive involvement of all stakeholders is necessary. The voices of educators and parents are particularly valuable to effecting change in education policy, and there are many avenues available for these advocates to lend their support.

The best way to effect change is by creating a visible presence for your cause—there is strength in numbers!

- Create a local arts education task force for your school or school district. Be sure to invite interested parents, arts teachers, classroom teachers and even students to participate. Also, be sure to join a statewide advocacy effort such as Illinois Creates.
- Attend state and local education meetings to present the latest research on arts education, share successful models and best practices, and be sure the arts are a part of every education reform discussion.

It is also important to establish yourself as a valuable resource for your local school board, state department of education, PTO/PTA and other education associations.

- Identify ways to collaborate or partner, such as coordinating a community forum on arts education.
- Share the compelling research and articles on the powerful, positive impact arts education has on children.

Finally, be an advocate for the arts. Grassroots advocacy is the foundation of our democratic system of government—elected officials respect and respond to the input of their constituents more than any other group.

- Frequently write letters or call your elected officials, including members of the City Council and the local School Board, your State Representative and Senator, and members of Congress.

All levels of government are making decisions that impact your children's education. Make sure you know what and when decisions are being made!

For more information about the Illinois Arts Alliance or Illinois Creates or to gain access to research, advocacy tips, and ideas on advocating for the arts go to [www.IllinoisCreates.org](http://www.IllinoisCreates.org).

*Julie Adrianopoli*  
*Public Policy Director*  
*Illinois Arts Alliance*

# 2006 Conference Information

## Association Meetings

Many major associations hold meetings in conjunction with the Midwest Clinic. A complete schedule of these events will be listed in the conference program book. These organizations include:

American Music Conference  
American School Band Directors Association  
Association of Concert Bands  
Atlantic Coast Conference Band Directors Association  
Big East Conference Band Directors Association  
Big Ten Band Directors Association  
Big Twelve Band Directors Association  
College Band Directors National Association  
International Association for Jazz Education  
Kappa Kappa Psi & Tau Beta Sigma  
Mid-America Competing Band Directors Association  
Mid-American Conference Band Directors Association  
NABIM, The International Band & Orchestra Products Association  
National Band Association  
National Catholic Band Association  
Phi Beta Mu International Bandmasters Fraternity  
Phi Mu Alpha Sinfonia Fraternity  
John Philip Sousa Foundation  
Southeastern Conference Band Directors Association  
Student Youth and Travel Association  
WELS Band Directors  
Women Band Directors International  
World Association for Symphonic Bands and Ensembles  
World Association of Marching Show Bands

## The Teacher Resource Center

### • Computer Software

The latest music-related software is available for teachers to explore. IBM and Macintosh systems will be provided.

### • Job Market

Administrators looking to fill an opening and music educators searching for a new position can consult and contribute to a listing of available jobs and candidates. Space is available for screenings and interviews.

### • Advocacy

The latest research and reports about the importance of music education are available.

### • Concert Tour/Exchange Program Network

A registration system links directors who would like to establish a concert exchange program.

### • Internet Café

Computer terminals and a wireless connection are available for teachers to use.

### • Clinic Handout Library

When available, extra clinic handouts will be collected in the Teacher Resource Center for distribution to teachers who were unable to attend those clinics.

## 560 Exhibit Booths

Music Publishers  
Uniform Companies  
Instrument Manufacturers  
Colleges and Universities  
Fund Raising Companies  
Festivals, Travel, and Competitions  
Music Accessory Companies  
Recording Companies  
Photographers  
Stage Equipment Manufacturers  
Music Journals  
Software and Video Manufacturers and Distributors  
Military Services  
Performing Organizations  
Music Camps  
Instrumental Music Associations

## College Night

Thursday, December 21,  
5:30 - 7:00 p.m.

College Night is an opportunity for students and teachers looking for undergraduate and graduate music programs to meet with the representatives of more than seventy colleges, universities and branches of the military.

## College Credit

A program offered in cooperation with the University of Miami enables directors attending the Midwest Clinic to earn one or two graduate education credits during the week of the conference.

To qualify, registration must be completed no later than 10:00 a.m. on Thursday, December 21.

### Course Requirements:

1. Attendance at ten sessions per credit hour.
2. A three to five page paper to be submitted in early January.

Tuition fee: \$160 per credit hour, payable by check.

For more detailed information,  
please contact:

Catherine Tanner  
Frost School of Music  
University of Miami  
PO Box 248165  
Coral Gables, FL 33124 (305) 284-2241  
ctanner@miami.edu

## Administrator Information Letter

Our administrator information letter answers the most common questions about the conference. If you need help convincing your administration or booster organization to support your attendance at the Midwest Clinic, please print a copy of the letter from our website.

## Online Concert Video Archive

At least two selections from nearly every concert at this year's Midwest Clinic will be posted to our website within twenty-four hours of the performance. Visit [www.midwestclinic.org/band\\_archive.asp](http://www.midwestclinic.org/band_archive.asp) to view last year's archive.

# 2006 Conference Information

## Registration Fees

Director, Spouse	
Pre-Registration	\$ 90
Onsite Registration	\$100
Full-time College Student with school identification	\$ 25
Elementary, Junior High School, and High School Students	\$ 15

## On-Site Registration Hours

Monday, December 18	6:30 p.m. – 9:00 p.m.
Tuesday, December 19	7:30 a.m. – 8:30 p.m.
Wednesday, December 20	8:00 a.m. – 8:30 p.m.
Thursday, December 21	8:00 a.m. – 8:30 p.m.
Friday, December 22	8:00 a.m. – 8:30 p.m.
Saturday, December 23	8:00 a.m. – 11:00 a.m.

On-site registration may be paid in cash, Visa, MasterCard, American Express, Discover, or by check. Checks should be made payable to the Midwest Clinic.

## Online Preregistration

All pre-registration must be conducted through the Midwest Clinic website and must be paid for by credit card. Pre-registration is available for adult registration only; students may not pre-register. Complete instructions are given at the Midwest Clinic website. Pre-registration will be available through December 13.

Only registered, chaperoned, instrumental music students may attend the concerts and clinics. Students will be admitted five minutes before the start of concerts/clinics if space is available.



## Discount Air Fares

The Midwest Clinic has secured discounted air fares for conference participants. To make reservations, contact the official travel agency, The Travel 100 Group, 519 Park Dr., Kenilworth, IL 60043. Toll Free: 877-436-2323. E-mail: RAG@T100G.com. Or call American Airlines, 800-433-1790 and ask for Star File A31D6AB. Please note: you must reserve your housing directly through the hotel of your choice; please do not contact The Travel 100 Group to reserve housing.


## Housing

### 1. Hilton Chicago

720 S. Michigan Avenue  
Chicago, Illinois 60605  
www.chicagohilton.com  
312-922-4400  
877-865-5220

Single	\$126
Double	\$136
Triple	\$152
Quad	\$168

### 3. Hyatt Regency Chicago

151 E. Wacker Drive   
Chicago, Illinois 60601  
www.chicago.hyatt.com/chirc/index.html  
312-565-1234  
800-233-1234  
800-233-1235


Single	\$95
Double	\$95
Triple	\$99
Quad	\$99

### 5. Congress Plaza Hotel

520 S. Michigan Avenue  
Chicago, Illinois 60605  
www.congresshotel.com  
312-986-1234  
800-635-1667

Single	\$105
Double	\$105
Triple	\$115
Quad	\$125

### 7. The Fairmont Chicago

200 N. Columbus Dr.   
Chicago, Illinois 60601  
312-565-8000  
800-526-2008  
www.fairmont.com

Single	\$119
Double	\$119
Deluxe King	\$169

### 9. Hostelling International Chicago

24 E. Congress Parkway  
Chicago, Illinois 60605  
312-360-0300  
\$31 per person per night (does not include breakfast) Groups of ten or more should contact Amanda Booth, Group Sales, at  
abooth@hichicago.org

 = Shuttle

### 2. The Palmer House

17 E. Monroe Street   
Chicago, Illinois 60603  
www.hilton.com/hotels/CHIPHHH/  
312-726-7500  
877-865-5320

Single	\$126
Double	\$136
Triple	\$152
Quad	\$168

### 4. Essex Inn on Grant Park

800 S. Michigan Avenue  
Chicago, Illinois 60605  
www.essexinn.com  
312-939-2800  
800-621-6909  
FAX 312-939-0526


Single	\$109
Double	\$109
Triple	\$119
Quad	\$129

### 6. Best Western

Grant Park Hotel  
1100 S. Michigan Avenue  
Chicago, Illinois 60605  
312-922-2900  
800-472-6875

Single	\$107
Double	\$107
Triple	\$117
Quad	\$117

### 8. Swissôtel Chicago

323 E. Wacker Dr.   
Chicago, Illinois 60601-9722  
312-565-0565  
888-73-SWISS  
www.swissotel-chicago.com

Single	\$119
Double	\$119
Triple	\$144
Quad	\$144

### 10. Travelodge Hotel Downtown

65 E. Harrison St.  
Chicago, IL 60605  
312-427-8000 ex. 5003  
800-211-6706 ex. 5003  
http://www.travelodgehoteldowntown.com/  
Single w/ Full \$87  
Single w/ King \$90  
Double \$90  
Double w/ Kitchenette \$95

**Room reservations must be received 21 days prior to the opening of the Clinic. Rooms will be held until 6:00 p.m. ALL RATES SUBJECT TO STATE, COUNTY, AND CITY TAXES**

**Pre-Register Today!**

[www.midwestclinic.org/pre-registration](http://www.midwestclinic.org/pre-registration)



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

### 2006 Commissions

*The 60th Anniversary conference will feature the premiere of two new works, commissioned by the Midwest Clinic. Additional information about these premieres will be available in the fall.*

#### *Midwest Tapestry* by Cliff Colnot

*Midwest Tapestry* is a five minute work which was written for jazz ensemble, orchestra and wind ensemble with the core element being the jazz group. The original idea was to compose a piece which could inspire an accompanying film and then marry the two. So as to maximize performance quality, the music was written in a straight-eighth note style, and is playable by good high school and college ensembles.

#### *Kelly's Field* by Jennifer Higdon

*Kelly's Field* is an energetic piece that uses very bold gestures, much like Mark Kelly, whom the piece honors. I had the great privilege to play in the wind ensemble, concert band, and symphonic band at Bowling Green State University, under Chief, and it was just an incredible learning experience. The title of the work came about from reflecting on Mark Kelly's contributions to the field of band.

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