Introducing the 2006 performers.

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 Effron, 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

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

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
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.

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

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

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 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!

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 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.
Faces of Midwest: Mark S. Kelly

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.

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 Buehman’s basement, John led the way by seemingly giving me the wrong instructions of where to go...continued on page 8
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.

Julie Adrianopoli
Public Policy Director
Illinois Arts Alliance
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
c Tanner@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 to view last year’s archive.
**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  
877-865-5726  
Single $126  
Double $136  
Triple $152  
Quad $168

2. **The Palmer House**  
17 E. Monroe Street  
Chicago, Illinois 60603  
www.hilton.com/hotels/CHIPHH/  
312-726-7500  
877-865-5320  
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  
FAX 312-939-0526  
Single $95  
Double $95  
Triple $99  
Quad $129

4. **Essex Inn on Grant Park**

800 S. Michigan Avenue  
Chicago, Illinois 60605  
www.essexinn.com  
312-939-2800  
800-621-6909  
800-233-1235  
FAX 312-939-0526  
Single $109  
Double $109  
Triple $119  
Quad $129

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

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

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

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

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

10. **Travelodge Hotel Downtown**

65 E. Harrison St.  
Chicago, IL 60605  
312-427-8000 ex. 5003  
800-211-6706 ex. 5003  
http://www.travelodgehoteldownto.com/  
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
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.