

New York Summer Music Festival
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ONEONTA, NY
13820

New York Summer Music Festival

Jungeun Kim, Executive Director

NYSMF



Chamber Music • Band • Orchestra • Piano
Voice • Strings • Jazz • Musical Theatre
Composition • Brass • Woodwind
Percussion • Visiting Artists

Session I: June 25-July 8 • Session II: July 9-July 22 • Session III: July 23-Aug 5

www.nysmf.org

Welcome

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Message from Jungeun Kim Executive Director

The New York Summer Music Festival is proud to announce its inaugural season at SUNY Oneonta! Established in 1889 as a state school, SUNY Oneonta is a multipurpose college of liberal arts and sciences, known for its exceptional facilities and its beautiful campus.

As a truly multifaceted training institution, the New York Summer Music Festival aims to present students with a uniquely intimate and nurturing atmosphere where they can experience the highest level of musical training. Our students are provided with opportunities to study extensively in many areas, including orchestra, band, choral ensembles, original musical theatre projects, composition, and jazz; introductory classes, such as beginning piano and beginning guitar.

In addition to supplemental classes spanning a wide range of ability levels and interests in areas such as music history, theory, computer technology in music, filmmaking, and jazz improvisation, among others, our students can choose to participate in chamber music and ensemble classes. They may also take private lessons (for an additional fee) for all major and secondary instruments, voice, and composition. Students are encouraged to audition as soloists for student recitals and concerto performances, in addition to small- and large-ensemble concerts.

Some of the finest musicians and teachers in the world will visit the Festival in 2006 to host master classes and clinics. Our distinguished guests include: Pamela Frank, Ida Kavafian, and Aaron Rosand, world-renowned violinists; Richard Woodhams, principal oboe of the Philadelphia Orchestra; Anthony McGill, principal clarinet of the Metropolitan Opera Orchestra; Jeanne Baxtresser, former principal flute of the New York Philharmonic; Peter Bond, of the Metropolitan Opera Orchestra trumpet section; Harold Robinson, principal bass of the Philadelphia Orchestra; Peter Wiley of the Guarneri String Quartet; and many others. The combination of unequaled visiting artists, a challenging daily schedule of classes, and professional level performing groups perfectly compliment excellent instruction by our dedicated faculty throughout the summer.

The festival season is divided into three two-week sessions. Students have the option of participating for two, four, or six weeks. (Once on campus, they may also extend their stay.)

Weekend and evening activities are carefully planned and supervised. Social functions include concerts, movie nights, sporting events, trips to nearby parks, and health and fitness groups. Various other extracurricular activities form a positive, safe setting in which students are able to develop lifelong friendships.

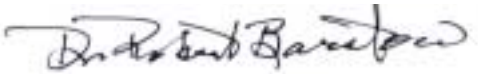


Jungeun Kim began piano studies at age 3 and made her public debut at age 8. A Presidential Prize-winner in the Korean National Music Competition, she subsequently performed with the Korean National Philharmonic. As a scholarship recipient, she earned both her Bachelor and Master of Music degrees from the Juilliard School. She has won numerous awards, including the Young Musicians Foundation Competition and the V.O.C.E. Competition in Los Angeles. In addition, Ms. Kim has performed as a recitalist and guest artist with orchestras and ensembles in the United States, Canada, South America, Europe, the Far East and Russia, and has appeared on CBS, CBC, Voice of America, and NPR. Ms. Kim has been presented at some of the world's most prestigious venues, including Alice Tully Hall, Carnegie Hall, Weil Hall, the National Gallery of Art, and the Phillips Gallery. She has been featured in the Philadelphia Orchestra's chamber music series and has collaborated with such distinguished artists as Sarah Chang, Ida Kavafian, David Kim, Peter Wiley, Ruggiero Ricci, and Aaron Rosand. Ms. Kim joined the faculty of The Curtis Institute of Music as a staff pianist of its world-renowned Student Recitals Series in 1999 and has continued to receive critical acclaim for her work as an ensemble musician. Ms. Kim joined the Hartwick Summer Music Festival piano faculty in 1987 and became director in 2001. At the end of the 2005 season, Ms. Kim began planning a new music festival, which became the New York Summer Music Festival, celebrating its inaugural season in 2006.



Welcome from Dr. Robert Barstow Chairman of the NYSMF Board and Chair of the Music Department at SUCO

You are cordially invited to join us for the premiere season of the New York Summer Music Festival to be held at the State University of New York, College at Oneonta. Jungeun Kim, the executive director, raises the standard of excellence with the outstanding faculty and support staff and expanded musical and educational opportunities she has brought together for this festival. You will experience music-making at its best, which will continue to enhance your understanding, your skills, your involvement, and your enjoyment of the fine art of music. We look forward to your participation in what promises to be one of your finest musical achievements. See you this summer!



Dr. Robert Barstow serves as Chair of the Music Department at the State University of New York, College at Oneonta. He teaches music marketing and merchandising as part of its internationally acclaimed music industry program and serves as conductor and musical director of its Concert Choir, Chamber Singers, and Opera productions. He has served as national president of NAMBI, the educational wing of the N.A.M.M., the international representative for the Music Products Industry. Dr. Barstow received his Master of Arts in theory and Ph.D. in musicology from The Ohio State University. He has done post-doctoral work in choral/orchestral conducting at summer music institutes held at the University of Oklahoma, Indiana University, Yale University, and the Aspen Choral Institute, where he worked with Margaret Hillis, Robert Shaw, Gregg Smith, Otto-Werner Mueller, Dr. Julius Herford, and others, and he studied voice with Dr. Virginia Davidson. He recently received the Chancellor's Award for Excellence in Scholarship and Creative Activities.









Programs

Band
- Wind Ensemble
- Symphonic Band
- Repertoire Band

Choir
- Madrigal Ensemble
- Select Choir
- All-NYSMF Choir

Jazz
- Select Jazz
- Big Band Jazz
- Lab Jazz
- Jazz Choir
- Elite Jazz Combo
- Jazz Combos
- Improvisation (all levels)
- Jazz History
- Jazz Repertoire Workshop

Orchestra
- Chamber Orchestra
- Symphony Orchestra
- String Orchestra

Ensembles and Chamber Music
- Brass
- Percussion
- Piano
- Strings
- Woodwinds
- Voice

Performance Courses
- Brass Warm-up
- Vocal Performance Techniques for Singers

String Courses
- Cello Techniques/Ensemble
- Orchestral Studies and Techniques for Violin and Viola
- Double Bass Techniques, Ensemble, and Orchestral Studies
- Sight Reading for Strings

Piano Studies
- Keyboard Technique
- Piano Ensembles
- Piano Skills: Accompanying and Sight-Reading
- Piano Literature

Musical Theatre
- Original Musical Theatre Production and Workshop
- Filmmaking
- Practical Acting Workshop

Courses in Musical Studies
- Beginning Guitar
- Beginning Piano (for non-pianists)
- Conducting
- Computer Technology in Music
- Music History
- Theory and Ear Training
- Orchestration and Arranging





**One to three hours of credit from the State University of New York, College at Oneonta (SUCO) may be awarded to students that successfully complete all qualifying class and individual instruction assignments as determined by the SUCO Music Department. Students may also enroll in and take regular SUCO courses for an additional fee. Please visit www.nysmf.org for more information.*

Performance Organizations & Opportunities

Placement auditions will be held on the day of arrival, and all students are required to audition for placement in performing organizations, ensembles, and chamber music groups. The audition will consist of a prepared piece of the student's choice and may include various scales and sight reading.

Orchestra

Chamber Orchestra - Performs challenging repertoire at the end of each week. Concerto audition winners and visiting artists are often featured with the Chamber Orchestra.

Symphony Orchestra - An advanced orchestra that performs major orchestral literature. A larger ensemble than the chamber orchestra, the Symphony Orchestra enlists the participation of many of the orchestral players enrolled in the festival and performs at the end of each two-week session.

String Orchestra - An intermediate-level orchestra suitable for younger students or those pursuing a second instrument. The String Orchestra performs at the end of each two-week session. (All levels)

Band

Wind Ensemble - Presents repertoire at an advanced level and provides an excellent opportunity for students to perform with counselors, teaching assistants, and faculty members. The Wind Ensemble usually performs at the end of each week of the festival.

Symphonic Band - A full-size band in which students perform challenging repertoire. The Symphonic Band performs at the end of each two-week session.

Repertoire Band - An intermediate-level band open to all brass, wind, and percussion students interested in developing the skills necessary to perform instrumental ensemble literature. The Repertoire Band is also suitable for intermediate-level students and those pursuing a second instrument. (All levels)

Jazz

Select Jazz - Advanced-level ensemble with weekly performances. It showcases students performing alongside counseling staff, faculty, and guest artists in advanced jazz orchestrations, providing practical experience for students interested in the professional world of jazz performance.

Big Band Jazz - The featured jazz ensemble of the festival. Big Band Jazz highlights student soloists and group interaction. It performs arrangements from the canon of contemporary and traditional jazz repertoire.

Lab Jazz - Open to students interested in developing the skills needed to perform in a jazz ensemble. Lab Jazz includes an introduction to improvisation, ensemble playing, form, and jazz harmony. (All levels)

Jazz Choir - Performs classic jazz repertoire arranged for large vocal groups. Emphasis is on jazz articulation as well as vocal improvisation. (All levels)

Elite Jazz Combo - The most advanced-level jazz ensemble. The Elite Jazz Combo performs each session as part of the NYSMF concert series.

Jazz Combos - Featured every session as part of the evening concert series. Jazz Combos are open to intermediate and advanced-level jazz students. All student instrumentalists are encouraged to audition for these groups. Coached by the world-class NYSMF jazz faculty.

Choral

Madrigal Ensemble - A high-level ensemble specializing in advanced madrigal-style music. Literature is chosen from a wide range of works (including traditional madrigals) and is often more challenging than other choral ensembles.

Select Choir - A medium-size choral ensemble of advanced singers performing challenging repertoire. The Select Choir generally performs once each week and is comprised mainly of students and some counselors.

All-NYSMF Choir - A large choir, required for all students and counselors, performing a variety of standard choral music including major works of the choral repertoire. The All-NYSMF Choir is the final ensemble to perform at the end of each session.

Ensembles and Chamber Music

Individual Instruments and Mixed Ensembles - Individual ensemble settings help students develop additional musical independence; further improve their individual and ensemble playing skills while rehearsing and performing challenging repertoire. Types and sizes of ensembles vary for different instruments: Bass Ensemble, Brass Ensembles, Cello Ensembles, Clarinet Ensembles, Flute Ensembles, Guitar Ensembles, Jazz Combos, Percussion Ensembles, Piano Ensembles, Vocal Chamber Ensembles, and various others. String players may also be placed in string quartets, brass players may be placed in brass quintets, and so on. Performances by these ensembles take place at various times during the final weekend of each session.

All students may participate in chamber ensembles while enrolled in the festival.

Performance Opportunities

There are numerous solo and ensemble performance opportunities at NYSMF. Students are required to audition in order to perform in solo recitals.

Concerto Soloist Audition

The concerto soloist audition is held during each session of the festival. Students may audition with a movement of a standard concerto. Students must bring their concerto and piano accompaniment part with them to the festival. The winner of the audition will perform with one of the festival orchestras during a weekend concert.



Composition Program



The New York Summer Music Festival offers a comprehensive two-week composition workshop for young composers ages 15 and older, enrolled in high school or college. The program, led by David Ludwig (award-winning composer from the world-renowned Curtis Institute of Music), gives young composers the opportunity to write original works, and to have them performed and recorded by musicians of the highest quality - the NYSMF faculty and staff.

A concert featuring composition students' works takes place at the conclusion of each two-week session. Select compositions may also be read by the NYSMF Chamber Orchestra.

The composition program includes the following:

- Opportunities to write and orchestrate for soloists, vocal groups, chamber ensembles, choirs, and orchestras.
- Readings and performances of students' concert works by NYSMF faculty and staff.
- Access to NYSMF's computer facilities, featuring computer music notation programs, and experience using those programs
- A daily composition seminar where students and composition faculty discuss new/contemporary music, and important issues facing young composers today.
- Weekly private lessons with NYSMF composition faculty and optional private lessons with NYSMF's performance faculty.
- Evening events and field trips, including weekly concerts and recitals.

David Ludwig Composer-in-Residence

The music of David Ludwig has been called "entrancing" (The Philadelphia Inquirer), gained recognition for its "expressive directness" (The New York Times), and noted for "a sense of integrity and security of craftsmanship" (The New Jersey Star Ledger).

Mr. Ludwig was born in Bucks County, Pa. He received his Bachelor of Music degree from Oberlin Conservatory, his Master of Music degree from the Manhattan School of Music, a diploma from The Curtis Institute of Music, and a graduate degree from the Juilliard School. His music has been heard in North America, Europe, and Asia and has also been performed in prestigious venues such as Carnegie Hall, Lincoln Center, and Merkin Hall, to name a few.

Mr. Ludwig's awards and honors include a Theodore Presser Career Grant, an Independence Foundation Fellowship, a First Music Award, and a Meet the Composer "Music Alive" Grant. His recent commissions include works for the Vermont Symphony, Divertimento String Trio, Astral Artistic Services, the New York Festival of Song, and Jeffrey Khaner, principal flute of the Philadelphia Orchestra. Mr. Ludwig was the resident Young Composer of the Marlboro Music Festival from 1997 to 1999 and a resident artist at the Isabella Stewart Gardner Museum in 2003. He joined The Curtis Institute of Music faculty in 2002. He is the resident composer of the Vermont Symphony and was the composer-in-residence of the Hartwick College Summer Music Festival and Institute in 2003 - 2005.

Applicants for the composition program must submit the following:

- NYSMF Application form, fee, and recommendation
- One to three scores of recently written music that you feel best demonstrates your abilities as a composer
- Accompanying recordings of these scores (if available) on tape or CD. MIDI realizations are acceptable, but live performances are preferred
- A description of 300 words or less, detailing what you would like to work on and study at NYSMF
- A short resume that includes former and current teachers, performances, and professional recognition

Send all materials to: New York Summer Music Festival
P.O. Box 947, Oneonta, NY 13820

Additional material, such as an autobiography, background information, and/or a letter of recommendation from a teacher are recommended, but not required. Please write "COMPOSITION WORKSHOP" on the outside of your submission envelope.



Original Musical Theatre Production and Workshop



In this unique workshop, students write an original 45-minute musical theatre production in just 12 days. The group first learns the fundamentals of writing for musical theatre (songs, lyrics, plays, comedy, and sketches), and then every student is encouraged to create their own original material, both individually and collaboratively. Students will also have opportunities to direct, choreograph, act, and manage every aspect of the production. Professional actor Keisuke Hoashi directs the program, working with each student to help refine his or her creative skills.

Filmmaking Class

With the maturity of digital video technology, creating a film is simple. However, creating one thoughtfully and with a capable mentor is the goal of this class. Instructor Keisuke Hoashi, a veteran of more than fifty professional film productions, will work personally with each student on the fundamentals of creating a film. Working in small groups, students will produce a film up to five minutes long using basic film technology and learning the process in three phases:

1) ***Preproduction:*** scripting, storyboarding, scheduling, project management
2) ***Production:*** filming, camerawork, lighting, acting
3) ***Postproduction:*** editing, special effects, A.D.R., voiceover.

Students will have access to a professional-level mini-DV camera and an editing computer (Macintosh/iMovie).

Practical Acting Workshop

Open to students of all ages, this workshop reveals the secrets and realities of professional acting. Performing both on- and off-camera, students will work from actual film and TV scripts to learn stage presence, how to work with cameras and audiences, how to analyze and break down a script, and how to substantially improve their own performances. Instructor Keisuke Hoashi will also coach each student individually, helping him or her to apply the same performance principles to musical performances during the festival.

Keisuke Hoashi, Actor-in-Residence

Hollywood-based actor Keisuke Hoashi has starred in nearly fifty TV commercials (Southwest Airlines, DirecTV, ING, KFC, and ESPN in 2005 alone) and appeared in nearly as many film and theatre productions, including *The Princess Diaries 2*, *The King of Queens*, *The Teahouse of the August Moon*, and recently on the new sitcom *How I Met Your Mother*. Mr. Hoashi worked for years as a multimedia designer at the IBM, NCR, and AT&T corporations and is a freelance graphic designer, web designer, and computer technician throughout the Los Angeles area. He received a master's degree in technical communication from Rensselaer Polytechnic Institute and also studied trumpet and music education at the Crane School of Music.







Jazz at NYSMF

The New York Summer Music Festival (NYSMF) is home to the most experienced and established jazz faculty in the Northeast and offers instruction in all areas of performance, technique, history, and improvisation. NYSMF features performances, visiting guest artists, and an intensive and personal approach to jazz and contemporary music. More than just an opportunity to study and perform, students interact with teachers, conductors, and artists in daily events that allow them to gain insights into the world of music and improvisation.

NYSMF provides a comprehensive experience in jazz and contemporary music for students of all levels. The jazz program at NYSMF is for not only advanced young artists seeking a focus in jazz performance, but also students wishing to experience and learn about jazz for the first time.

Featured events include:

- Master classes with legendary jazz performers
- One-on-one instruction with world-class jazz faculty members from such institutions as the Manhattan School of Music, Juilliard School, Columbia University, New York University, and Hofstra University
- Weekly and biweekly performances with large and small ensembles
- Improvisation, jazz history, and repertoire classes

Visiting Artist Performances and Master Classes

Some of the most celebrated names in the jazz world highlight this summer's festival. Students will have the opportunity of a lifetime to perform alongside these living legends of contemporary music, who will hold master classes that provide a nurturing environment for students to receive feedback and inspiration on the art of jazz and improvisation. The following distinguished guest artists among others will be joining our highly acclaimed jazz faculty throughout the summer.

John Patitucci

As a performer, John Patitucci has played throughout the world with his own band and with jazz luminaries Chick Corea, Herbie Hancock, Wayne Shorter, Stan Getz, Wynton Marsalis, Joshua Redman, Michael Brecker, Randy Brecker, Freddie Hubbard, Tony Williams, Hubert Laws, Mulgrew Miller, James Williams, and scores of others. Some of the many pop and Brazilian artists he has played with include Sting, Aaron Neville, Natalie Cole, Carole King, Milton Nascimiento, Astrud and Joao Gilberto, Airto and Flora Purim, Ivan Lins, Joao Bosco, and Dori Caymmi. Mr. Patitucci has worked with film composers Jerry Goldsmith, Ry Cooder, James Newton Howard, Dave Grusin, Henry Mancini, John Williams, Mark Isham, Michel Columbier, Carter Burwell, and Howard Shore.

Dick Oatts

Dick Oatts's big band and larger group experience include performances with the Vanguard Jazz Orchestra, Mel Lewis, Carnegie Hall Jazz Band, Lester Bowie, Joe Lovano, Sam Jones-Tom Harrell, Paquito D'Rivera, Jim McNeely, Tito Puente, Kenny Wheeler, and Gunther Schuller. Mr. Oatts has also been featured with the Stockholm Jazz Orchestra, Danish Radio Big Band, Norboton Jazz Orchestra, and the UMO Big Band in Helsinki. He has accompanied such vocalists as Joe Williams, Sarah Vaughn, Ella Fitzgerald, Neene Freelon, Mel Torme, and Milton Nascimento and has recorded solos for pop artists Luther Vandross, James Taylor, and Everything But the Girl.

John Riley

John Riley has freelanced with a wide spectrum of world-class musicians, including Stan Getz, Milt Jackson, Miles Davis, Dizzy Gillespie, John Scofield, Bob Mintzer, Gary Peacock, Mike Stern, Joe Lovano, the Vanguard Jazz Orchestra, the Carnegie Hall Jazz Band, John Patitucci, Bob Berg, and many others.

World-Class Jazz Conductors

NYSMF is home to an exceptional group of some of the nation's most accomplished jazz educators, composers, and performers. Serving as NYSMF's resident jazz conductors, they will lead the jazz orchestras and interact daily with students, providing an inspiring one-of-a-kind musical experience.

Mike Holober

Pianist, composer, and educator Mike Holober has performed and recorded with the Stockholm Jazz Orchestra, Vanguard Jazz Orchestra, John Patitucci, Nick Brignola, Dave Pietro, Charles Pillow, Pete McGuinness, Fundementia, Chuck Bergeron, Randy Brecker, John Abercrombie, Tim Hagans, Peter Erskine, and others. His music has been performed by the Stockholm Jazz Orchestra, Vanguard Jazz Orchestra, BBC Jazz Orchestra in London, RIAS Big Band in Berlin, the U.S. Army Blues, American Saxophone Quartet, Prism Saxophone Quartet, and groups that included members of the New York Philharmonic and the Chicago Symphony. His recordings as a leader include *Canyon*, with Tim Ries, Wolfgang Muthspiel, Scott Colley and Brian Blade, and *Thought Trains*, with the Gotham Jazz Orchestra. A recent MacDowell Fellow, Mr. Holober is an assistant professor at The City College of New York, where he directs jazz ensembles and teaches jazz composition, arranging, and rhythm section seminar.

Christopher Rosenberg

Christopher Rosenberg is an internationally active performer, composer, educator, clinician, lecturer, adjudicator, and producer. He has been a guitarist with Ornette Coleman since 1988. Mr. Coleman's group *Prime Time* won Downbeat magazine's International Critic's Poll in 1990 and 1992. In addition, Mr. Rosenberg has been a featured soloist with a wide variety of artists and ensembles including the New York Philharmonic, the Philharmonia Orchestra of London, the Polish National Orchestra, and the Tokyo Symphony. He has been nominated several times to *Who's Who Among America's Teachers*. He has also been a consultant and coordinator of jazz for the Midori & Friends foundation. He has directed several ensembles that have won Downbeat's Student Music Awards. Mr. Rosenberg serves on the college faculty of the Manhattan School of Music, where he teaches improvisation, jazz pedagogy, theory, ear training, jazz conducting, and jazz guitar. He is also chair of the jazz department in the Manhattan School of Music Preparatory Division.

Dr. Sherrie Maricle

Dr. Sherrie Maricle completed a Master of Arts in jazz performance and a Doctorate of Philosophy in jazz performance and composition at New York University. As a founding member, she leads her big band, *The DIVA Jazz Orchestra*, and her quintet, *Five Play*, from the drum set. *DIVA* has been featured on CBS Sunday Morning with Charles Osgood; numerous times on

CNN Arts Break; and was highlighted on the 25th-anniversary of the Kennedy Center television special and the NHK (Japan) network's New York Jazz. As a composer, performer, and educator, she has received several honors, which include a tour for *DIVA* from Arts International, the Kennedy Center Alliance Award for Outstanding Achievements in the Arts, and the New York University Music Teacher of the Year (1997 and 2000). Dr. Maricle has performed at many of the world's most acclaimed music venues, including Carnegie Hall, Lincoln Center, Tanglewood, the Kennedy Center, the Hollywood Bowl, and jazz festivals throughout the United States and abroad, including Croatia, Colombia, Finland, Germany, Italy, England, Holland, Ireland, Spain, Portugal, France, and Switzerland. At Carnegie Hall, she performed with the late Skitch Henderson and the New York Pops, for which she is also the director of education. She often travels to countries such as Japan and Korea with the New York Pops. Dr. Maricle is an active clinician for Yamaha Drums, Sabian Cymbals, and Vic Firth Drum Sticks and is the creator of the Rhythm, Rhyme, and Rap Workshop for children. She is on the jazz and percussion faculty of New York University.

Classes

Improvisation (Level 1)* – An introduction to jazz and improvisation open to all levels of instrumentalists. This class covers the basics of jazz theory, articulation and rhythm, blues form, scales, harmony, and group interaction.

Improvisation (Level 2)* – Designed for students seeking to further explore jazz improvisation. Topics include modes, ii-V7-I, transposition, and learning jazz repertoire.

Improvisation (Level 3)* – Jazz theory and instrumental techniques, focusing on advanced-level jazz repertoire and concepts.

*All improvisation classes are taken in conjunction with performing ensembles. These workshop style classes are open to all students. Topics include jazz theory, instrumental technique, and standard repertoire.

Jazz History – A comprehensive course covering jazz's traditions and its main innovators through the years. Students will survey important recordings and study the innovations of past and present masters of jazz.

Jazz Repertoire Workshop – Focuses on the practical benefits of learning standard jazz repertoire. A realistic, small group setting with students performing alongside faculty in a workshop environment, the class will simulate professional rehearsals and performances.

Jazz Ensembles

Select Jazz – Advanced-level ensemble with weekly performances. Showcases students performing alongside counseling staff, faculty, and guest artists in jazz orchestrations. Provides practical experience for students interested in the professional world of jazz performance.

Big Band Jazz – The featured jazz ensemble of the festival. Highlights student soloists and group interaction. Performs arrangements from the canon of contemporary and traditional jazz repertoire.

Lab Jazz – Open for students interested in developing the skills needed to perform in a jazz ensemble. Includes an introduction to improvisation, ensemble playing, form and jazz harmony. (All levels)

Jazz Choir – Performs classic jazz repertoire arranged for large vocal groups. Emphasis is on jazz articulation and vocal improvisation. (All levels)

Elite Jazz Combo – The most advanced-level ensemble. Performs each session as part of the NYSMF concert series.

Jazz Combos – Featured every session as part of the evening concert series. Open to intermediate- and advanced-level jazz students. All student instrumentalists are encouraged to audition for these groups, which are coached by the world-class NYSMF jazz faculty.

Private Jazz Instruction

The most experienced and highly acclaimed summer jazz faculty in the Northeast offers private lessons in all instruments. Faculty members are associated with such prestigious institutions as Manhattan School of Music, New York Pops, and Columbia University.

The Jazz Faculty includes:

Robert Sabin, Jazz Bass
Gernot Bernroider, Drum Set
Brenda Earle, Jazz Piano and Jazz Voice
Alejandro Aviles, Saxophone
Jon Irabagon, Saxophone
Jason Rigby, Tenor Saxophone
Joseph Verderese, Jazz Trombone
Nathan Warner, Jazz Trumpet



Visiting Artists

Proposed Vising Artists

Each week, our visiting artists provide a rare opportunity for our students to work closely with professional musicians of international acclaim in master classes, workshops, and a limited number of private lessons (for an additional fee). These artists often perform in evening concerts as soloists with our orchestras and in recitals.

John Patitucci, Bass;
International Performing Artist; City College of New York

Harold Robinson, Bass;
Principal Bass, Philadelphia Orchestra; Curtis Institute of Music

Peter Wiley, Cello;
Guarneri Quartet; Faculty, Curtis Institute of Music

Anthony McGill, Clarinet;
Principal Clarinet, Metropolitan Opera Orchestra

TBA, Conductor;
New York Pops

John Riley, Drums;
Manhattan School of Music

Jeanne Baxtresser, Flute;
Former Principal Flute, New York Philharmonic

Bart Feller, Flute;
Principal Flute, New Jersey Symphony

Richard Woodhams, Oboe;
Principal Oboe, Philadelphia Orchestra

Hugh Sung, Piano;
Faculty, Curtis Institute of Music

Dick Oatts, Saxophone;
Manhattan School of Music

David Bilger, Trumpet;
Principal Trumpet, Philadelphia Orchestra; Curtis Institute of Music

Steven Tenenbom, Viola;
International Performing Artist, Curtis Institute of Music

Pamela Frank, Violin;
International Performing Artist, Curtis Institute of Music

Ida Kavafian, Violin;
International Performing Artist, Curtis Institute of Music

Aaron Rosand, Violin;
International Performing Artist; Curtis Institute of Music

Lori McCann, Voice;
New York University




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DRUMS
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Class Information

Piano Program

Keyboard Technique - Strongly recommended for all aspiring pianists! Hand, wrist and arm positions are discussed. Essential piano techniques such as scales, arpeggios, broken chords, octaves, etc., are given a "hands on" investigation. Beginning and intermediate students will study and perform etudes and exercises by Czerny, Cramer, Heller, Duvernoy, Hanon, and Pischna, while more advanced students will study the etudes and exercises of Chopin, Liszt, Brahms and Moskowski. Discussion and demonstration of various practice techniques, touches and finger stretches will be included, as well as discussion of examples from the piano literature by major composers.

Piano Ensembles - Students study and perform music for one piano four hands, one piano six hands, two pianos, and other combinations at the piano. Literature and techniques are coached and discussed. Have fun as you work on your sight-reading, and collaborative skills at the piano. Finally, you don't have to sit at your piano alone!

Piano Skills, Accompanying and Sight-Reading - Students learn and practice the techniques of basic sight-reading. Confidence is gained through daily supervised practicing and sight-reading of piano literature. Later, collaborative skills are discussed and practiced with instrumentalists and/or vocalists.

Piano Literature - An overview of music written for piano. The vast piano repertoire will be explored through discussion, recordings and some live performances. Major solo piano works from the Baroque through the Contemporary periods will be covered.

String Program

Cello Techniques/Ensemble - The development of the proper techniques of cello playing. Studies of the bow arm (including various bow strokes), left-hand techniques, vibrato, tone production, and intonation are also taught.

Orchestral Studies and Techniques for Violin and Viola - Preparation of weekly NYSMF string orchestral repertoire and exploration of various techniques to benefit students of all levels. This class is also designed to assist students preparing for youth or college orchestra auditions through an in-depth study of standard orchestral excerpts, sight reading, discussion of interpretation and style, stage manner, and more.

Double Bass Techniques, Ensemble, and Orchestral Studies - Addresses the issues facing the double bassist in ensemble works through the study of scales, orchestral excerpts, and double bass ensemble literature. While this course is not intended as a substitute for private lessons, it is open to all who are interested. Students enrolled in Symphony or Chamber Orchestras are highly encouraged to attend.

Sight Reading for Strings - Recommended for all string players. This course helps students learn to sight-read more effectively, while providing exposure to a wide range of string literature.

Performance Enhancement

Brass Warm-Up - Students are shown the proper ways to warm up their mind, body, and instrument for the playing day ahead. This class covers a wide range of techniques such as breathing, mouthpiece buzzing, scales and arpeggios, sound concepts, and transposition. Each day classes are led by different brass faculty members on their respective instruments. Students are encouraged to participate in these classes, even though their respective instruments may not be represented.

Vocal Performance Techniques for Singers - Basic techniques of singing, along with discussion and practice of correct breathing, posture, and vocal production. Important aspects of this class also consist of practical performance techniques and daily practice.

Supplementary Courses

Beginning Guitar - Designed for students with no prior experience in playing the guitar. Students will explore all the instrument's basics, including left- and right-hand techniques, basic chords and scales, and hand positions.

Beginning Piano - Recommended for those with no previous keyboard experience. This class emphasizes fundamental piano technique for instrumentalists who wish to learn to play the piano.

Conducting - An introduction to the technique of leading larger ensembles. Basic beat patterns, dynamics, phrasing, tempo changes, cueing, cut-offs, changing beat units, interpretation, baton technique, and score-reading skills will be studied.

Computer Technology in Music - Entry- and professional-level software experience in music notation, sequencing, and sampling sound synthesis.

Music History - The study of jazz, rock and roll, musical theatre, opera, and more. Eras will range from antiquity to the 21st century.

Music Theory and Ear Training - Students learn all aspects of music, including sight singing in different clefs, singing and recognizing intervals and triads, and rhythmic and melodic dictation skills. Students will be placed in classes appropriate to their level.

Orchestration and Arranging - Advanced techniques of orchestration and scoring for instrumental ensembles, symphony orchestra, and band. Various combinations of instruments are considered with respect to timbre, transposition, range, and doubling.







Faculty and Staff

New York Summer Music Festival Administration

Jungeun E. Kim, Executive Director
Robert Barstow, Chairman of the Board
James Gregory, Associate Director
Daniel Spencer, Director of Operations
Colleen Wheeler, Director of Administration
Keisuke Hoashi, Director of Communications

Conductors

Paul Bryan, Band: The Curtis Institute of Music, Temple University, Philadelphia Youth Orchestra - Bravo Brass

Gregg Gausline, Band: Indiana-Purdue University, University of Tennessee-Martin, WASBE Conference, Singapore

David Crone, Choir: Pro Arte Chorale, New Jersey, Community Choral Society, Boys Choir of Harlem, New York

Matthew Glandorf, Choir: The Curtis Institute of Music, Westminster Choir College, Clara Voce Chamber Choir, Choral Arts Society, Philadelphia

Robert Barstow, Choir: State University of New York, Oneonta

Sarah Hatsuko Hicks, Orchestra: National Symphony Orchestra; Richmond Symphony; Richmond Symphony Youth Orchestra; Cowpath40 pop/punk band

Louis Salemno, Orchestra: L'Opera de Montreal, Houston Grand Opera, Opera Company of Philadelphia, New York City Opera, Seattle Opera

Charles Schneider, Orchestra: Catskill Symphony, Utica Symphony, Schenectady Symphony, Glimmerglass Opera

Sherrie Maricle, Jazz: New York Pops, Diva Band, New York University, Yamaha clinician

Christopher Rosenberg, Jazz; Manhattan School of Music, Manhattan Music Prep

Mike Holober, Jazz: City College of NewYork

Faculty

Bret Simner, Double Bass: Capriccio Basel and Cantus Firmus Barockorchester, Juilliard School Pre-College

Robert Sabin, Jazz Bass; Teachers College/Columbia University, Hunter College High School – Director of Jazz Studies

Krassimir Ivanov, Bassoon: Catskill, Utica, Syracuse, and Albany Symphonies

Ella Toovy, Cello: Manhattan School of Music, Lucy Moses Music School

Victoria Luperi, Clarinet: Winnipeg Symphony, Brandon University, The Curtis Institute of Music

David Ludwig, Composition: The Curtis Institute of Music, Vermont Symphony Resident Composer

Gernot Bernroider, Drum Set: Lincoln Center Jazz, Freelance Artist

Bonnie Bokyung Kim, Flute: Creo; Old Dominion University; Tidewater Community College

Soo-Kyung Park, Flute: Manhattan School of Music Prep, Palisades School of Music

Sara Hoffman, French Horn: Minot State University

Karen Hosmer, Oboe: Principal Oboe, Albany Symphony, Oboe/English Horn, Springfield, MA Symphony, Prize winner of Gillet International Oboe Competition, Michigan State, Obelin Conservatory

Keisuke Hoashi, Musical Theatre: Acting, Filmaking; Actor, Hollywood, California

Matthew Glandorf, Organ: Westminster Choir College, The Curtis Institute of Music

Christopher Nappi, Percussion: Adelphi University, Manhattan School of Music Prep

Brenda Earle, Jazz Piano: Manhattan School of Music, Ravinia Festival, IAJE conference

Emi Kagawa, Piano: Piano School of NYC, Great Neck Music Center, Juilliard School

Peter Miyamoto, Piano: University of Missouri-Columbia, The Curtis Institute of Music

Ayako Tsuruta, Piano: Artistic Director of Missouri Symphony Society, Odyssey Chamber Music Series, Yale University

Alejandro Aviles, Saxophone; freelance artist of Latin, Jazz, and Afro-Cuban Music

Jon Irabagon, Saxophone: Manhattan School of Music, De Paul University, Chicago Jazz Festival

Jason Rigby, Tenor Saxophone: Tommy Dorsey Orchestra, Glenn Miller Orchestra, freelance artist and bandleader

Patrick Hoffman, Trumpet: Minot State University (N.D.)

Nathan Warner, Trumpet: Manhattan School of Music Prep

Paul Bryan, Trombone: Temple University, The Curtis Institute of Music

Joseph Verderese, Jazz Trombone: Cresskill High School, Manhattan School of Music

Emily Yaffe, Viola: Juilliard School, Schola Cantorum Basiliensis

Yavet Boyadjiev, Violin: Juilliard School M.A. Program, Brooklyn College

Rachael Garcia, Voice: Opera Company of Philadelphia, The Curtis Institute of Music

**** This list is accurate as of January 1, 2006. Please visit our Web site at www.nysmf.org for the most up-to-date listings.***







Proposed Daily Schedule*

7:30 – 9 a.m.	BREAKFAST
8:30 – 9:20 a.m.	Sight Reading for Strings
	Jazz History
	Music Theory/Ear Training I
	Music Theory/Ear Training II
	Filmmaking Class
8:50 – 9:20 a.m.	Brass Warm-Up Class
9:30 – 10:30 a.m.	All-NYSMF CHOIR (required)
10:40 a.m. – 12:10 p.m.	Symphony Orchestra
10:40 a.m. – 11:35 a.m.	Lab Jazz
	Jazz Choir
	Beginning Piano
	Piano Ensembles
	Practice or Free Time
11:45 a.m. – 12:30 p.m.	Jazz Combos
	Practice or free time
11 a.m. – 1:30 p.m.	**LUNCH**
1 – 1:50 p.m.	Keyboard Technique
	String Technique/OSTC
	Vocal Chamber Ensemble/Tech
	Guitar Ensemble Workshop
	Percussion Ensemble
	Brass Ensembles
	Saxophone Ensemble
	Flute Ensemble
	Clarinet Ensemble
	Woodwind Ensembles
	Cello Ensemble
	Practice or free time
2 – 2:50 p.m.	Elements of Conducting
	Music History
	Practical Acting Workshop
	Bass Ensemble
	String Ensembles
	Electric Bass Ensemble
	Select Choir
2 – 3:15 p.m.	Wind Ensemble
	Big Band Jazz
	Practice or free time
3:20 – 4:40 p.m.	Original Musical Theatre Production and Workshop
3:20 – 4:30 p.m.	Symphonic Band
	Select Jazz
3:20 – 4:15 p.m.	String and Piano Chamber Ensembles
	Computer Technology in Music
	Practice or free time
4 – 6 p.m.	Composition Program
4:40 – 5:35 p.m.	Piano Sight Reading and Accompanying
	Jazz Improvisational Ensembles
	Computer Technology in Music
	Beginning Guitar
4:40 – 6 p.m.	Chamber Orchestra
	Madrigal Ensemble
4 – 6:30 p.m.	**DINNER**
5:40 – 7 p.m.	Jazz Combos
7:30 p.m.	**EVENING PROGRAM**

Weekend Activities

Weekends consist of concerts and recreational activities (may include off-campus trips). On Saturday mornings, students will follow a special schedule that includes classes and dress rehearsals for the afternoon concerts. Sundays are free for practice, recreational time or for students who wish to attend religious services. Some performances may take place during selected Sunday afternoons.

Recreational and Social Activities

There are organized sports, recreational activities, and trips planned during extended free time periods. Students may also opt to practice during free times. All social and recreational programs are organized and supervised by the dorm supervisors and counselors. Students are encouraged to take part in the writing and editing of NYSMF's summer publication, "Cadenza." They may also assist in the preparation for the final dance at the end of the festival

**All classes and schedules are subject to change.*



SUCO Campus

New York Summer Music Festival is hosted by the Music Department at the State University of New York, College at Oneonta.

Fine Arts Center

The Fine Arts Center is the hub of music study. Facilities include over 40 Steinway and Baldwin grand and studio pianos, a Yamaha Disklavier and Clavinova, a 16-station digital keyboard/theory/MIDI lab, individual practice rooms, teaching studios, rehearsal rooms for large and small ensembles, modern classrooms with excellent sound systems, and a music industry library/listening/computer center. Oneonta State Music Department's digital recording studio provides state-of-the-art equipment for all recording activities. The department's computing facilities are integrated with students' own workstations in the Extended Music Laboratory. Concerts are presented in the William Cole Recital Hall, Goodrich Theatre, Hamblin Arena Theatre, and Hunt Union Ballroom.

Practice Space

Students may use practice facilities in the Fine Arts Center in addition to practice rooms provided on the first floors of each of the festival dormitories. Students may also practice in their own dorm rooms.

Dormitories

All residence halls have a recreational lounge that has a pool table, ping pong table, fooseball, vending machines, and a television. They also have four fully functional kitchens, a quiet study lounge, laundry facilities, and computer lab. Each bedroom in the festival housing facilities is networked for convenient internet access. The experience of working and living together in residence halls with counselors and fellow students establishes the foundation for a productive and fulfilling summer. Males and females reside in separate buildings and are assigned to floors according to their age and grade level. Each floor is supervised by at least three counseling staff members.

Healthcare Services

NYSMF is staffed by RNs, in accordance with New York State Health Department's regulations. Daily arrangements are made for students who need to take medication on a regular basis. Students will be sent to A.O. Fox Hospital for severe injuries and/or emergencies.

Meals

The Oneonta dining services at SUCO offer a wide variety of food at every meal and, with advance notice, are able to accommodate most diets at no additional charge.

The following is a short description of the types of food services provided this summer:

Breakfast

Breakfast items to include eggs, breakfast potato, breakfast meat, and/or pancakes, French toast, four types of cereal and toast, bagels, muffins or other breakfast item. (All bakery items made fresh on premises)

Lunch & Dinner

Deli - Lunch only

Grill Station - Hamburgers, cheeseburgers, grilled cheese

International Station - Revolving menu, Monday through Friday

Classic Station - Revolving entree to include a starch, vegetable, protein, and a vegetarian entrée

Pizza / Pasta - Two styles of pizza, pasta with assorted sauce

Salad Bar - Full salad bar with one soup

Dessert Station - Assorted desserts and hard ice cream

Beverages - Milk (skim, 2%, whole, and chocolate), carbonated beverages from Coke, assorted juices, coffee, tea, and decaf coffee



Work Study Opportunities

Teaching Assistants (T.A.)

A limited number of positions are available to advanced college or graduate students who are extremely strong players and interested in developing their teaching skills. Duties for Teaching Assistants include coaching ensembles, holding sectional rehearsals, and assisting faculty. All Teaching Assistants are required to serve as head librarians for various ensembles. Teaching Assistants have the same opportunities as other students, except that ensemble performances may be limited to accommodate the requirements of the position. Applicants must have experience working with children. Assistantships include coverage of tuitions and fees, private lessons, and a small stipend at the end of each session.

Counselors

Positions are available for musicians and non-musicians to serve in leadership roles at the festival. These positions include but are not limited to supervising recreational activities and practice time, providing a safe environment for students, assisting faculty and administration with various duties, and serving as mentors to the students. These positions provide opportunities to perform and/or coach in various performing ensembles. Applicants must be 18 years of age or older and have patience when working with younger students. Counselors are required to attend all three sessions of the festival. They are provided with coverage of tuition and fees, private lessons, and a small stipend at the end of each session.

Junior Counselors

Positions are available for students who have graduated from high school. These positions include but are not limited to supervising recreational activities and practice time, providing a safe environment for students, assisting faculty and administration with various duties, and serving as mentors to the students. These positions provide opportunities to perform in various ensembles. Applicants must be 18 years of age or older and have experience in working with younger students. Junior Counselors are required to attend all three sessions of the festival. They are provided with coverage of tuition and fees.

Counselors In Training (C.I.T.)

A limited number of positions are available for students going into their senior year of high school. C.I.Ts assist counseling staff with various duties including photocopying, part-marking for orchestra and band librarians, and ushering for concerts. C.I.T.s are required to attend all three sessions of the festival. They are provided with a 50 percent tuition reduction.

Festival Assistants (F.A.)

A limited number of positions are available for students to work as administrative or library and technical assistants, and as ushers for concerts. Festival Assistants are required to complete between four and eight hours of assigned duties per week and must schedule employment around required rehearsals and performance obligations. These duties include but are not limited to helping office staff and assisting T.A.s with library duties. Various other activities are available according to qualifications. Festival Assistants may attend the festival for any duration with a 25 percent tuition reduction. F.A. applicants must be 15 years of age or older.

Concert Crew (C.C.)

A limited number of positions are available for Concert Crew workers. Concert Crew members are responsible for all equipment used by the NYSMF and report to the administration. They work closely with our conductors and faculty members to ensure smooth rehearsals and performances. C.C. members must be 18 years of age or older and qualify for a counselor position. They are required to attend all three sessions of the festival in addition to preparation days before and after the festival. C.C. members are provided with coverage of tuition and fees, private lessons, and a small stipend at the end of each session.

- All positions (except F.A.s) require early arrival for training and preparation for the festival.
- All prospective F.A.s and C.I.T.s must fill out student applications along with the required employment applications.
- Job applications available for download at our website: www.NYSMF.org.



Tuition and Fees

Fees

Application fee: $50.00
($75.00 if application is received after the May 15th deadline)
Due with application (nonrefundable)

Registration Deposit: $400.00:
Due upon student receiving the acceptance letter; will be applied toward tuition (nonrefundable).

Activity Fee: $25.00 per session

(covers Internet access, off- campus trips, laundry facility, and sports and recreational programs)

Tuition

Resident Student

Includes tuition, room, three meals per day, and health services*

2-Week Session	$1,500
4-Week Session	$2,900
6-Week Session	$4,300

Off-Campus Student

Includes tuition, two meals per day, and health services*

2-Week Session	$900
4-Week Session	$1,750
6-Week Session	$2,600

*Health services are limited to the services mandated by the New York State Health Department code. Additional fees are charged for one-on-one supervision, emergency room visits, and any other off-campus healthcare.

New York Summer Music Festival is a nonprofit organization and operates on a tuition-fee basis. Tuition covers meals, enrollment in classes, and performing organizations. Tuition does not cover private lessons, textbooks, sports and recreational programs, laundry, health insurance, insurance on instruments, and off-campus trips.

Additional Expenses

Private Lesson	$60 per hour or $30 per half-hour
Instrument Rental	$40 per week

A limited number of instruments are available for rental on a first-come-first-served basis for $40.00 per week.

Returned Check Fee	$40
Festival Bank	(optional)
Early arrival or late departure	$80 per day (with prior arrangement)

All balances are due in full by May 15, 2006. Personal checks will not be accepted after this date. All checks should be made payable to NYSMF. Registration after May 15 must be accompanied by payment in full by money order or certified check, along with the $75.00 late application fee.

Refunds

There will be no refunds of any kind except for a documented medical emergency, in which case room and board only will be refunded on a pro-rated basis.

No refunds for dismissal due to violation of festival rules, state, federal or local laws, or early departure due to homesickness.

Application Requirements

- A completed application form and recommendation form
- A nonrefundable application fee of $50 if postmarked on or before May 15, 2006. If postmarked after May 15, 2006, please include a $75 nonrefundable application fee. All fees should be made payable to NYSMF.
- *Applications for the Composition Program see page 5.*

Financial Aid and Scholarship Program

There are a limited number of scholarships and financial aid packages available for eligible students. Financial aid/scholarship applications are available at our website www.nysmf.org. Students and parents are urged to seek financial assistance from local sources such as school music organizations, county/state/national music education organizations, youth orchestras and bands, music clubs, service clubs (i.e. Rotary, Kiwanis, etc.), businesses, local churches, and foundations.

Send all materials to:

New York Summer Music Festival
P.O. Box 947
Oneonta, NY 13820



Festival Calendar

**Please check our web site: www.nysmf.org for the Visiting Artist Concert Series*
**All performances, times and dates are subject to change without notice*

SESSION I

Sunday, June 25	10 a.m.	Student Check-In and Registration
	2 p.m.	Placement Auditions
	7 p.m.	Student Convocation & Orientation
Monday, June 26	9:15 a.m.	Class Scheduling with Faculty and Staff
Tuesday, June 27	5:30 p.m.	Student Recital & Concerto Soloist Auditions
Thursday, June 29	7:30 p.m.	NYSMF Faculty Recital
Sunday, July 2	3 p.m.	Student Recital, Wind Ensemble, Chamber Orchestra, Select Jazz
Monday, July 3	5:30 p.m.	Student Recital Auditions
	7:30 p.m.	NYSMF Counselor/TA Recital
Tuesday, July 4	7:30 p.m.	Independence Day Celebration
Thursday, July 6	7:30 p.m.	Ensembles Concert
Friday, July 7	4 p.m.	Composition Program Presentation
	6 p.m.	Filmmaking Class Screening
	6:30 p.m.	Musical Theatre Performance
	7:30 p.m.	Madrigal, Wind Ensemble, Chamber Orchestra, Select Jazz
Saturday, July 8	1 p.m.	Student Recital, Large Student Ensembles, Jazz Choir, Lab Jazz
	3 p.m.	Select Choir, Repertoire Band, String Orchestra, Big Band Jazz
	7:30 p.m.	Awards Presentation, Symphonic Band, Symphony Orchestra, All-NYSMF Choir
Sunday, July 9	8:00 a.m.	Check-out

SESSION II

Sunday, July 9	10 a.m.	Student Check-In and Registration
	2 p.m.	Placement Auditions
	7 p.m.	Student Convocation & Orientation
Monday, July 10	9:15 a.m.	Class Scheduling with Faculty and Staff
Tuesday, July 11	5:30 p.m.	Student Recital & Concerto Soloist Auditions
Thursday, July 13	7:30 p.m.	NYSMF Faculty Recital
Sunday, July 16	3 p.m.	Student Recital, Wind Ensemble, Chamber Orchestra, Select Jazz
Tuesday, July 18	5:30 p.m.	Student Recital Auditions
	7:30 p.m.	NYSMF Counselor/TA Recital
Thursday, July 20	7:30 p.m.	Ensembles Concert
Friday, July 21	4 p.m.	Composition Program Presentation
	6 p.m.	Filmmaking Class Screening
	6:30 p.m.	Musical Theatre Performance
	7:30 p.m.	Madrigal, Wind Ensemble, Chamber Orchestra, Select Jazz
Saturday, July 22	1 p.m.	Student Recital, Large Student Ensembles, Jazz Choir, Lab Jazz
	3 p.m.	Select Choir, Repertoire Band, String Orchestra, Big Band Jazz
	7:30 p.m.	Awards Presentation, Symphonic Band, Symphony Orchestra, All-NYSMF Choir
Sunday, July 23	8:00 a.m.	Check-out



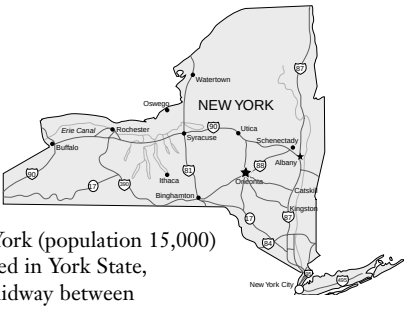




Getting Here

SESSION III

Sunday, July 23	10 a.m.	Student Check-In and Registration
	2 p.m.	Placement Auditions
	7 p.m.	Student Convocation & Orientation
Monday, July 24	9:15 a.m.	Class Scheduling with Faculty and Staff
Tuesday, July 25	5:30 p.m.	Student Recital/Concerto Soloist Auditions
Thursday, July 27	7:30 p.m.	NYSMF Faculty Recital
Sunday, July 30	3 p.m.	Student Recital, Wind Ensemble, Chamber Orchestra, Select Jazz
	7:30 p.m.	Counselor Show
Tuesday, August 1	5:30 p.m.	Student Recital Auditions
	7:30 p.m.	NYSMF Counselor TA Recital
Thursday, August 3	7:30 p.m.	Ensembles Concert
Friday, August 4	4 p.m.	Composition Program Presentation
	6 p.m.	Filmmaking Class Screening
	6:30 p.m.	Musical Theatre Performance
	7:30 p.m.	Madrigal, Wind Ensemble, Chamber Orchestra, Select Jazz
Saturday, August 5	1 p.m.	Student Recital, Large Student Ensembles, Jazz Choir, Lab Jazz
	3 p.m.	Select Choir, Repertoire Band, String Orchestra, Big Band Jazz
	7:30 p.m.	Awards Presentation, Symphonic Band, Symphony Orchestra, All-NYSMF Choir
	10 p.m.	Final Dance (semi-formal)
Sunday, August 6	8:00 a.m.	Check-out



Oneonta, New York (population 15,000) is centrally located in York State, approximately midway between Binghamton and Albany, just off Interstate 88, in the western foothills of the Catskill Mountains.

BY AIR

Regional and International airport in Albany and Binghamton are convenient to Oneonta:

Albany International Airport www.albanyairport.com
Greater Binghamton Airport (607) 763-4471

BY TRAIN

Albany/Rensselaer station offers regular service from New York City, Boston, Buffalo, and Cleveland.

Amtrak www.amtrak.com 1-800-872-7245

BY BUS

Trailways Transportation Services offers bus service from many New York and New England areas.

BY CAR

Please see travel directions on our website, www.nysmf.org

POINTS TO PONDER

Routes from the city of Oneonta to the College at Oneonta campus are marked by directional signs. Most out-of-town visitors arrive via I-88 or Route 23 or 28, all of which connect to the Foster/Lettis Highway. As the Foster/Lettis Highway crosses Main Street at its first major intersection, it becomes Maple Street in residential Oneonta. At the first light on Maple Street, make a left onto Center Street. At the end of Center Street, make a right onto West Street. Turn right at the SUNY College at Oneonta sign onto Ravine Parkway and into the campus.

TRAVEL TIMES

New York City	4 hrs	Rochester	4 hrs
Albany	1.5 hrs	Syracuse	1.5 hrs
Philadelphia	4 hrs	Baltimore	5 hrs
Boston	4 hrs	Washington D.C.	6 hrs





