

Kelowna Kiwanis Festival

2017 Celebrating Canada 150

Brass and Woodwinds



Location: TBA

April 21

Adjudicator: TBA

Registration Opens December 1, 2016 – February 15, 2017

www.kelownakiwanisfestival.com

Instrumental Festival Syllabus

(Brass and Woodwinds)

April 21

The 2016 Kelowna Kiwanis Instrumental Festival will be held April 21st

Adjudicator: TBA

Brass and Woodwinds Categories*

Festival participants will be entered in one of the following instrumental categories. Grade levels are Toronto Conservatory (or equivalent) grade levels.

Junior Brass and Woodwinds Grades P-3	Junior Brass and Woodwinds performers are those who are currently registered in a graded program P (primary) through 3.
Intermediate Brass and Woodwinds Grades 4-7	Intermediate Brass and Woodwinds performers are those who are currently registered in a graded program 4 through 7.
Senior Brass and Woodwinds Grades 8-10	Senior Brass and Woodwinds performers are those who are currently registered in a graded program 8-10.
Open Brass and Woodwinds	Open Brass and Woodwinds performers are those who are not competing in any of the above categories and are over 19 years of age.

*Grade as of December 31, 2016

Brass and Woodwinds Classes

Festival participants may select to perform in one or more of the following classes.

Entry Fees

Junior Brass and Woodwinds	\$17/class
Intermediate Brass and Woodwinds	\$22/class
Senior Brass and Woodwinds	\$27/class
Open Brass and Woodwinds	\$27/class

- 1. Canadian Music:** Select a composition from a recognized Canadian composer such as from the following list: Archer, Dolin, Bayley, Beckwith, Bucynski, Coulthard, Ethridge, Fleming, Hansen, Kenins, Marsden, Melecci, Poole, Chatman, Reubart, Paterson, Benedict, Berlin, Cook, Crosby, Dela, Donkin, Duke, Eckhardt-Gramatte, Gallant, Kuzmenko, Lea, Molinari, Niamath, Parsons, Peerson, Peterson, Porter, Sommers (etc)..Please use the internet to confirm Canadian status.
- 2. Early Music:** Select a composition from a composer who lived in any age prior to the classical period; this includes compositions up to and including the Baroque Period (up to 1750). This includes the music of Bach, Telemann, Scarlatti, Handel, Rameau, etc.
- 3. Classical:** Select a composition from a composer who lived in the Classical Period; this includes all compositions written during the years 1750-1825. This includes the music of Mozart, Haydn, Beethoven, etc.
- 4. Romantic:** Select a composition from the Romantic Period (1825-1910): composers from this period include Brahms, Chopin, Grieg, Liszt, Mendelssohn, Schubert, Schumann, Tchaikovsky, etc.
- 5. Impressionist:** Select a composition from the late 19th century: composers from this period include Debussy, Ravel, Roussel, Faure, Ibert, Poulenc, etc.
- 6. Twentieth And Twenty-First Century:** Select a composition from the 20th or 21st Century: composers from this period include Kabalevsky, Prokofiev, Gretchaninoff, Bartok, Khatchaturian, etc.
- 7. Contemporary/Popular Arrangement:** Select a composition from the contemporary/popular repertoire arranged and as presented in a recognized graded syllabus.

8. **Unaccompanied Solo:** Select a composition to perform without accompaniment.
9. **Instrumental Duet:** Select a composition written for two brass and/or woodwind instruments from any of the grade appropriate classes given above. The duet may use piano accompaniment. Both performers must be in the same grade level category.

Sonata, Concerto, and Concert Group Festival Classes

Festival participants may enter one or more of the following additional instrumental classes.

Entry Fees

Junior Brass and Woodwinds	\$27.00/class
Intermediate Brass and Woodwinds	\$32.00/class
Senior Brass and Woodwinds	\$37.00/class
Open Brass and Woodwinds	\$37.00/class

1. **Sonata/Concerto:** Select a sonata or concerto within a grade-level appropriate category. Entries in the sonata/concerto competition may use a piano accompanist. Junior instrumentalists may play only one movement; intermediate, senior, and open instrumentalists may play two or three movements.
2. **Concert Group:** Select two or three selections to form a concert program no longer than 15 minutes.

Instrumental Ensemble Entries

Instrumental Ensemble: Select two or three contrasting compositions and/or arrangements for an ensemble of brass and/or woodwind performers. These two or three contrasting selections can be from any of the grade-appropriate classes given above. All performers in the ensemble must be in the same grade level category or enter the grade category of the most advanced member in the ensemble. Total performance time should not exceed 15 minutes.

Entry Fees

Junior Ensemble	\$30.00
Intermediate Ensemble	\$35.00
Senior Brass and Woodwinds	\$40.00
Open Brass and Woodwinds	\$40.00

Instrumental Festival Additional Rules

1. Performers must tune their instruments prior to entering the stage. On stage, performers have only a brief time before the performance to make small tuning adjustments if necessary.
2. Performers cannot use recorded accompaniment.
3. Please refer to the General Rules and Information at the front of this syllabus for guidelines, rules, and information regarding the festival protocol, entry procedure, etc.

**Dr. Gerald King
Brass/Woodwind Festival Adjudicator
2017**



“Conductors/Teachers must be thoughtful leaders who guide each individual and ensemble to reach their own best creative potential.”

Dr. King is Professor of Music at the University of Victoria where he is the Head of Music Education, Graduate Wind Conducting, and serves as the conductor of the UVIC Wind Symphony. From 2004-2012 he served as Director of the School of Music. Among his many achievements as

Director, with his leadership and guidance the University of Victoria School of Music was awarded the designation as Canada's first and only All-Steinway School.

Internationally recognized as one of Canada's most respected conductors, adjudicators, educators and keynote speakers, Dr. King is the recipient of numerous honors and awards, including the *Order of the Phoenix* by the Western International Band Clinic where he has made 7 separate conducting appearances; election into Phi Beta Mu; election into the American Bandmasters Association (2003) when he served as guest conductor of the United States Army Band (Pershing's Own) from Washington, DC; recipient of the British Columbia Music Educators' *Honorary Life Award* "in recognition of a lifetime of commitment of time, talent, and energies to music education in British Columbia;" and, in September 2015 he was inducted as an Honorary Member of the Naden Band of the Royal Canadian Navy "for fostering tremendous goodwill towards the band, heightened morale and esprit de corps, and providing an exceptional liaison between the military and the public."

Dr. King's background is varied. Although he is primarily recognized as a conductor of Wind Bands, he is equally comfortable conducting Orchestras and Choirs. He is a former student of internationally renowned conductor, Maestro Kazuyoshi Akiyama with whom he studied the Saito Conducting Technique. His professional career has taken him throughout Canada, the United States, Great Britain, Denmark, Sweden, Holland, Germany, Italy, France, Spain, Japan, Mexico, Hong Kong, Australia, and Switzerland. Dr. King's conducting appearances with Regional, National, International Honor, and Professional Ensembles have been praised for performance quality, artistry, and creativity. Throughout his career he has been a champion of new music, premiering over 30 compositions. As well, he has worked with over 50 guest artists. In addition to conducting, Dr. King has many years of performing experience as a professional clarinetist having performed with numerous ensembles, including the La Scala Opera of Milan, Italy during their Canadian tour. Most recently, during July 2013 he performed with the New Edmonton Wind Sinfonia on their concert tour of Europe—he previously toured with them in 2000 and 2004.

In addition to his passion for making music he is also widely recognized as an expert for his ability to link theory and practice in the field of teaching and learning. Among his many recordings and publications is a chapter in the book, *Creativity and Music Education* written by seventeen authors from the United States, Canada, Israel, Australia, Great Britain, Spain, and Scotland. The book includes a forward by noted author on Creativity, Mihalyi Csikszentmihalyi. Dr. King has also completed a well-received DVD—*The Craft of Conducting*.

Dr. King is in great demand as a conductor, adjudicator, clinician, and keynote speaker. Over the past 25 years he has worked with over 10,000 ensembles and soloists representing more than 500,000 musicians. Dr. King is a Yamaha *Artist Educator/Conductor*.