

APAC Fine Arts Report

Historical Data

SCHOOL REPORTING: SAS PX

AD: Steve Doleman

YEAR	DATES	NAME OF FESTIVAL	LOCATION
2017	Feb 23 to 25	APAC Asia Band	SASPX

Participating Schools:

AISG, BRENT, SFS, SASPX, UNIS, WAB

Guest Conductor: Mr. Rolf Becker, Germany (and resident of Shanghai)

Sectional leaders:

- Scott Lindner (WAB) - Oboes
- Andrew Goldie (SFS) – Trumpets/French Horns
- Vonda Roddick (SFS) – Percussion
- Paul Leggatt (BRENT) – Lower Brass/Bassoons/Base Clarinets
- Sandy Leggatt (BRENT) - Flutes
- Luke DallaGrana (UNIS) – Saxophones
- Mark Pihowich (AISG) - Clarinets

Festival Theme (Theatre): N.A.

Festival/Concert Program (name of piece, composer, arrangement, etc., if known)

1. **Barnum and Bailey's Favorite March**
Karl L. King. Arranged by Andrew Glover
2. **First Suite in Eb**
Gustav Holst. Revised & Edited by Colin Matthews
3. **The Symphonic Gershwin**
George Gershwin. Arranged by Warren Barker
4. **Dreams**
Robert W. Smith
5. **A Celebration Overture**
Bruce Broughton
6. **Five to Go**
Jack Bullock
7. **Prime Time - Crime Time**
A compilation of 70's TV crime series (Shaft; Taxi Driver, Streets of San Francisco).
Arranged by Rolf Becker

Other related festival details: N.A.

Event Report

SUMMARY OF EVENT:

The Asia Band Festival was a highly successful event based on the high level of collaboration between the students and the individual school directors. Indeed, the traveling directors' all pitched in magnificently. Whether it be leading the sectionals or repairing instruments (we have hosted three APAC band festivals, and I have never seen so many damaged instruments!), the visiting directors gave a lot of themselves to the festival. They stepped in willingly where needed, which we greatly appreciate!

This festival had a delightful twist from the norm in that the Guest Conductor, Mr. Rolf Becker, was a member of our own SAS community. Although he is a professional musician from Germany, he resides in our community, being married to one of our HS teachers and the father of one of our grade 4 students. This added another layer for our appreciative concert audience.

The selection of music also provided an interesting feature where one of the pieces had been specially written for college level musicians. This provided a significant challenge of these HS students who needed to cope with multiple tempo changes, unusually technical fingering patterns and variations in dynamics. The conductor was concerned about the advanced level and there was some talk about dropping the piece (The Celebration Overture, by Bruce Broughton). The directors' indicated that while the buildup was technically difficult, it would be a shame to drop it considering how far they had come. It was agreed to include the piece in the concert repertoire but it was reiterated the need for hosts to follow APAC rules by providing conductor's teaching notes prior to the event (this did not happen in our case).

On the whole, however, a thoroughly enjoyable festival to host!

RECORD ANY RECOMMENDED CHANGES IN PROCEDURE:

1. A section be added to the roster form to allow traveling directors to include names of the extra players they wish to bring to the festival over and above their prescribed allocation...see minutes
2. A 2nd roster sheet be included in the handbook that allows traveling directors to provide notes about their players. This will help the host director with the seating arrangements.
3. Statements offered for the Role of Traveling Directors...see minutes

RECORD ANY RECOMMENDED POLICY CHANGES:

The Directors offered wording to clarify the existing policies surrounding solo and auditions...see minutes.

NOTE ANY ITEMS THAT SHOULD BE INCLUDED ON THE EVENT CHECKLIST:

The selection of key personnel to serve as site managers is a crucial. Our theatre crews, under the guidance of Performing Arts Centre (PAC) Director, Doug Hundley, did a fantastic job at meeting the needs of the festival. Congratulations to the PAC Crew!

NOTE ANY CONCERNS THE HOSTING SCHOOL HAS REGARDING THIS EVENT:

Host schools need to follow the procedures outlined in the APAC Handbook to ensure a smooth running of the event. (Specifically, providing teaching notes and following audition protocols)

NOTE ANY STUDENT VIOLATIONS OF CONVENTION RULES RELATING TO SPORTSMANSHIP OR BEHAVIOR INCLUDING CURFEW AND ALCOHOL & TOBACCO VIOLATIONS:

No curfew violations were reported.

ANY SIGNIFICANT INJURIES SUSTAINED DURING THE EVENT?

None

THOROUGHNESS AND EFFICACY OF RAMS.

Notes from Coaches Meeting

1. Re-affirm the Instrumentation Balance on initial roster forms.
 - School are restricted to the maximum number of instruments as listed in the handbook. Pg. 133.
 - Extra players are then nominated for future selection
2. Policy Change: Official APAC Band Roster Forms to include space for the extra nominations. (Steve Doleman to share the roster form used for this event.)
3. Clarification that the purpose of the initial roster form shall be limited to ensuring the balance of the prescribed ensemble. A 2nd form shall be included the handbook that allows traveling directors to assign parts and include notes on playing ability of individual students. The purpose of the 2nd form is to assist the host director to assign seating (see form provided by UNIS)
4. Policy Change: IX Seating Placement Auditions (Pg. 135)
To rename this section “**Solo and Principal Auditions**”
Auditions for soloists and principal parts will be conducted on the morning of Day One. The auditions will include pre-assigned scales **and/or** excerpts from the festival music. Guest conductors **and/or sectional leaders will audition students and make the final decisions for soloists**. All auditions will be blind where the guest conductor **and/or sectional leaders** will not know the name nor school of the students and will not be able to see the student auditioning. **Soloists can only audition for the same part as they are assigned.**
5. The Role of the Traveling Directors:
To assign parts to their own musicians and to provide information that will assist the host director to assign seating.
6. A statement be added to the Fine Arts Mission Statement outlining the philosophy of APAC festivals is that they are indeed “Festival Ensembles” and not “Honor Ensembles”.

Minutes compiled by Steve Doleman
SASPX AD.

Approved 6-0