

A New Symphony Orchestra is Born!

Be Part of History in the Making!

The Gig Harbor Peninsula Symphony Orchestra

A new orchestra for a growing sophisticated community.

An inspiration for our community's musical life. Elevating our quality of life.

Showcasing the cultures of our diverse heritage. Bringing back new music from the far reaches of the globe.

Featuring distinguished guest artists from here and around the world.

**Rehearsals Tuesday evenings at 7pm in the Band Room of Harbor Ridge Middle School
9010 Prentice Ave NW, Gig Harbor, WA 98332. It is the 1-story building on the left.**

Download map on the www.GigHarborOrchestra.org website.

Questions? Call Louie Labayen at 253-238-6035.

Openings for adults and youth for flute, piccolo, oboe, English horn, clarinet, bass clarinet, Eb clarinet, bassoon, contra-bassoon, French horn, trumpet, trombone, bass trombone, tuba, timpani, percussion, mallets, harp, violin, viola, cello, double-bass

Come perform with us in our 2007-2008 Season:

Program subject to change by contractual agreements.

Original Music used in Looney Tunes

Bach Brandenburg Concerto No. 2

Brahms Symphony No. 2

Mozart Horn Concerto

Bruch Violin Concerto No. 1

Beethoven Symphony No. 5

Wagner Siegfried Idyll

Strauss Thunder and Lightning Polka



Maestro Louie Labayen conducting a youth orchestra concert. Photo by Rose Labayen.

Born and raised in the Philippines, Louie Labayen is a multitalented conductor. At the very young age of ten, he organized his first church choir and made his conducting debut at sixteen. In his early twenties, he was General Director of a performing arts organization encompassing instrumental and vocal music, drama, and dance. He earned his Master of Music degree in Orchestra Conducting and Literature from the University of Northern Colorado and undertook doctoral studies in conducting at the University of Missouri at Kansas City Conservatory of Music and Master Classes at the Rome Festival Orchestra Summer Institute in Italy. He has performed a number of large symphonic works with the Kansas City Symphony, appeared in public television and radio, and studied conducting with Leonard Slatkin, David Lockington, Fritz Maraffi and William McGlaughlin.

Qualifications

5 T's: Play in **tune**, in **time**, with good **tone** and **technique**, and have the **tenacity** to tackle the challenges of the music.

Musician Statuses

Temporary Status:

New musicians to the orchestra are on temporary status until they have played one educational and one regular subscription concert and have participated in all regular rehearsals for those concerts. In the beginning of the orchestra, all musicians will be on temporary status. If a musician takes a leave of absence as a regular status, he or she may return as a regular status. If the leave of absence was a result of suspension, he or she may be readmitted as a temporary status.

Regular Status:

As a regular musician, you have an important role. You are engaged for each performance of the orchestra. We count on your commitment to be at every rehearsal and performance. If you cannot make it to a specific rehearsal or performance, you need to arrange this as far ahead as possible with the HR Manager so we can call on our associate musicians. If you have an unarranged absence, we cannot guarantee that your position will still be available for you. Sometimes emergencies happen that you cannot possibly give advanced notice. In this case, you need to notify the HR Manager as soon as possible.

Associate Status:

As an associate musician, you likewise have an important role. This doesn't mean you are not as good as a regular status member. Sometimes, your existing commitments do not allow you to commit to regular status, but you are a superb musician. Usually, there is more musical ability required for those on associate status, as they are called upon intermittently without the benefit of regularly attending rehearsals and are expected to perform just as well as the regular musicians. We count on your commitment to be on associate status to be called upon when your special role arises. These are some scenarios:

1. One player has a personal emergency and cannot make it to the performance. You will be called upon to substitute at that performance. You are always welcome to participate in rehearsals as an associate player. This way, you stay in tune with what the group is doing, how we are progressing, and what to play and how to play the music. This will also ease any anxiety when you substitute for a performance at the last minute.
2. Some players cannot commit to all performances. You can be called upon to fill in for those performances.
3. If you exclusively play an instrument that is required only for specific pieces, you will be called upon for those performances. For example, if you play harp exclusively, you will be called upon for performances of "The Nutcracker." But if you play percussion mallets or other instruments besides the harp, you will have more chances of being selected as a regular status. Another example is if you play contrabassoon exclusively, you will be called upon for performances of Brahms' "Third Symphony." But if you play other orchestral instruments besides the contrabassoon, you will have more chances of being selected as a regular status.
4. There are orchestral works that require massive forces of musicians. For example, Mahler's "First Symphony" requires seven horns. There will be four horns on a regular status. We will call on you for those specific pieces that require your special role. Just the same, you need to be ready to play with the group.

Frequently Asked Questions:

Q: Does everyone need to **audition**?

A: If you have played in an orchestra that plays the standard repertoire, the audition is waived. Otherwise, your private audition lets us know if you are able to play the music presented to you.

Q: I don't have much **training** in music, but can play my instrument fairly well. Do I qualify?

A: Your audition results will determine if you qualify, and you won't know until you try out. If you are not accepted, you will receive professional feedback on your performance.

Q: Do you have an **age** requirement?

A: No, there is no age requirement. We accept musicians solely on the basis of their musical ability, readiness to play the standard repertoire, level of maturity to live up to their commitments, maintain decorum and musical discipline, and perform with some artistic maturity. There is only one way to find out, and that is through an audition. We expect though, that most students who qualify will be high school age, with exceptions.

Q: I'm already in **youth symphony**. How do I fit into this group?

A: Although we are also a training orchestra, we do not start at very basic levels like the youth symphony does. Maestro Labayen also directs the South Kitsap Youth Orchestra in Port Orchard. If you are at the upper levels of the youth symphony, you are probably capable of joining us, and the only way to find out is through an audition.

Q: I heard that you will be hiring professional musicians. As a **non-professional**, do I belong in this group?

A: We hire professional musicians as coaches for their respective instrumental sections. You will benefit from their teaching and coaching. In return, you will provide your volunteer effort as a musician for the community's symphony orchestra and for the love and joy of performing music well.

Q: As a **professional** musician, how do I fit into this group?

A: You can be hired as a principal and / or coach for your specific instrumental section and share with us your expertise and experience as a professional musician, either on regular or associate status.

Q: I am a **music student** at the university. How do I fit into this group?

A: You will certainly qualify to join with your major instrument. This orchestra supplements, but does not substitute for your university orchestra requirements, unless certain arrangements are made with your Dean or Music Director. Belonging to a semi-professional orchestra will expose you to high artistic standards for the general public and the opportunity to perform with some great soloists in concertos.

Q: Are there **other commitments** besides the scheduled orchestra concerts?

A: Occasionally, there may be some social obligations to our patrons and community that we need to perform, such as 4th of July, Christmas, etc., but these will be scheduled weeks in advance.

Q: Are there opportunities for **solo or ensemble performance**?

A: We will have a chamber music series, which will mostly feature our orchestra members. You are highly encouraged to form chamber music ensembles within the orchestra and coached by our professional coaches. There will also be some solo opportunities for this series.

Application and Audition Procedure

Fill out this application form and submit it to Louie Labayen. If necessary, you will be scheduled for an audition. **Rehearsals will be held Tuesday evenings at 7pm in the Harbor Ridge Middle School Band Room. Address is 9010 Prentice Ave NW, Gig Harbor, WA 98332. Download map on the www.GigHarborOrchestra.org website. Questions? Call Louie Labayen at 253-238-6035.**

Gig Harbor Peninsula Symphony Orchestra

Audition Requirements

Welcome to the Gig Harbor Peninsula Symphony Orchestra! We want to hear you play your instrument individually, so that we can determine your readiness for orchestral music and to determine your placement in the orchestra. We uphold high artistic standards for performance, and in rehearsal you will build upon a good performance foundation that you bring to the group towards these standards.

The idea of placement is to determine the role in which you can best contribute to the group. Being in second violins is not being second best. We need strong second violinists as much as strong first violinists. This holds true for any second or third chair in the orchestra. For example, the third trombone player needs to have strong, controlled tones in the bass range.

Each musician has 5 minutes to perform at the audition. A sight-reading piece will be handed out during the audition. *We are not seeking perfection, but playing in time, in tune, with good technique, tone quality and expression.* **The following are the requirements:**

- 1. Play your most difficult major and melodic minor scale.**
- 2. Play a short excerpt of your most complicated, fast piece.**
- 3. Play a short excerpt of your most melodic piece.**
- 4. Sight-read from the music handed to you at the audition. You will then be asked to play it in various ways as specified by the auditioner.**

Gig Harbor Peninsula Symphony Orchestra Application for Musical Position

Last Name: _____ First Name: _____ MI: ____ Gender: M / F Date of Birth: ___/___/___

E-mail: _____ Home: (____) _____ - _____ Cell: (____) _____ - _____

Street address: _____ Apt / Suite # _____ City: _____

State: ____ Zip: _____ **Occupation(s):** _____ **Work Hours:** Days / Evenings / Night / Swing

In case of emergency, contact (name): _____ Phone (____) _____ - _____ Relationship: _____

Instrument(s) Auditioning For (indicate preference 1, 2, 3). Check if applying for ____ Coach.

Woodwinds: ___ Flute ___ Piccolo ___ Oboe ___ English Horn
 ___ Bb Clarinet ___ A Clarinet ___ Eb Clarinet ___ Bass Clarinet ___ Bassoon ___ Contra-Bassoon

Brass: ___ French Horn ___ Bb Trumpet ___ Trombone ___ Tuba

Percussion: ___ Timpani ___ Bass Drum ___ Crash Cymbals ___ Suspended Cymbals ___ Snare Drum
 ___ Mallet (Xylophone)

Other: ___ Keyboard (Celesta, Piano, Synthesizer)

 ___ Harp

Strings: ___ Violin ___ Viola ___ Cello ___ Double Bass

Check below if interested in the following paid or volunteer positions:

Administrative: ___ Librarian ___ HR Manager ___ Secretarial ___ Marketing ___ Publications ___ Property Manager

Playing Ability:

For instruments with preference # 1 above: Beginner / Intermediate / Collegiate / Post-Graduate

For instruments with preference # 2 above: Beginner / Intermediate / Collegiate / Post-Graduate

For instruments with preference # 3 above: Beginner / Intermediate / Collegiate / Post-Graduate

Other Musical Instruments: _____ Beginner / Intermediate / Collegiate / Post-Graduate

Are you willing to play percussion instruments when called for? Yes / No

Are you willing to play keyboard instruments when called for? Yes / No

Can you arrange to be available during the day for a school performance? Yes / No

(Those with multiple instrument proficiency have a greater chance of being accepted.)

Orchestral / Ensemble Experience (most recent first):

Orchestra	City, State/Country	Instrument	Position	Administrative	Year(s)
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

5 Most Challenging Orchestral / Ensemble Pieces Performed (most recent first):

Composer	Title	Instrument	Position	Year(s)
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Other skills, hobbies and interests (we are also looking for character traits that can be applied to other tasks):

Education:

High School: _____ Emphasis Area: _____ Year Graduated: _____

College: _____ Emphasis Area: _____ Year Graduated: _____

Post-Graduate: _____ Emphasis Area: _____ Year Graduated: _____