THE ESTABLISHMENT AND DEVELOPMENT
OF THE NEW YORK STATE BAND DIRECTORS ASSOCIATION

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The purpose of this study was to: (a) investigate through exploration and inquiry, (b) trace by way of chronology, and (c) report in detail by means of descriptive commentary the history of the New York State Band Directors Association (NYSBDA) from its organization in 1980, up to and including the 30th anniversary of the Annual Symposium in March of 2011. After meticulous analysis of reports, documents and proceedings of the New York State Band Directors Association and organizing the information contained in these sources, the author has articulated in writing the major activities and labors of the organization.

The author initiated the study by securing official permission from the 2010-2011 Executive Board of the New York State Band Directors Association. The author then followed the procedure of collecting data by contacting relevant personalities of the Association and requested that: (a) Association documents, (b) meeting minutes, (c) programs, (d) records, and (e) correspondence be transferred for evaluation. By means of
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Abstract
thorough review and categorizing of materials a timeline of relevant events that described the formation and advancement of the Association was created.

The New York State Band Directors Association was formed to satisfy a specific need for professional growth and support for instrumental music professionals working at all academic levels, public, private and community in New York State. The origin of the Association was in direct relation to the success of a weekend symposium in 1977 designed expressly for band directors. The NYSBDA grew from a small ‘steering committee’ under the leadership of Richard Snook. The group stated its primary purpose to be the improvement and promotion of instrumental music in New York State.

Throughout its history, NYSBDA has provided assistance to instrumental music educators and band directors through its many initiatives. NYSBDA provides and exhibits: (a) professional growth opportunities by means of its annual symposium and regional workshops, (b) performance opportunities for instrumental ensembles, (c) potential for student participation in NYSBDA statewide honor bands, (d) instrumental teacher and professional recognition by means of awards, (e) the promotion of new literature by sponsoring and commissioning new band compositions, and (f) cooperation with other state associations.

The Executive board and Membership of NYSBDA have demonstrated a commitment to the advancement and improvement of instrumental music and its professionals. This is in agreement and fulfillment with its stated Constitutional objectives.
The author realizes the inherent issue with recognizing all of the personalities who were instrumental to the completion of this study. Bringing together all the information necessary to present a complete and accurate account of the New York State Band Directors Association required the assistance and cooperation of a considerable number of people. I would like to thank the members of NYSBDA especially the executive board and its officers for making this possible. Specifically, Kevin Coughlin, Donald Franklin, Scott Levine, Melinde Poupon, Tim Savage, George Smith, Gary Stith, Dave Wilber.

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CHAPTER I

INTRODUCTION TO STUDY

The New York State Band Directors Association is a professional organization that has provided professional opportunities for instrumental music educators and performance opportunities for students in the state of New York for thirty years. The organization was formed with the express purpose of satisfying the lack of attention to the specific needs of the select group of educators in New York who specialize in public and private school instrumental education. Historical examination of the development, growth, and achievements of this organization has not been chronicled in any written document to preserve the rich past of this group and its membership.

Historical research provides an examination of the past practice upon which a person or group of people can make informed, intelligent decisions about the present and the future.
R. Freeman Butts and Lawrence A. Cremin (1953) stated their thoughts on the value of historical research as:

… to help educators understand what their present problems are, how problems have arisen, what the advantages and dangers of the past have been, what forces from the past are still at work in the present, and what we have to reckon with as we move into the future. (Butts 1953, p viii.)

Music associations, both state and national, exist to serve the music education profession by providing opportunities for development for both teachers and students. State and national standards in education are now requiring ongoing professional development of their educators. For associations and organizations to remain beneficial to the clientele they are intending to serve, continual study is necessary to maintain relevance and meaning for the future.

Historical research is one of the major methods employed to investigate the field of music education. Through the examination of artifacts and documents, historical research seeks to obtain and relate information of the past (Phillips, 2008). This research may include but is not limited to: studies of events in geographical locations, changes through the passage of time, the origin and history of professional music organizations, dialogue regarding instruction and methods, and biographies of influential musical figures who contributed to the development of music education (Yarbrough, 1984).

The study of history is an attempt to provide an understanding of the possibilities that may exist, when knowledge of past accomplishments is known. Heller (1985) states
in his article on *The Meaning and Value of Historical Research in Music Education* that, “history can inform its readers on the events and ideas of the past; it can show the results of persistence through time” (Heller, 1985).

**Background**

The idea for the New York State Band Directors Association (www.nysbda.org, 2011) was conceived in the late 1970’s by a group of concerned band directors who felt there was a lack of quality professional development experiences for band directors in the state of New York. Under the direction of Richard Snook, the group gathered on a regular basis to evaluate and assess how the creation of a new professional association could meet the needs of band directors. The group created a set of bylaws and primary goals and principals with which to guide the association. In 1981, an organizational meeting of interested band directors was held and the association was officially established with Richard Snook as its first president (2011). In 1982 the first symposium was held at Syracuse University. The attendance and feedback from this first event was positive and encouraging. The New York State Band Directors Association has grown over the years, addressing the needs of the present while maintaining the premises for which it was created. At the time of the thirtieth annual symposium in March of 2011, the association has expanded by establishing statewide youth honor bands, composition commissioning projects, and awards in recognition of outstanding achievement in the band profession (2011).
Statement of the Problem


“Professional organizations are formed to serve the interests of a particular group of professionals and to promote and enhance, through group effort and communication certain kinds of activity and influence. Often leadership changes by the process of employing short term elected officials, and long-term continuity is limited to the few individuals who have had long term participation and leadership involvement. With the passage of years and persons, continuity is obscured, and an historical record and report of the activities of an organization then becomes appropriate and useful not only for the professional group itself but also for the persons in related fields and activities.” (Lasko, 1971. p. 2)

Researchers have investigated and documented the histories of various music education organizations. There also exist comprehensive histories that chronicle several state and national music organizations. There is no single document or combination of documents that chronicles the comprehensive history of the New York State Band Directors Association, the persons who contributed to the organization, or the role it has played in music education in New York.

The Purpose of the Study

The purpose of this study was to: (a) investigate through exploration and inquiry, (b) trace by way of chronology, and (c) report in detail by means of descriptive commentary the history of the New York State Band Directors Association (NYSBDA) from its organization in 1980, up to and including the 30th anniversary of the Annual
Symposium in March of 2011. After meticulous analysis of reports, documents and proceedings of the New York State Band Directors Association and organizing the information contained in these sources, the author has articulated in writing the major activities and labors of the organization.

**Research Questions**

The following questions are central to the study:

What are the Service functions of the New York State Band Directors Association?

What is the organizational structure of the New York State Band Directors?

Who have constituted the leadership of NYSBDA and its subsequent committees?

What is the chronological account of the New York State Band Directors Association?

An attempt was made to:

Identify and describe the service functions of NYSBDA.

Describe the organizational structure of NYSBDA.

Identify the leadership of NYSBDA and its subsequent committees.

Report, in summary the contributions of NYSBDA to New York State Wind Band programs, teacher education and student performance opportunities.

**Method and Procedures**

Historical research methodology was basic to the study. The procedures suggested by Hackett (as cited in Phelps, 2005) were utilized: (1) collecting data, (2) evaluating the data collected, and (3) presenting and interpreting the facts in a readable form (2005).

The author located and secured: (a) publications, (b) papers, (c) documents, (d) programs,
(f) minutes of board meetings, and (g) letters and memos that relate to events and activities provided by NYSBDA. In addition, the author gathered data through interviews and correspondence with past and present members and executive board officials. The process involved organizing, appraising, and synthesizing the data gathered from the above mentioned sources and were then prepared into a logical format for presentation.

The author initiated the study by securing official permission from the 2010-2011 Executive Board of the New York State Band Directors Association. The president elect at the time, Mrs. Melinde Poupore of Malone, New York, presented the proposal to the Executive Board members at the June 2010 meeting and official permission was given to continue the study.

For the purpose of organizing the information collected for this study the following categories as defined by the author and will be used in organizing the data.

**Affiliations and Relationships**

This category will include professional and informal affiliations of NYSBDA with other organizations or associations. Groups included will be (a) the Music Educators National Conference, and (b) the New York State School Music Association.

**Organization and Development**

Changes in the organizational structure of NYSBDA were investigated as well as the development initiated by the growth of the organization. Changes and additions to leadership positions, divisions and geographical districts have been documented.
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Activities

NYSBDA activities related to professional music educators and collegiate pre-service music educators holding memberships in NYSBDA are defined in this section. Activities included are: (a) professional growth activities, (b) leadership development opportunities, (c) career recognitions, and (d) professional publications.

Issues and Advocacies

Research in this category will focus on major issues that confront music educators in New York when particular involvement of NYSBDA can be identified.

Student Activities (Kindergarten through grade twelve)

Material was gathered on the activities that the NYSBDA leadership has planned for students. These included but were not limited to (a) statewide music honor events, (b) festivals and contests, (c) other music education opportunities.

Assumptions

For the purpose of gathering and reporting information for this study, it is assumed that reports, files, and historical artifacts are preserved and maintained, and are accessible for research and study. Every effort was made to substantiate the accuracy and authenticity of said documents. It is also assumed that those individuals with pertinent and relevant information that is not documented will cooperate with the author in establishing a recorded oral history.
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Limitations

The breadth and depth of this document is limited to the historical development and growth of the New York State Band Directors Association. While some reference will be given to affiliate organizations, no attempt to incorporate those histories was made. The study will be limited to the years from the planning stages circa 1980 to the 30th anniversary of the Symposium in March of 2011. No attempt was made to study the personalities involved except to mention contributions to the organization or music education. Personal narratives, accounts, and descriptions are only included where appropriate to corroborate factual evidence.

Definitions of Terms and Abbreviations:

Certain colleges, universities publications and organizations are referred to throughout the document. A list of abbreviations is provided for clarity of reference.

APSMT - Association of Public School Music Teachers
Association – Term used to Identify NYSBDA
CBDNA - College Band Directors National Conference
NYSBDA – New York State Band Directors Association
NYSSMA – New York State School Music Association
MENC – Music Educators National Conference
KMEA- Kansas Music Educators Association
GMEA- Georgia Music Educators Association
CMEA – Connecticut Music Educators Association
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AMEA- Arizona Music Educators Association
TMEA- Texas Music Educators Association
MMEA- Mississippi Music Educators Association
FMEA- Florida Music Educators Association
NMEA- Nebraska Music Educators Association
TBA-Texas Bandmasters Association
OBA- Oklahoma Bandmasters Association
IBA - Indiana Bandmasters Association
C.S.D. – Central School District

Festival – an event featuring a number of ensembles or performers centered on a unifying theme.

Contest – A competition in which each participant performs without direct contact with or interference from competitors.

Regents – A member of a governing body or other academic institution.

**Institutional Review Board Statement**

The Institutional Review Board reviewed my submitted protocol documents on April 14, 2011 and determined the procedures that the author proposed are appropriate for exemption under the federal regulations. As such there will be no further review of the research protocol, and the author is cleared to proceed with the procedures outlined in the protocol submitted.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter comprises a dialogue of research relating to the history of the New York State Band Directors Association. The literature reviewed has been organized into three general categories: (a) the history of national organizations; College Band Directors National Association, American Bandmasters Association, and Music Educators National Conference, (b) the histories of state music educator associations, including band specific organizations and (c) general education and music education in the state of New York.

Organizing music teachers into professional organizations has been traced back to the 19th century. Robert John (1965) identified that music teachers were likely the first organized association of teachers that, “banded together by a discipline rather than by the status of being a teacher” (John 1965, p. 26). John maintains that a convention of music teachers took place in Concord, New
Hampshire in September of 1829; subsequently similar events took place in 1830 and 1831 in Pembroke and Goffstown, New Hampshire respectively (1965).

Research dealing with studies and sources that involve band and music education associations at the state level and national level are deemed relevant to the present proposal. These sources include information regarding geographical associations that being the subject of past research will provide insights into: (a) questions investigated, (b) conclusions, (c) summaries, and (d) methodological procedures that have been employed. The purpose for including these sources are to: (a) discover how other organization’s hierarchies function, and (b) consult sources that provided background information about the history of like organizations concerning NYSBDA.

**Studies Dealing with the History of National Organizations**

**The American Bandmasters Association**

The history of the American Bandmasters Association (ABA) was chronicled by Alan L. Davis (1987). The history, purposes, and activities of the association are among the included discussions. The author set out to answer the question: “Has the American Bandmasters Association, through its actions, created a history of success resulting in the continued growth and importance of the organization?” (Davis 1987, p. viii). More appropriate to this study were Davis’s ancillary questions which are useful in discovering information when applied to this dissertation: (a) What is the chronological history of ABA; (b) to
what extent has ABA exerted an influence toward the growth and development of concert band performance? (c) What has been the leadership role of the ABA in the evolution of band literature and the commissioning of new works for the concert band? (d) Has the ABA been active in the movement to establish standard band instrumentation? (e) Has the ABA been an effective method of recognizing outstanding members of the band profession? (f) Wherein lays the real strength and significance of the ABA (Davis, 1987)?

**College Band Directors National Conference**

Richard Lasko (1971) provided a historical dissertation on the College Band Directors National Conference (CBDNA). The stated purposes of the document were to collate reports, documents and proceedings of the College Band Directors National Association; to organize the information contained in those sources; and to report the major efforts and activities of the organization. In studying the records and activities of CBDNA, Lasko endeavored to (a) review the background and purposes of the American college band; (b) describe the organizational structure of CBDNA; (c) identify selection and leaders of CBDNA committees; (d) identify and define the service functions of CBDNA; (e) in summation relay an account of the contributions of CBDNA committees assigned to the task of studying band literature, band instrumentation and research projects concerned with instrumental tone quality issues (Lasko, 1971).
Music Educators National Conference

A study of the Music Educators National Conference (MENC), by Harry M. Kauffman (1942) covered the existence of music education organizations prior to the founding of MENC, and with MENC from its founding in 1907 to 1942. The unpublished dissertation was divided into three chronological periods: (1) “Early Growth” (1907-1916), (2) “Years of Expansion” (1917-1926), and (3) “Establishment of the Biennial Plan” (1928-1942) (Kauffman, 1942). The dissertation includes discussions of the evolution of the Music Education Council (renamed Music Educational Research Council), constitutional development of the organization, and a description of the national convention which was held in Los Angeles in 1940 (1942).

Kauffman’s conclusion was that the organization was the most influential reason for the expansion of American school music during the first half of the twentieth century (1942). Kauffman also detailed that MENC functioned as the parent organization to six divisional conferences, four auxiliary conferences, and thirty one affiliated and thirty-nine cooperating organizations respectively (1942).

John W. Molnar (1948) also described the chronological development of MENC from its founding until 1948, and in addition reported on membership growth, conference meetings, the development of auxiliaries and affiliates, and publications such as the Music Educators Journal, formerly known as the Music Educators Bulletin. Molnar’s discussions also included the financial growth,
development of the committee system, the role of state and national contests, the organization and development of sectional conferences and modifications to the organizational configuration of the conference (1948).

Molnar’s (1948) conclusions included discussions relating to the issues that MENC faced during its development; such as: (a) determining the character of the organization, (b) the clarification of relationships between different professional music educator associations; (c) democratization; and (d) assumption of professional leadership by the conference (1948). Molnar also defined four curriculum trends to which he believed MENC contributed as: (a) greater emphasis upon music as a part of a child’s life rather than as a subject in which a high level skill is to be the prime objective, (b) expansions of the public school music curriculum, (c) cross curricular activities, and (d) the growth of music appreciation as a purpose of teaching (1948).

Molnar summarizes his essay by describing five criteria that he believes makes MENC an outstanding organization: (a) the representativeness of the membership, (b) the character of its proceedings, (c) standards of publication, that the highest level of content and quality of literature is maintained, (d) the integrity and ability of the organizations leaders, and (e) the leadership role displayed in promoting comprehensive educational guidelines for the music profession (1948).

A parallel general study of MENC history by James Houlihan, Jr. (1961) gives attention to the organization’s methodology, goals, and the music
educational trends through 1960. Included in his report are discussions involving the development of parallel organizations in the field of music and education. The essay chapters account for the rise of music education organizations, MENC convention programs, and dynamics that illustrate the status of the organization (1961).

**Studies Dealing with State Music Educator Associations**

Studies dealing with band and music organizations in other states helped to procure information pertinent to this study. The information sheds light on how like organizations cope with and respond to national trends, events and issues in band/music education. This research aided in making comparisons about developments in the band movement and the evolutions of state band and music associations in other states. The author was able to glean ideas about how others have approached similar topics and issues.

**Kentucky Music Educators Association**

Parker (1983) describes that the Kentucky Music Educators Association (KMEA) had its beginnings in the efforts of a group of separate musical organizations and individuals to create a professional music organization (1983). In 1917, the “music section” of the Kentucky Education Association (KEA) was formed. Musical events which were introduced in the 1920’s were sponsored by the state universities instead of the music educator associations. These events labeled “festivals” (1983, p. 5) encouraged individuals as well as entire ensembles
of high school choruses, bands and orchestras to attend. The festivals included competitions for vocal and instrumental soloists as well as adjudication for ensembles (1983).

An attempt was made by music educators in Kentucky to unify the ten independent music educator groups in 1937 under the umbrella name Kentucky Music Educator Association. Unfortunately, according to Parker (1983) the vision was realized in name only. A merger of the Kentucky Band and Orchestra Association, and the Kentucky Vocal Association, along with Kentucky MEA and the “music section” of the KEA in 1953 finally realized the unified Kentucky MEA (1983).

**Mississippi Music Educators Association**

Dennis (1973) recognized that music educator meetings first took place at the 1918 convention of the Mississippi Education Association. Dennis also recovered documentation that a State Music Teachers Association existed in 1922. In 1927, this group was renamed the Mississippi Music Teachers Association and became the music section of the Mississippi Education Association in 1932 (1973). In 1944 the group gained affiliation with MENC and became the Mississippi Music Educators Conference.

Dennis describes a complementary group which was specialized for instrumental musicians, The Band Masters Association, which formed under the objective of starting band contests in 1928. This same group developed into the
Mississippi Band and Orchestra Directors Association, and in 1946 became identified as the Mississippi Music Educators Association (1973). A merger with the previously mentioned Mississippi Music Educators Conference occurred in 1947 and the group retained the name Mississippi Music Educators Association (MMEA) (1973).

Dennis accounts for the initiation of All-State Music activities at the states educators’ convention that featured performances by choral, band and orchestral all-state groups in the 1930’s. The document also describes the relationship between the MMEA and the State Department of Education music supervisor. In 1927, he reported that due to the strong relationship that evolved, a statewide course of study in music was developed and then implemented in 1927 (1973).

**Florida Music Educators Association**

Whiteside (1971) documented that the Florida Education Association (FEA) of Music was formed in 1927. In 1928, the FEA department of music merged with two smaller localized music educator groups and officially organized as the state’s first unified organization (1971).

The music contest movement of the 1920’s and 1930’s resulted in the formation and development of three separate specialized music associations in Florida (Whiteside, 1971). The Florida Bandmasters Association was organized by Band Directors in 1936; subsequently the Florida Vocal Association was
developed in response to the domination of the instrumental directors at state festivals in 1937. Lastly the Florida Orchestra Association formed an extension of the bandmasters group in 1938 to address the specific needs of the orchestral educational professionals of the time (Whiteside, 1971).

While unification of the above mentioned entities was attempted throughout the 1930’s, a strong opposition from individuals within these associations existed. The actual association of the Florida Music Educators Association (FMEA) was assumed in 1944 when the president of the Southern Music Educators Conference met with the FEA music section to offer advice and assistance to the purposed development of a constitution (Whiteside 1971). Cooperative efforts between the special discipline area groups were requested by the president, and the FMEA constitution was adopted (1971). The individual band, orchestra, vocal, elementary and college associations continue to exist and sponsor music activities; while working together with the FMEA.

**Georgia Music Educators Association**

McCraney (1993) provided a record of the history of the Georgia Music Educators Association (GMEA), whose beginnings were a direct development of the Georgia Education Associations (GEA) formation of a department of Public School Music in 1922. Although music teachers held meetings at the fall conferences and spring conventions, there were no formal statewide music events in which students participated. In 1930, members of the GEA department of
Public School Music formed an independent association known as the Association of Public School Music Teachers (APSMT). This group continued to function in the role of the GEA department of Public School Music, and provided group music performances and clinics at GEA functions (1933).

This organization while still supporting GEA remained independent and developed the All-State Band and All State Orchestra in 1937 and 1940 respectively (p.46). McCartney (1993) described the growth and development of the administrative offices and committees, the development of state school music festivals, and collegiate educator activities that occur statewide.

According to McCartney, there are five ways in which GMEA has contributed to music education in the state of Georgia: (a) promoting music instruction at all levels, (b) conducting public relations efforts, (c) providing leadership for advocacy campaigns, (d) providing assistance to several state educational organizations, and (e) cooperating with several other state arts agencies (1993, p. 112). Another relevant facet of this document describes the leadership development and service opportunities that have been provided; and the conferences and professional publications that serve as benefits for member growth and development (1993).

**Nebraska Music Educators Association**

Leander Mandy (1969) stated in his dissertation, *The History of the Nebraska Music Educators Association, 1937-67*, that the music contest
movement was a prominent factor in the organization of this Association. The contest movement had stimulated a need to raise standards of musical performance, music teaching and improved instrumentation (1969). The demands upon the directors of these ensembles to generate quality music programs, led to the formation of the Nebraska Bandmasters Association in 1936, which through membership expansion, and professional needs led to the establishment of the Nebraska Music Educators Association (NMEA) in 1937 (1969).

Mendyk (1969) states that the unification of the music educators throughout the state aided in the group being a more effective musical organization in terms of: (a) the Nebraska music educators were kept more informed of national events and states trends; (b) raising the standards of contest regulations, and (c) raising the standards of musical performance. This also provided professional benefits for the members of the association by: (a) the annual clinic and the in-service sessions in areas desired from the membership, (b) the organization of committees to work on projects for the improvement of music, (c) annual business meetings addressed problems of the membership could be expressed and solutions to these problems addressed at clinic sessions, (d) keeping the membership informed of national and state trends, and (e) promoting research in all areas of music education (Mendyk, 1969, p. vii).
Texas Music Educators Association

George Biffle (1991) addressed the history of the Texas Music Educators Association (TMEA) from 1959-1979. The topics studied at depth were; (a) curriculum, teaching, and teacher training; (b) research; (c) a college student section; (d) relationships between TMEA and MENC; (e) relationships between TMEA and the University Interscholastic League; (f) constitutional evolution; (g) racial integration; (h) publications; and (i) TMEA headquarters office and staff (1991).

Biffle (1991) suggests that the Association (TMEA) attempted to nurture music and music education in the state of Texas in the years researched for this document. The Association served music and music education through holding annual clinics, holding in-service workshops for teacher education, creating a student section for prospective teachers, providing a professional journal, and providing a means to distribute research relating to music education in Texas (1991, p. iv).

Kansas Music Educators Association

In his effort to create a history of the Kansas Music Educators Association (KMEA), Leland Crapson (1964) explained that he could not locate a compiled history of said organization and that it was necessary to gather information from minutes of the associations proceedings, its publications, from the Kansas
Historical Society’s archives, and from interviews and correspondence with important relevant persons in the association (1964 p. v).

Crapson discussed that music was adopted into the Kansas curriculum in the early twentieth century. The choice of professional organizations available at the time to music educators in the state were the music department of the Kansas State Teachers Association and the Kansas State Music Teachers Association. The author states neither served the needs of the public school music educator in a positive professional or interpersonal manner (1964, p. vii).

**Band Specific Associations**

This author found only one complete history of a state organization that is entirely dedicated to the specialty of band in the context of music education. There are several state organizations that are in existence under the umbrella title of “bandmasters associations”. The information garnered about these groups was taken from professional websites and will be discussed utilizing the material found therein. The author could not locate any documentation on the history of the origins on a number of these organizations, yet deemed the organizational purposes and structures detailed within the websites germane to this discussion.

**Texas Bandmasters Association**

Steven Shoop’s (2000) study discussed the history of the Texas Bandmasters Association (TBA). This organization specializes in the
development of the wind band idiom in the state of Texas. The author’s purpose was to investigate the leadership role of the association from the years 1920-1997 in the development of the band program in Texas. Shoop set out to determine the effect of the TBA on the band movement in Texas and if the Organization had contributed to the performance focus that is associated with the Texas band tradition (2000). In identifying five specific periods of the associations history Shoop was able to develop a chronological history, identify prominent leaders within each period and the contributions in the development of the organization that witnessed it grow from a small group of municipal bandmasters to a large state band association (2000).

Shoop sought to answer the following research questions: (a) who were the primary leaders of the association during each historical period? (b) What was TBA’s leadership structure during each period? And what was its effect on the growth and development of the association? (c) What were TBA’s goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were the TBA’s contributions to the band movement in Texas during each historical period (Shoop, 2000, p. 5)?

The researcher identified that most of the important leaders who contributed to the Association were the elected officers and executive secretaries. Shoop (2000) outlines how the leadership structure has changed over the years in
order to meet changing needs of the association. Goals, activities, and contributions, of TBA were also presented and the researcher evaluated to what extent the association’s goals were achieved (Shoop, 2000).

**South Dakota Bandmasters Association**

The South Dakota Bandmasters Association (SDBA) (South Dakota Bandmasters, n.d.) describes its purpose as an organization to be “exclusively for charitable, cultural literary and educational purposes” (SDBA, n.d.). The Bylaws state that these include promoting cooperation among the bandmasters of the state of South Dakota, improve professional efficiency and promote professional ethics. They also touch upon cooperating with other music associations, and school administrators while raising the standard of music in all forms in South Dakota (SDBA, n.d., p.1).

Provided in the bylaws is a list of the slates of officers including their responsibilities, how and when meetings are run, and what constitutes membership to the organization (SDBA, n.d., p. 3). There was no written account of the history or origins of the group that could be located by this author.

**Montana Bandmasters Association**

The Montana Bandmasters Association (MBA) (Montana Bandmasters Association, n.d.) proposes that the object of the group is to represent the band directors who are members in Montana Music Educators Association. The bylaws
discuss sponsoring sessions that cater to the needs of band directors, to further the school band movement in Montana by advancing and bettering school bands while strengthening the professional standing of the school band teacher in that state (MBA, n.d., p.1).

The remainder of the documentation addresses the day to day operations, how meetings will be conducted, and at what locations and dates. There is a section addressing membership and the different levels and qualifications for membership including costs. The article discussing officers, describes in some detail the titles and responsibilities of each officer, including terms, as well as the requirements of the representation from different Montana Music Festival districts (MBA, n.d.). This author could not locate any documentation of the history or origins of the organization.

**Oklahoma Bandmasters Association**

The Oklahoma Bandmasters Association (OBA) history (Haines, n.d.) is written as a vignette that pokes fun at Texas and its residents while giving them credit for the success of the association. The history imparts two important pieces of information: first that a group of interested band directors met and discussed the possibility of forming a band specific professional organization. This group looked for monetary support, researched bylaws and constitutions, and planned a formal meeting to elect an executive board and formally form the association. Secondly the founders’ wished to promote bands in the state of Oklahoma by
assisting band directors in achieving professional goals; promoting fellowship and professional advancement (Haines, n.d.).

**Indiana Bandmasters Association**

The Indiana Bandmasters Association (IBA) (Haines, n.d.) beginnings are traced back to 1953. During this period four band directors met with the interest of organizing a professional group that would promote bands within the state of Indiana. In 1954, with the support of a number of other directors the group was formally founded (Haines, n.d.). The organization agreed to sponsor a marching band clinic, an all-state band and serve as an advisor to band matters in regard to the Indiana Music Educators Association. The first marching band clinic was held in 1956, with the initial All-State band meeting in 1961, with John Paytner conducting (Haines, n.d.).

The success of the group and the growth in terms of participants made possible the conception of two ensembles, the aforementioned All-State Band and the newly formed All-State Honor Band in 1980 (IBA, n.d.). Continued interest amongst music educators for student participation in these performing opportunities witnessed the creation of junior high regional bands in the fall of 1980. An ever increasing number of participants and interest resulted in the development of twelve regional sites for performance opportunities (Haines, n.d.). In 1994 the event was renamed the All-Region Honor Band Festival (Haines, n.d.).
The Association continued its support of the Band idiom by forming a commissioning project that began in 1988 and continues to this day. The group also established the “Ray Cramer Scholarship”, which annually provides a one thousand dollar scholarship to a senior member of the All-State bands who pursue a career in music (Haines, n.d.).

The Indiana Bandmasters Association describes it purposes as: (a) to stimulate interest in the study of the band and its literature, (b) to develop a taste for good band literature, (c) to encourage fellowship between members of the association, (d) to bring the work of the association before the State Department of Education and the citizens of the State in order that it shall gain greater recognition and support, (e) to provide educational meetings for band directors that the standards of instruction may be raised, (f) to secure recognition of School Administrators and Boards of Education to the effect that the band is an integral part of the school curriculum and is entitled to recognition as a curricular subject, and (g) to develop a band in each community, which will serve as a vital force in bringing the people into a closer relationship with the schools of the state (IBA Constitution, n.d., p.1).

The constitution and bylaws of the Indiana Bandmasters association provides a description of its slate of executive board officers and responsibilities for each office. Details are discussed regarding eligibility and dues for
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membership, district representative elections and duties, the planning of conventions, and professional development sessions (IBA, n.d., p.3).

The states of Alabama, Kansas, Missouri, Mississippi, Ohio and West Virginia also report having Bandmasters Associations but have limited or no information which is relevant or helpful to the current study.

General Education and Music Education in the State of New York

New York State General Education

The purpose of the following section will attempt to describe the origins, development and evolution of education in New York. The foremost reason is to trace the development until music was deemed necessary for inclusion in the public school curriculum.

In May of 1784, the Regents of the University of the State of New York (New York State Education Department, 1996) were created to act as trustees of colleges and academies incorporated in New York State. The Regents originally consisted of the governor, state officers, and the mayors of New York and Albany, along with a committee of twenty-four persons who were appointed for life. The lack of results by this group led to the Board of Regents recommending that each college and academy employ their own trustees and the Regents take on a broader scope of overseeing all education in New York (NYSED, 1996, p.3).
In 1812, under the common school law, New York State developed a statewide system of public schools. The common school act was integral to the future of public education in that it established: (a) common schools are a state function under state control; (b) funding of public schools is a joint state and local responsibility, and (c) the school district, not the county or town in which the school is geographically located is the primary administrative unit for public education (NYSED, 1996, p.11). The common schools of the day offered instruction in the three subject areas reading, writing, and arithmetic. More advanced instruction was only available in private high schools known as “academies” (NYSED, 1996, p.11). The appointed position of Superintendent of Common Schools was responsible for organizing the system, distributing state aid and requesting local officials to set up school districts and submit reports. The legislature of New York created a Department of Public Education in 1854, which was headed by an elected Superintendent for a three-year renewable term. This department advised local school authorities, allocated state funds and prepared reports (NYSED, 1996, p.4).

The responsibilities of the Board of Regents and state officials in New York overlapped in regard to the operation of the common schools, because of the rapid development and growth of public high schools in the 1850’s, the delineation of responsibilities led to administrative confusion (NYSED, 1996). In 1899 Governor Theodore Roosevelt requested a commission be formed to study the status of education within the State. This was attributed to the confusion and lack of progress with the current system of education. This led to a series of events that changed the make-up of
the Regents and their responsibilities, and a new department of education was created citing a need for increased accountability of the Regents (NYSED, 1996, p.4).

Currently the Board of Regents is the only state board of education in the United States that has authority over all educational activity at all levels. The State Education Department led by the Commissioner of Education is the executive officer of the Board of Regents. The Commissioner holds the authority to organize and appoint representatives, and the supervision of elementary and secondary education, as well as higher education (NYSED, 1996, p.5). Commissioner Andrew Draper had lasting impact on the department in the first two decades of the twentieth century; he established three positions that oversaw elementary, secondary and higher education respectively (NYSED, 1996, p.6). The 1920’s through the 1940’s saw an era of significant change in elementary and secondary education. Under the direction of Commissioner Frank P. Graves: (a) attendance in state, rural, and city school districts doubled, (b) thousands of rural school districts were consolidated and one room school houses were closed, (c) standards for teacher education and certification were elevated, (d) vocational education expanded, (e) programs for special education and rehabilitation for the handicapped initiated, and (f) secondary education was extended to the point where nearly fifty percent of students graduated from high school (NYSED, 1996, p.7). During the next two decades education in New York witnessed positive change. Through the actions of the Board of Regents schools displayed improvement through the establishment of: (a) divisions in elementary and secondary education that provided separate curriculum
development committees, (b) a separate examinations division, and (c) more resources given toward children with mental and physical handicaps (NYSED, 1996, p.8).

Curricula development witnessed a steady progression and expansion in New York beginning in 1817. The Regents specified the texts and subjects that academies must teach in order to receive state aid. On the behest of colleges calling for higher standards in secondary schools, the Regents developed exams that were required for students to enter high school (NYSED, 1996, p.9). In 1877 the Regents were authorized to give academic examinations as a standard for high school graduation and college admissions. The exams were quickly adopted because they exemplified high standards. These exams at the high point were given in 68 different subjects, but by 1927, one third of those exam subjects were discontinued (NYSED, 1996, p.10). In the past century, the exams have undergone several adaptations as well as a change in policy, and by 1996 the exams were designated as the general testing standard for high school graduation.

The Regents exams in the nineteen-hundreds were accompanied by a set of curricula outlined and published in syllabi and teachers guides, and after 1910, separate syllabi were issued for each subject (NYSED, 1996, p.16). This early curricula was mainly concerned with the learning and reciting of facts. After a dramatic change in teaching methods in the 1920’s to fit education to the social and intellectual development of students, the curricula were altered to be more unit-organized and activity-centered (NYSED, 1996, p.17). The 1940’s introduced a movement that emphasized conceptual understanding and the tools to develop the skills of learning. Programs began to grow in
the next three decades branching out into the importance of sciences, due to the success of the soviets in technology (NYSED, 1996, p.18). By 1970, special interest groups and projects were attempting to humanize the curriculum and the school as an entity. This concept led to the establishment of summer schools that would provide specialized instruction to students who displayed a talent in music, drama, dance, and art (NYSED, 1996, p.19).

**New York State Music Education**

The origins of music in the New York State public schools can be traced to the expansion of the state through the opening of the Erie Canal which created the opportunity for travel to the cities along its route. This in combination with the Music in Common Schools Act of 1831, saw school boards showing an interest in school music programs and even documented considerations of adding music to the school curriculum (Mark, 2007, p.166). According to Mark (2007) teachers were employed to teach music as early as 1831, as documented by the presence of a professional in Utica teaching music in the school gymnasium and the New York Public School Society hiring a teacher to instruct music at School Number Ten in New York City (2007, p.166).

A concern existed that the expense involved with implementing a music program in the public school and the inclusion of such a program into the curriculum might impede the teaching of other subjects. In spite of this apprehension, several cities in New York State including Rochester, Oswego County, Allegheny County and Syracuse had already started the planning and setting of implementation dates for music programs.
Music in New York therefore spread throughout the State with the availability of travel gained by the opening of the Erie Canal, and the popularity to attend music conventions led by Lowell Masons by the residents of New York who traveled the state (2007, p.166).

A development that was integral in New York State history to the growth of instrumental music education was fostered by Joseph Maddy, the onetime violinist with the Minneapolis Symphony Orchestra. Mr. Maddy became the first “supervisor of instrumental music” in America in 1918 in Rochester (Mark, 2007, p.311). It was at this time that he persuaded George Eastman, a successful Rochester industrialist, to donate fifteen thousand dollars, to purchase instruments for the Rochester schools. The school music program was so successful that George Eastman continued his support throughout the years. Mr. Eastman’s enthusiasm for school music was not only evident in his show of monetary support, but also in his role as a leading advocate for music education. Mr. Eastman’s dedication to school music led to his decision to found a school of music in Rochester. Eastman’s vision was realized with the opening of the Eastman School of Music in 1921 (Mark 2007).

Mark (2007) noted that most of the earliest American music teachers were products of the singing schools that were in existence after the revolutionary war. These singing schools and singing societies were responsible for establishing opportunities for providing instruction for those who wished to teach music. These opportunities, taking the form of music conventions, began as early as 1782 and were accountable for training hundreds of future teachers (2007). These conventions were the precursor of normal
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schools which were established after the Civil War. These schools took on a major role in the development of education by instituting teaching as a profession. Normal schools soon began employing specialists in music who prepared classroom teachers for their role in teaching music. A significant event of this period was the opening of the Potsdam Musical Institute in New York by Julia Crane. The school offered students actual teaching experience in a model classroom at the Potsdam Normal School. Julia Crane’s philosophy was directly opposed to that of the European thought based colleges and universities in America. Mrs. Crane believed in fostering the goal of providing music to all Americans, instead of the ideal advocated in Europe of music instruction as “an elite art not to be wasted on those who displayed no obvious talent” (Mark, 2007, p.219).

Currently in the State of New York (NYSED C&I, 2010), it is mandated by regulations set forth by the Commissioner of Education that public school students are to receive music instruction in grades PreK-K: with different requirements for; grades one through six, and over grades seven and eight, with an opportunity to be provided for students in grades nine through twelve to satisfy Regents diploma requirements and to complete Regents sequences in Music or Fine Arts (NYSED C&I., 2010). After the academic school year 2008-2009, students entering the ninth grade must successfully complete one unit of credit in the arts, these offered classes need to be state developed or state approved. These mandates also state that the instruction received in public schools must be taught by a certified music educator (NYSED C&I, 2010).
As of data received for the 2009-2010 school year, there were 7,515 music teachers statewide in New York (Marschilok, 2010), who are responsible for the education of 1,909,622 students. Specific statistics that relate to professional services NYSBDA provides for, can be relayed as: elementary band having 97,000 students for 1,100 teachers; middle/jr. high bands having over 80,000 student participants and just over 1,000 teachers; high school band is represented by nearly 55,000 students with over 800 teachers; marching band has nearly 8,000 students to 166 teachers; jazz ensembles include nearly 8,000 students and just over 300 directors; individual instrumental lesson groups include well over 2,000,000 students and nearly 3,000 teachers, although this group most likely includes overlap of teachers and students with the previously mentioned sub-sets (Marschilok, 2010).

The information offered in the previous pages, presents relevant and important information insomuch as revealing to the author of this document: methods of discovering historical information about the New York State Band Directors Association; gaining an understanding of the important aspects of like organizations, including their structure and origins; events, actions, and persons of importance. In examining these concepts in relation to a historical perspective of general education and music education in the state of New York the author has attempted to accurately chronicle the establishment and development of the New York State Band Directors Association and the membership that the organization serves in the remainder of this document.
CHAPTER III

THE ESTABLISHMENT OF THE NEW YORK STATE BAND DIRECTORS ASSOCIATION

The Establishment

The History of the New York State Band Directors Association goes back much further than our formal years. In 1977 Bruce Burritt and Norbert Busky with the help of several other people, including myself, [Jeffery Renshaw] held a Central New York Band Symposium on the Syracuse University campus. Industry leaders such as Wendell Harrison and Robert Schweiller supported the effort both financially and with their expertise. The symposium was enormously successful but for reasons of time and energy the effort was not repeated. During the summer of 1978, several symposium members met to discuss the idea. Dick Snook was elected chairman and the N.Y.S.B.D.A. was born. The original steering committee spent three years working out the details and constructing the constitution (Renshaw, 1986 p.1).

The following discourse presents the facts of the establishment of the New York State Band Directors Association. Through the leadership and guidance of Richard Snook a steering committee was formed to construct the specific details that would lead to the
successful founding of an association that would address the specific needs of educators
of band music in New York State. This author could not locate any written evidence
discussing any activities occurring prior to the initial meeting in 1980. It is assumed from
conversations with multiple sources that Mr. Snook personally sought out peoples who
could commit to establishing an association that would address the needs of wind band
music educators in New York State.

1980

The objective of the initial meeting of the New York State Band Directors
Association steering committee was “to promote and to encourage the attainment of
excellence in the total band experience” (New York State Band Directors Association,
1980, September). The stated goal of the meeting was to “create an association that will
be extremely helpful and practical in dealing with any and all areas in which we need
help” (1980).

In an effort to garner interest in the establishment and growth of NYSBDA, the
steering committee expressed immediate plans to organize and operate a portion of the
Wendell Harrison Reading Clinic to be sponsored by NYSBDA during the following
summer. Wendell Harrison Music Company was a music business located in New York
State that sponsored an annual summer symposium in New York State for music
educators. The clinic provided educators with opportunities for professional growth
including but not limited to: (a) a reading band, (b) clinics, and (c) concerts. The format
of the Wendell Harrison clinic preceded the structure upon which the New York State
Summer Music Conference was to be founded. Further discussion of the New York State Summer Music Conference and NYSBDA’s involvement is incorporated in Chapter IV: The Development of this essay.

Plans were also discussed in regard to the creation of a second band symposium in the month of March that would be solely under the auspices of NYSBDA. The committee envisioned the symposium to include performing ensembles from: (a) all academic levels of public and private schools, (b) colleges and universities, (c) military, and (d) communities. The committee suggested that workshops and clinics, which would address (a) band performance, (b) music education, and (c) correlated topics, be included in the event. Two statements included within this document speak to the future of NYSBDA asserting that; “we would hope that our new association would concentrate heavily on a “sharing of ideas”, and “we would hope that NYSBDA could bring about a helpful influence in many areas, including administration, the music industry, and adjudication” (NYSBDA, 1980 September).

The subsequent steering committee meeting was held on November 15, 1980 in the Wilson Commons located on the campus of the University of Rochester. The brief agenda listed topics to be discussed as: (a) the background of the organization, (b) discussions on affirmation of the organization’s position, and (c) the group’s relationship with NYSSMA. Points to be discussed within a constitution such as: (a) criteria for membership, (b) finances, and (c) committee categories were outlined. The feasibility of applying for a charter, the means of promoting and creating teacher awareness and
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maintaining interest for NYSBDA was often deliberated in the anticipation of attracting membership (NYSBDA, 1980 November).

At the subsequent meeting on December 13, 1980 at the University of Rochester, Mr. Snook shared that he had received a tremendous amount of encouragement from many teachers at the NYSSMA conference regarding the establishment of a band oriented organization that would assist in professional development (Snook, 1980 December). The steering committee recommended that in establishing NYSBDA, members of the committee meet with NYSSMA (Snook, 1980). The group maintained that the formation of NYSBDA and its offerings would not be in conflict with the activities of NYSSMA. NYSBDA’s major objective is to specifically deal with the professional development of band directors and not the entire gamut of music in the State to which NYYSMA is responsible. This idea in which NYSBDA should work cooperatively and not competitively with NYSSMA was reiterated many times in the course of discussion within the steering committee (Snook, 1980).

The group understood the necessity to contact and study the organizational configurations of other states with similar associations. This investigation would benefit NYSBDA by providing a framework and background from which to proceed with the establishment of the Association. The committee had strong agreement that the entire foundation of the organization should be centered on the premise of providing professional development specifically focused on instrumental music education and educators (Snook, 1980). Reference was made to the highly successful two-day
symposium held at Syracuse University on March 13th and 14th 1977 (Appendix A). This symposium modeled the goals that NYSBDA wanted to accomplish as an Association. The 1977 symposium presented concerts and clinics that specifically targeted the band genre and professional development. The group suggested that the focus of NYSBDA should be topics that were not being addressed by other professional organizations. The committee acknowledged that symposiums and workshops offered by NYSBDA must focus on the needs of all academic circumstances, taking into consideration programs of all sizes, and the needs of all schools and the teachers employed therein (Snook, 1980).

The success of the New York State Field Band organization was used as a reference to indicate that a group dedicated to providing assistance for a specific focus could flourish greatly from a small beginning. Richard Snook’s assertion was that NYSBDA should hope to do likewise in the area of professional development as it is related to band directors (Snook, 1980).

Discussion of the fiscal responsibilities of creating an organization and exactly what these expenses would entail led to the agreement that all NYSBDA sponsored events should be self-supporting (Snook, 1980). The group discussed finding ways to have colleges donate facilities and possibly utilizing the staff employed there to assist with organized events. The committee discussed the idea of employing the services of a well-known entity in the music business to provide fiscal backing to offset the cost of financing the clinics. While NYSBDA as an Association has maintained a non-biased stance towards music businesses, they have enlisted the assistance of such sponsorships
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through the years without specific endorsement. This philosophy has allowed NYSBDA to provide music services in the form of sheet music, instrument repair, etc. to the membership while maintaining commercial neutrality.

The subject of membership dues was briefly discussed and since the future of the organization was still not solidified, the members of the steering committee deemed that it was not yet appropriate to receive funds from teachers in the State. However, the committee members resolved that accruing donations from within the steering committee itself was acceptable and would contribute to the financial stability of the organization. A motion was moved and carried that an account be opened in the chairperson’s name [Richard Snook] to assist in this goal (Snook, 1980). The first finances of the Association were thereby established through the generosity of the founding members.

The committee unequivocally agreed that the creation of a constitution should be undertaken with the utmost care and concern. Jeffery Renshaw volunteered to create and submit a provisional document at the next meeting that would serve as a draft that would temporarily legitimize the creation of the organization until a final version could be adopted (NYSBDA, 1980 December).

The discussion that the organization should be “married” to its first sponsored event was put forth to ensure that the group would meet with success (NYSBDA, 1980 December 13). Dr. Steven Baxter of Ithaca College suggested the possibility of the organization sharing a planned workshop for students at Ithaca College. Robert Jager was to be the clinician and three New York State high school bands were to be invited to
attend the workshop. Dr. Baxter sought and received approval for NYSBDA to join Ithaca College for this event and to sponsor their own workshop/symposium at this event. A motion made to decline the invitation was passed and carried. The reasoning behind the decision not to participate stemmed from the organization’s conviction that they were not fully prepared at this early juncture to successfully participate in the event (NYSBDA, 1980 December 23).

The meeting concluded with the distribution of the original New York State Band Directors Association Membership application (Appendix B), and although no dues were expected until the 1981-1982 school year, the submittal of the completed application would assure the applicant Charter Member Status (NYSBDA, 1980 December).

On December 23 the steering committee met again in the Wilson Commons on the University of Rochester Campus. As discussed in the previous meeting, Jeff Renshaw had prepared a provisional document for the purpose of leading the organization towards the formalization of a constitution. Richard Snook (NYSBDA, 1980 December 23) suggested that a committee be appointed to further finalize the provisional document. The group suggested that the chairman [Snook] appoint a committee. This motion resulted in original association members Marcia Bornhurst Parkes, Munro Sherrill, Tom Toyama, and Richard Snook forming the constitution committee (NYSBDA, 1980 December 23). The newly appointed constitution committee initially convened in January of 1981 and began the constitutional process.
In keeping with the mission to assist band directors in their professional capacity, Alan Bomwell suggested (NYSBDA, 1980 December 23) that in the future NYSBDA might want to create a series of recordings comprised of quality literature from grades II, III, and IV [NYSSMA rating scale]. This recording series would ultimately be created for the purpose of meeting the need of band directors in the State to evaluate high quality recordings of repertoire. The steering committee indicated that a recording project was extremely representative of the primary purpose of NYSBDA, one of providing competent help and guidelines for band instructors (1980).

An invitation for NYSBDA to participate as a co-sponsor of the Wendell Harrison Music Company Summer Reading Clinic in August of 1981 was discussed. Issues regarding the difficulty with the sponsorship of the Wendell Harrison reading clinic while simultaneously establishing NYSBDA, and guaranteeing that the first NYSBDA sponsored event would include sufficient planning time to ensure a successful event raised concerns (1980). Wendell Harrison was in attendance at the meeting to discuss his vision for NYSBDA’s involvement in the event. Harrison shared that the headlining clinicians would be prominent composers Francis McBeth and James Ployhar. He suggested that this could be an easy event for NYSBDA to co-sponsor at a minimal expense and addressed the “conflict of interest” issue by stating that both groups should and could be of assistance to each other and he was willing to do what was in his capabilities to ensure NYSBDA received the best possible beginning (NYSBDA, 1980 December 23). Jeffery Renshaw moved that NYSBDA co-sponsor the Wendell Harrison
Reading Session and a committee was formed to aid in the organization of this clinic. The motion was carried and NYSBDA had officially begun its goal of assisting in the support of band music education.

NYSBDA’s future success relied on the ability of the steering committee to successfully market the organization so that New York State band directors were made aware of membership benefits. The committee realized that in order to become better recognized there existed a need for publicity. Ideas were generated to publish a newsletter that communicated NYSBDA’s undertakings, and official stationery was adopted to promote professionalism in Association correspondence. Discussion revolved around providing certainty that promotional activities were guided by the premise that NYSBDA was not created solely for established, successful instrumental programs but for all directors in all educational situations. The group also decided to send member representatives of NYSBDA to four county [Onondaga, Orleans, Livingston and Munroe] music association meetings with the express purpose of promoting NYSBDA and its potential benefits (NYSBDA, 1980 December 23).

Richard Snook ended the year by mailing the newly designated constitution committee copies of information regarding similar state organizations. This information was to be reviewed and related to the goals of NYSBDA for discussion at the next meeting that would be held in his home on January 7, 1981.
1981

On January 5, 1981, Richard Snook sent a newsletter to the band directors in New York State concerning the progress and future of NYSBDA. Mr. Snook stated that from the tremendous support he had received from teachers throughout “this part of the state” [mostly central and western NY] that the overwhelming attitude in Mr. Snook’s own word is that NYSBDA is a “Go” (NYSBDA, 1981 January). Mr. Snook (1981) revealed that NYSBDA would co-sponsor the Wendell Harrison 3rd Annual Music Workshop in August of that year. The workshop was set to include clinics directed by: (a) James Ployhar, (b) Francis McBeth, and (c) Dick Grunow; with performances comprised of: (a) The Fairport Jazz Ensemble, (b) Alan Bomwell and the Phelps/Clifton Springs Middle School Band, and (c) The Jeff Tyzik “Big Band” (1981).

The newsletter, which served the aforementioned purpose of creating interest in NYSBDA, also provided information regarding the goals and objectives of the Association and a membership application form. The document enclosed in the mailing entitled “Why NYSBDA??” (Appendix B) described the vision of NYSBDA as a statement from the Steering committee. The article described how NYSBDA was formed in response to a need for professional development in the area of teaching band in New York State as voiced by concerned professionals in the field (NYSBDA, 1980 December 12). The group maintained their goal to provide symposiums that were inclusive of all the different scenarios, geographic, etc., and that there would be a sharing of ideas to tend to the needs of all schools and all teachers. Analogous to the formation and success of the
New York State Field Band Conference that addressed the specific needs of a specific group (Marching/Field Band directors); NYSBDA would likewise provide opportunities to fulfill the specific need in the area of professional development for band directors. The steering committee felt it very necessary to share that NYSBDA would not be in competition or conflict with NYSSMA, but work cooperatively toward shared ideals and goals.

The listed objectives of the Association were shared in the mailing as:

(a) To assist and serve the needs of band directors in all areas of the profession.
(b) To foster a spirit of friendliness and cooperation among band directors in elementary and secondary schools, colleges, and universities, as well as community organizations of New York State.
(c) To cooperate with existing organizations whose common goal is the further improvement of the band as a worthwhile medium of musical expression.
(d) To stimulate and encourage the professional growth and development of bands/wind ensembles.
(e) To advance the standards of bands by providing forums for the exchange of ideas and methods. (NYSBDA, 1981 January).

On January 23, 1981 Mr. Snook mailed the NYSBDA steering committee with the news that the constitution committee had held two meetings in which they had created a proposed constitution complete with bylaws, and he enclosed it for examination prior to the next meeting on February 7, 1981. He asked that members come prepared to discuss
and suggest changes to the constitution. He advised that the document was a working
document and that it will be used only as “a guideline for discussion” (NYSBDA, 1981
January 23). This is the first time where Mr. Snook strongly asked for comprehensive
attendance, as the importance of the meeting was quite substantial. He noted that not only
was the constitution of the group to be discussed but that the future plans of NYSBDA
beyond sponsoring the Wendell Harrison Workshop and the issue of the finances for the
group needed to be addressed (1981).

The steering committee meeting on February 9 discussed continual strategies for
the sustained promotion of the organization. Mr. Snook asked for members of the
committee to arrange targeted presentations of the benefits of NYSBDA during their
respective county organization meetings. Snook suggested that if they could arrange for
the presentation to be placed on the meeting agendas, if at all possible he would show his
support by attending said meetings (NYSBDA, 1981 February 9).

A dialog regarding the hard work and progress being accomplished by the
committee authoring the constitution referenced the difficulty inherently involved in
creating an equitable constitution. The conclusion of the discussion identified that the
final document would be well worth the effort in terms of its usefulness in: (a)
administering the operation of the Association, (b) being proactive to changes in the
profession, (c) providing standards from which to operate, and (d) providing clarity and
focus to the Association’s purpose and mission. Mr. Snook stated (1981) that the
constitution committee had gone through two revisions and would have a third draft and
the minutes of that meeting prepared for the next steering committee meeting. Awareness of NYSBDA’s growth was demonstrated through the addition of Dr. Michael Ramsey, head of the Instrumental Music Department on the campus of the University of Rochester, to the steering committee (NYSBDA, 1981 February).

Chairman Richard Snook opened the February 7, 1981 meeting where discussion began on the format of the NYSBDA member meeting that would take place at the Wendell Harrison Workshop that was to be held on August 17 of this same year. The primary discussion was in regard to whether the group should allow the constitution and its bylaws to be discussed and accepted by the general membership or by the presiding committee. Mr. Jeffery Renshaw moved that the steering committee would be the body to accept the constitution and its bylaws. Renshaw’s motion was seconded by Munro Sherrill and carried by the attendees.

At this date in the evolvement of the Association, future success and growth was contingent on assistance from outside sources (NYSBDA, 1981 February 7). Mr. Snook shared (1981) that through correspondence with Mark Finn, a sales representative and then President of J.W.Pepper Music Co., the company had offered their corporate mail service for NYSBDA use (within the state of New York) at no cost. In keeping with the goal to promote NYSBDA, the newly created letterhead and newsletter were reviewed, and accepted for official Association correspondence and advertisement. In an act of generosity Phil Natoli, who at the time was treasurer of the Onondaga Music Teachers Association, offered the use of his mailing machine that could fold paperwork, stuff
envelopes, and print address labels (NYSBDA, 1981). It was individual efforts such as this prior example that allowed NYSBDA to operate on a minimal budget. Although no documentation exists, it has been relayed to this author through multiple secondary sources, that many of the original members of the Association donated personal monies and supplies in an effort to ensure the success and perpetuation of NYSBDA.

The next meeting on March 8, 1981 was held at the Wilson Commons at the University of Rochester. The Wendell Harrison Reading Workshop that NYSBDA had agreed to co-sponsor through administering the band related clinics and concerts were the leading topic of discussion. A brochure from the prior year’s clinic was reviewed and the process of how to distribute brochures for the upcoming clinic was discussed (NYSBDA 1981 March). Jeffery Renshaw suggested that 300 extra copies be produced and made available to members or other teachers in the state who might not receive these communications via Wendell Harrison’s mailing (NYSBDA, 1981). These actions supported NYSBDA’s ongoing task to create interest and promotion of the Association.

Previous planning by the steering committee to garner further membership came to fruition as NYSBDA representatives were scheduled to present information regarding the benefits of membership into the Association at the county meetings of Orleans County and Ontario County Music Educator Associations (NYSBDA, 1981 March). This action was a sustained endeavor to continue the promotion and recruitment of band directors to join NYSBDA, especially targeting specific counties of New York which, had as of yet not seen the desired involvement of instrumental professionals.
The Establishment and Development of NYSBDA

Future planning that would extend the scope of NYSBDA’s professional offerings beyond the Wendell Harrison/NYSBDA workshop was addressed. The group sought suggestions that would foster growth and development of the organization and allow for the organization to reach more teachers. It was discussed that the College Band Directors National Association Eastern Division Conference would be held at the State University of New York at Buffalo in April of 1982 and that NYSBDA could in some manner be a part of the meeting and further the outreach of the organization. A recommendation to organize meetings into three sessions a year was discussed. Each meeting would be specifically tailored toward: (a) elementary and middle school directors in September, (b) high school and college directors in April, and (c) a general meeting that would include all members in August (NYSBDA, 1981 March). This initiative was not realized immediately, however, the suggestion did lead to the Association streamlining its meeting calendar after this initial founding period that required more recurrent councils.

Considering that NYSSMA was the recognized professional music organization in New York at the time, NYSBDA membership was careful to ensure that the plans they discussed and events they promoted were not in opposition to or in competition with NYSSMA. NYSBDA’s desire was that all of the Organization’s sponsored events were offered and presented in a way that fostered cooperation toward common musical goals (NYSBDA, 1981 March). In so much as members of NYSBDA were also members of NYSSMA, Munro Sherrill moved that a letter be sent to the President of NYSSMA requesting permission for NYSBDA to convene a meeting at the 1981 Directors
Conference. Sherrill also suggested (NYSBDA, 1981) that the Association request permission to sponsor one or two instrumental-related clinics at this event. Subsequently, the group discussed tentative plans for the near future in which NYSBDA could perform an active role, including: (a) coordinating the Wendell Harrison Music Company’s sponsored instrumental music reading session in August of 1981, (b) having a NYSBDA information booth and membership meetings at the December NYSSMA conference, (c) creating a general NYSBDA conference in March of 1982 that would last 2-3 days, and (d) sponsoring a music clinic targeting the senior high school level at the CBDNA regional conference in April of 1982 (1981). Richard Snook requested that Robert Spradling, Ed Lisk, and Frank Cipolla investigate the mechanics that would guarantee the scheduling of these projects as feasible and attainable.

The constitution underwent an additional round of revisions in the attempt to make the document as clear, accommodating, and beneficial as possible before presenting it to the general membership for approval. Mr. Snook discussed the best procedure to elect officers and stated that he would consult with the school lawyers at his district to determine the essential information that need be included and how best to proceed. Jeffery Renshaw asked that Munro Sherrill and Marcia Bornhurst Parkes serve on the nominating committee. This motion was seconded and carried and the group, thereby guiding the Association toward its first elected governing body (NYSBDA, 1981 March 8).
On March 22, of 1981 the steering committee met to discuss: (a) the outcome of Mr. Snook’s meeting with a lawyer regarding the legalities of a constitution and officer election, (b) a report from the nominating committee regarding the election of officers, (c) a revisiting of the constitution with corrections and additions and a goal of approval, and (d) the future plans and opportunities as investigated by Robert Spradling, Frank Cipolla, and Edward Lisk.

Mr. Snook commenced (NYSBDA, 1981 March) the meeting by sharing the contents of his consultation with the lawyer, in which the attorney expressed a concern that in incorporating the Association, an additional article to the constitution dictating where remaining monies would go in the instance that NYSBDA dissolved should be added. The constitution committee complied with the attorney’s advice and an article addressing this was added to the bylaws of the constitution draft. The options for the administration of elections shared by Mr. Snook proposed that NYSBDA should incorporate the use of “acting” officers until the general meeting transpired in August of the same year and these “acting” officers be appointed by a selected nominating committee (NYSBDA, 1981). The alternative choice provided for no officers being appointed and the organization would defer elections until the general membership meeting at the upcoming Wendell Harrison Summer Reading Clinic. It was moved by Robert Spradling during this discussion that the officers who are elected be “acting” officers for the purpose of providing the membership guidance and leadership and that the slate could be put forth in August 1981 where the general membership could ratify
the slate of officers. Spradling (NYSBDA, 1981) asked that the constitutional draft be amended to reflect this decision. The motion was seconded and carried.

The newly appointed nominating committee of Munro Sherrill and Marcia Bornhurst Parkes explained the criteria they used for the selection of the initial slate of officers. They had discussed in detail: (a) the skills each member possessed in regard to the office they would hold, (b) the geographical location of the nominated members, and (c) their particular area of expertise including the academic level they currently were instructing. The first slate of NYSBDA officers put forth to the steering committee included: (a) Richard Snook, President; (b) Robert Spradling, First Vice-President; (c) Marcia Bornhurst Parkes, Second Vice President; (d) Frank Cipolla, Secretary; and (e) William Palange as Treasurer. All nominations from the floor were closed for the respective offices, and a subsequent motion by the spokesman [Snook] of the nominating committee proposed that the rules be suspended and the “acting” president cast one ballot for the slate of officers as presented by the committee. This was seconded and accordingly passed by those in attendance (NYSBDA, 1981). The first executive committee consisted mostly of the members of the NYSBDA steering committee to date, these included: Steve Baxter, Alan Bomwell, Frank Cipolla, Ed Lisk, John Maguda, Dennis Miller, William Palange, Marcia Parkes, Michael Ramey, Jeff Renshaw, Munro Sherrill, James Smith, Robert Spradling, Terry Taylor, Tom Toyama, Charles VanBuren, and William Warren (NYSBDA, 1981).
A motion was put forth to accept the constitution and its bylaws with the most recent corrections and additions which passed unanimously giving NYSBDA its first slate of officers and a working constitution (Appendix D) from which to proceed.

Speaking to the future, Ed Lisk and Robert Spradling presented ideas that they had been investigating to sponsor events solely under the umbrella of NYSBDA. They posed that tentative dates of March 11-13, 1982, would be earmarked for a spring conference [later named the NYSBDA Symposium]. These dates were chosen since they did not conflict with any known musical events in the State. Lisk and Spradling provided the steering committee with a suggested list of conference topics for the event. To assist with the development of the spring conference Spradling (NYSBDA, 1981) requested the steering committee prioritize the suggested list of conference topics reflecting areas of professional need and return these results to him.

In the months following the establishment of the acting officers, executive board, and the acceptance of the constitution revisions, several mailings were distributed to the band directors who had already committed to membership and to other professionals in New York. The purpose of this mailing was a continued attempt to promote interest and disseminate information regarding the progress and future of NYSBDA.
The mailing included Article II of the original Constitution (Appendix D) that expressed the specific goals and objectives of NYSBDA along with this brief explanation and introduction:

The New York State Band Directors Association is an organization for the purpose of aiding in the professional development of active and/or retired band/wind ensemble directors in public and private schools or colleges and in communities throughout New York State.

It is a non-political organization founded with a genuine spirit of dedication with no intent to conflict with any other organization of this nature.

We invite those who can commit themselves to the adopted constitution goals outlined in our constitution to become actively involved in our association. (NYSBDA, Mailing 1981)

A subsequent mailing from the association labeled as NEWSLETTER (Appendix E), was addressed specifically to the existing membership. The information disclosed within discussed the strides the organization had made including: the election of “acting” officers and the executive board, along with adopting the constitution draft which would be slated for official ratification by the membership at the August Association meeting. While a reiteration of the upcoming co-sponsorship of the Wendell Harrison 4th annual Music workshop in August was mentioned, the exciting news was the plan for a Symposium at Syracuse University in March of 1982 run solely by NYSDBA for the membership that it was formed to serve (NYSBDA, Newsletter 1981). The minimal cost of dues for the Association in its first year was twenty-dollars for a full membership.
NYSBDA as an organization was now more than a group of interested band directors seeking to establish a situation that would fulfill the particular professional needs that a director of any instrumental situation may need. The meeting on May 23, of 1981 was the first in which they met as a true organization; not merely a steering committee with a shared vision but an organized and recognized Association complete with officers, an executive board, and a working constitution. The group advanced and promoted plans for upcoming events and continued discussions on the specific components to ensure that NYSBDA would become a relevant and strong support organization for the band profession in New York (NYSBDA, 1981 May).

The first presentation of the organization’s finances is a hand written report on NYSBDA letterhead from the treasurer William Palange on June 15, 1981 (Palange, 1981). During the June meeting the organization began to address its goals and objectives of helping band directors in the state by reviewing a letter from a concerned director about the poor treatment of his group at a band festival. This situation was addressed, and the organization sent a letter expressing the concern of NYSBDA in addition to their support of directors in the appropriate handling and treatment of ensembles by clinicians (NYSBDA, June 1981). Recognition and support of the emergent Association were received from NYSSMA in the form of letters addressed to “acting” President Snook. Significance of the value of the new organization was also shown through the support of existing NYSSMA officers who also elected to join in the membership of NYSBDA (NYSBDA, June 1981).
In July of 1981, a correspondence from the “acting” officers and executive board to the general membership explaining the agenda and goals for the general meeting on August 17 was posted. Among the objectives stated was a proposition that would ask the membership of NYSBDA to elect the slate of officers as it was currently presented and ratify the constitution and bylaws into statute (NYSBDA, 1981 July).

The meeting on August 17, 1981 at the Americana Hotel in Rochester was another landmark for the fledgling association. Wendell Harrison welcomed the NYSBDA membership to the clinic and introduced “acting” President Richard Snook. Snook commenced the meeting by giving: (a) an account of the history of the organization to date, (b) an explanation of why the need for the organization existed, and (c) the goals and objectives as the steering committee had fashioned. The constitution and its bylaws were presented and approved by the assembled membership. Likewise, the “acting” president, officers, and executive board members were introduced and the membership was requested to approve the entire slate (Appendix F) in its entirety. This motion was subsequently approved (NYSBDA, 1981 August).

This first general meeting provided the membership with an idea of the future plans that the newly elected executive board had been working on for close to a year. The creation of a NYSBDA symposium to be held in March was shared, along with the concept of NYSBDA being an integral part of the CBDNA conference in April 1982 in Buffalo on the State University of New York at Fredonia campus. If any further validation of the Association was needed, NYSSMA President Joseph Sugar and
NYSSMA President-elect Jack Pinto were in attendance and expressed their genuine excitement and satisfaction for NYSBDA. They explained their hope that the future would bring a strong cooperation and close relationship with NYSSMA to foster the needs of the profession. Francis McBeth, who was also in attendance as the clinician of note for this first NYSBDA sponsored event, revealed his strong support of NYSBDA and the goals and objectives to which they advocated (NYSBDA, 1981 September 17).

An important goal of NYSBDA was to establish the March Symposium in Syracuse. It was a plan for a stand-alone symposium completely organized and run by the Association. It was the final step in creating a unique personality and providing a distinguished service for which they would be known for the next thirty years. While the contents and events of the symposium have changed to include honor bands and issues of importance that are relevant to changing educational models and philosophies, the overall objective to provide an event that would cater specifically to the needs of instrumental educators was never absent.

The meeting in September of 1981 centered on maintaining and building upon the cooperative relationship that had begun with NYSSMA, and how to continually serve the needs of educators in New York. Edward Lisk and Robert Spradling shared recent plans for the symposium in Syracuse, suggestions were made as to the performance groups, clinicians, and panelists who should be asked to participate. Although no formal plans were presented, the two insured that designs for the symposium were solidifying and a
more concrete presentation could occur as soon as the next meeting (NYSBDA, 1981 September).

Wendell Harrison had sent NYSBDA a letter articulating the format for his upcoming 1982 summer reading clinic. It was specifically addressed to the American Choral Directors Association (ACDA) and NYSBDA who would co-sponsor sessions of the summer workshop. The item of particular interest in this correspondence revealed the total registration for the 1981 reading session was over 700 teachers. If the historic numbers were any indication of the future, NYSBDA’s continued involvement at the Wendell Harrison clinic was invaluable not only for the purpose of recruiting and garnering interest its own organization, but in providing the professional services upon which it was founded.

On October 8, 1981 NYSBDA President Richard Snook sent a letter to New York State band directors (both members and non-members alike) to share the excitement generated by the growth and momentum that the organization had experienced in the past year. He shared that NYSBDA would work cooperatively with NYSSMA and continue to create measures to assist in the needs of the clientele which it serves (NYSBDA, 1981 October). This letter also provided the information necessary to become an active member, and the reasoning for the necessity of annual dues to keep the organization financially viable and self-sustaining.

Concerns were expressed that the disproportional number of existing members located within Western and Central New York was not assisting with the organization
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becoming equally represented and balanced statewide (NYSBDA, 1981 November). Recommendations were made to improve the canvassing of the state to ensure that the group was not an exclusive entity and served the entire State. In an attempt to attract more of the band directors throughout New York to become active participants in NYSBDA, personal connections were made by existing members, the officers, and executive board to entice new associates from various state regions.

1982

The first meeting of 1982 occurred on January 17, at the University of Rochester. Discussion regarded the feedback individuals had received from professionals around the State. While the overall reaction was favorable, there were a few concerned individuals who were skeptical of the organization, mostly regarding the cooperative role NYSBDA stated it would foster with NYSSMA (NYSBDA, 1982 January). NYSBDA specified that the professionals who had reservations should be sent the NYSBDA mission statement (Appendix C) which outlined the goals and objectives of the group.

The organization had begun to receive attention from the music industry, in so much as these businesses were interested to know how they could be of assistance in the growth and development of NYSBDA. The executive board remained cautious in allowing business to intercede in the organization for fear of the commercialism and the perception that NYSBDA would be seen as endorsing these persons and their products. The group suggested that these interested businesses could donate monies to underwrite the cost of clinicians for the upcoming Syracuse Symposium and receive recognition of
session sponsorship within the program. This plan was met with approval, to which at least a small monetary stability was brought to the association (NYSBDA, 1982 January).

The signature event of the New York State Band Directors is the annual Symposium held in Syracuse during March. Supplementary information regarding the Symposium is detailed in Chapter IV: The Development. The organization has spent a great deal of its energy producing the highest quality experiences for the inaugural symposium and as such the specifics of the Symposium were discussed at length and in great depth (NYSBDA, 1982 January).

Whereas the Wendell Harrison workshop was the starting point for NYSBDA to advertise its organization and the goals it professed to champion, the aforementioned proposal from Wendell Harrison [September 1981] for the group’s future participation was discussed. The group wanted some input on the consideration of appropriate sessions planned by Harrison, but in no way was interested in taking charge of the entire logistical preparation of the Workshop (NYSBDA, 1982 January). In a subsequent meeting, Wendell Harrison had proposed an agenda for his August workshop that would give NYSBDA acknowledgment for sponsoring certain sessions that were to be conducted (NYSBDA, March 1982). Unfortunately the sessions and titles were not the ones that NYSBDA had agreed upon or had suggested to Wendell Harrison. The organization decided that because of not being assigned musical foci coinciding with its mission statement, that it would not be affiliated or associated with the upcoming Workshop in the summer of 1982 (NYSBDA, March 1982).
During the meeting following the March Symposium, it was reported that the participants had given favorable feedback and that all the information provided so far from the evaluation forms pointed to a highly successful and helpful event for participants (NYSBDA, 1982 May). The organization had been discussing methods to entice more of the state band directors to participate in NYSBDA. Since the majority of people involved were from Central and Western New York, there was concern about how to include more educators from northern and southern New York, as well as the Capital District and Long Island regions. A conversation about moving the location of the 1983 symposium to the SUNY Albany campus to assist in this endeavor was passed along as a novel idea to include the entire state (NYSBDA, 1982). The first symposium, although highly successful, was not without its issues. The organization set forth to address one issue; that of payment to clinicians as a contractual arrangement had not been in place prior to the symposium. The difficulty was caused by a few of the session presenters requesting more compensation than was originally agreed upon (NYSBDA, 1982). This issue was rectified in the future through the use of signed contractual agreements between the Association and the presenters.

The organization set forth plans for clinic sessions that would be sponsored by NYSBDA at the upcoming NYSSMA Winter Conference. Jeffery Renshaw presented an outline of included clinics. These sessions would center on: (a) conducting technique, (b) student motivation, (c) student burnout, and (d) how to develop positive student attitudes.
in the band program (NYSBDA, 1982). NYSBDA’s involvement with the NYSSMA Winter Conference is detailed at length in Chapter IV: The Development.

In a design to keep the band directors of the State of New York appraised of the comings and goings of the organization and to continue its pursuit of interest and growth, the executive board decided that a periodical newsletter needed to be created (NYSBDA, 1982 May). The original contents of the first newsletter, cleverly entitled the *Bandstand*, included among other information: (a) results from the survey administered at the first Syracuse symposium, (b) announcements regarding changes to the executive board, and (c) member input for the future of the organization (NYSBDA, 1982). Supplementary information on the *Bandstand* is located in Chapter IV: The Development.

As NYSBDA prepared for its second symposium, feedback from the previous symposium was deliberated with the goal of improving and expanding upon the success of the first event. Evaluation feedback disclosed that the performing groups were of particular interest to the participants. The group discussed the invitation of well acknowledged groups and it was subsequently moved that the: (a) Eastman Wind Ensemble, (b) State University of New York at Fredonia Band, (c) University of Florida Band, and (d) United States Coast Guard Band should be invited. This discourse about attaining high quality performing ensembles for the symposium also led to the discussion of procuring the involvement of high profile clinicians. Initial suggestions included inviting personalities such as Richard Floyd and H. Robert Reynolds to be keynote speakers (NYSBDA, 1982 June).
A suggestion from NYSSMA was received by NYSBDA inquiring if the Association would be willing to take charge of all band related clinics at the NYSSMA Winter Conference. NYSBDA realized the possibilities this opportunity could provide, however, further attention needed to be given to the topic before any commitments could be solidified (NYSBDA, 1982 June).

In preparation for the 1983 NYSBDA Symposium; Edward Lisk, Robert Spradling, and Richard Snook had previously visited the State University of New York at Albany campus and were given a tour of the facilities by Dr. Lawrence Farrell. They subsequently each shared their excitement with the executive board and officers that they had procured an exceptional location for the symposium (NYSBDA, 1982). The board also created an informative checklist to assist the performing groups in preparation for the Symposium. Contained within the checklist was a suggestion of how many concert programs to generate and a request that these programs contain: (a) a statement of music department philosophy, (b) information regarding the school, (c) students and community (size, economic makeup, etc.), (d) the structure of the band department including how many teachers and ensembles, and (e) how lessons and instructions are provided. The symposium in 1983 included performances by the: (a) Hoosick Falls Elementary Band, (b) Bethlehem Central Eighth Grade Band, and (c) the Shenendehowa High School Band. A feature of the early NYSBDA symposium performances was the inclusion of a clinic presentation aspect. This idea has continued to this day and is historically one of the more highly rated sessions by Symposium participants. Members have disclosed that they find
the performance clinics both informational and helpful in generating ideas relevant to
their own programs and educational situations. The performance/clinic has included
discussions on choice of repertoire, classes, rehearsals and performance experiences
provided to the students, what students do after graduation with music, special
circumstances and structures, unique techniques, methods, and resources utilized (Refer
to Appendix G for a comprehensive catalogue of all NYSBDA Symposium performances
and performance clinics).

The planning stages of the 1983 symposium involved discussion concerning
finances. While the Coast Guard Band had accepted the invitation on principal to
perform, they required that transportation and other expenses would need to be covered
by NYSBDA. The Association was as yet not solvent enough to cover the costs involved
with including an ensemble of that size. A resultant suggestion was presented that it
would be less costly and more appropriate to contact the West Point Band and extend an
invitation to perform. NYSBDA was now receiving attention from major businesses with
Kenneth Ingram the president of Gemeinhardt Company offering his services to present a
session that would be comprised of his material on recruitment and student involvement
in band programs (NYSBDA, 1982 September). Noted University of Michigan professor,
master conductor, and author Elizabeth A. Green had communicated her commitment to
be included in the 1983 symposium. The executive board realized that from a Gestalt
view they needed to ensure that: (a) clinic sessions were truly in concert with the ideals of
the symposium, (b) clinics could be dovetailed into the performances, and (c) the groups
performing would have some type of clinic to include in the performance (NYSBDA, 1982 September).

The priority of the organization to recruit as many of the band related professionals in the State prompted a letter to be sent to NYSSMA county associations, NYSSMA band chairpersons, music department chairs, and band directors of the colleges and universities in the State (NYSBDA, 1982 November). The letter outlined the need for the organization by specifying that NYSBDA was organized to aide in the professional development of any person who was or had been in the band/wind ensemble genre. It emphasized that the group was a non-political organization and had no intent to conflict with any other organization. The promotion of the symposium and the valuable experiences that it provided for the participants was conveyed with the desired outcome of bolstering attendance in the upcoming year (NYSBDA, 1982).

By November of 1982 the organization boasted seventy-two members who were current with dues, which showed significant growth over the forty-two that were on the roster at the same time in the previous year. At this point in the Association’s structure, dues were paid at the annual Symposium, creating a membership year from that time. (NYSBDA, 1982 December).

1983

On January 25th of 1983 a nominating committee was presented by President Richard Snook (See Appendix H for complete listing of NYSBDA Presidents 1981-2011) in accordance with the constitution and was approved by the executive board. The
committee nominated the first new executive board and officers since the appointment of
the original board. The slate of officers was to be voted upon in the upcoming March
Symposium at the general meeting. Clarification was made in regard to nominations and
that the constitution did allow for additional nominations from the general membership,
but they must be received in writing two weeks prior to the upcoming March meeting
(NYSBDA, 1982 January).

The slate of officers included Frank Cipolla: President, Munro Sherrill: 1st vice-
president, Frank Sacci: 2nd Vice-President, Jeffery Renshaw: Treasurer, Edward Lisk:
Secretary and Richard Snook would inherit Past-President. The executive board would
represent various portions of the state and be filled by Fred Betschen, Debbie Cipra,
Anthony Maiello, Phillip Natoli, William Palange, Marsha Bonhurst Parkes, James
Smith, and Robert Spradling (See Appendix E for a complete listing of NYSBDA
Executive Board members 1981-2011).

The membership had suggested to the Executive Board that concert programs
from membership schools and directors be sent in to the organization for display. The
reasoning behind this idea was to assist band directors in the discovery of wind and band
literature and programming concepts. This idea saw fruition through an added section in
the Bandstand that presented school concert programs remitted by NYSBDA members.

As the Association sought new and innovative ways to produce professional
growth and expand upon the programs they currently offered, suggestions of hosting a
clinic style event were discussed. In an effort to research member interest, a questionnaire
to the membership regarding summer activities was included in the March Symposium program. The questionnaire included the following numbered list:

1) Does any form of Summer Workshop/Clinic appeal to you?

2) If yes, what type of Summer Workshop/Clinic would you find most beneficial?

   If not, why aren’t you interested?

3) What two/three weeks would be best for you?

4) Is academic credit a necessity for your participation?

5) Do you find registration costs for summer workshops prohibitive?

6) Does your school system help financially supplement your Summer Workshop/Clinic activities?

7) What kind of Summer Workshop/Clinic would be most attractive?

   a) Private Industry b) College/University c) Professional association d) other

8) What length of Summer Workshop/Clinic would be most appealing?

   a) 2-3 days b) 3-5 c) 4-6 d) 6-10 e) other

9) Do you currently offer summer activities for your students?

   If yes, when do these activities occur and for how long?

10) Would some form of summer experience at a music camp or college camp be beneficial to your students and/or program?

11) Would your students be interested in a summer camp?

   If yes, what would you think would be most appealing and beneficial?
1 week __________ 2 weeks __________

12) What kind of summer activities would most benefit your students and program?

(NYSBDA, 1983 March)

The responses to these questions were used by the executive board and its officers to develop future programming for the membership of NYSBDA. At the current time NYSBDA did not sponsor its own summer event but was highly involved in the New York State Summer Conference. Supplemental information is located in in *Chapter IV: The Development.*

In an effort to garner support and growth in the Long Island area, Steve Work and James Smith (NYSBDA, 1983 January) presented a proposal to the NYSBDA executive board that would promote interest for the Association especially in Nassau, Suffolk, and Westchester counties where membership numbers were minimal. The proposal entailed NYSBDA sponsoring a regional workshop at the aforementioned county music educator associations. The host would be Hofstra College and the fee was under negotiation at the time of the proposal. The workshop would represent all educational levels from elementary through college and participation would take the form of performances and workshops. A plan to create a Tri-County Honor Band that would consist of students chosen by audition was developed. The auditioned ensemble would perform at workshops and possibly prepare works for a final concert that could be held in conjunction with a visiting composer. The proposal stated that suggestions for workshops
included warm up and rehearsal techniques and reading of recently published literature with emphasis given to level 2, 3, and 4 music (NYSBDA, 1983).

The growth and stability of the organization continued in the early part of 1983. It was reported by Munro Sherrill that Steve Work had donated a substantial number of band scores to the organization for the purposes of starting a resource library (NYSBDA, 1983 January).

The March symposium was discussed and Robert Spradling reported that everything was prepared for the forthcoming event. The feedback following the symposium was excellent from all who participated, and the fact that there was a lack of attendance at the event did not seem to deter from the high quality of both the workshops and the performances (NYSBDA, 1983 May). It was expressed that it was unfortunate that there was not a larger group that could and should have taken advantage of such valuable and informative sessions. The organization had now reached a critical point in its development and growth. The dwindling numbers after the initial surge of support had the membership concerned (NYSBDA, 1983). The idea to have the next Symposium in Buffalo was met with some criticism. The feedback indicated that the Symposium should be held in a more central location to better encompass the state membership, as Buffalo was on the far northwest of the state. It was suggested that Syracuse or Albany be revisited even if it was held at a different location within those areas (NYSBDA, 1983).
Summary

The Establishment of the New York State Band Directors Association began from the auspices of a successful clinic in 1977 entitled the New York State Band Clinic. It was after this event occurred that a number band directors and educators in attendance along with organizers of the event realized a specific need for an organization that aided in the support of the wind band genre in the state of New York. Richard Snook was asked by personalities involved in this event if he would research the feasibility of creating such a group. In 1980 Mr. Snook convened a steering committee consisting of interested band directors and instrumental educators which served as the originator and designer of the New York State Band Directors Association.

The original steering committee met several times a month over the course of two years striving diligently to put in place the pieces that would create a: (a) self-supporting, (b) self-regulated, and (c) purposeful association that would accommodate the specific needs of band directors of all circumstances in the State of New York. The steering committee accomplished: (a) the creation of a constitution and bylaws, (b) generated major initiatives such as the annual symposium, (c) fostered relationships with other music organizations in the State specifically NYSSMA, and (d) provided opportunities for professional growth in the form of co-sponsorships of band related clinics under the umbrella of other organizations.

This author considers the time period from the first steering committee meetings up to the Symposium in 1983 as an appropriate, but not clearly delineated choice to present said information under the title the ‘Establishment of the New York State Band
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Directors Association’. While some information dovetails between the establishment and development of the Association, 1983 serves as a relevant date from which the organization demonstrated stability, continuity, and growth, and subsequently will be presented under the title the ‘Development of the New York State Band Directors Association’.
THE DEVELOPMENT OF THE NEW YORK STATE BAND DIRECTORS ASSOCIATION

The establishment and growth of NYSBDA has been one of the most significant happenings in this State’s instrumental music education during the past quarter of a century. It is a vehicle for the continued development of band directors at every level and every type of ensemble and must continue to emphasize that focus. I hope that the future will include more activities for the college and community directors and that the talented young directors in the State will see this organization as the means through which they can be in contact with and learn from the experienced leaders in the field (Spradling, 1993).

The following section of this chapter is designed to chronologically highlight: (a) changes and alterations to the organization, (b) new initiatives, and (c) newly created practices. There is no attempt to present: (a) an entire replication of all meeting minutes, (b) meeting motions, (c) financial records, and (d) repetitive business of the Association. Major initiatives and precedents are represented in subsequent section headings throughout the chapter. The years prior to 1982 leading to the formal establishment of the
Association and its inaugural Symposium are recounted in Chapter III: The Establishment.

Chronological Development 1983 - 2011

1983

The research committee of NYSBDA, which became a standing committee in 1983, was formulated to provide help for the professionals by addressing existing concerns in band music and education at the time. NYSBDA, through scholarly research, was interested in providing and developing: “a) guidelines, b) answers, c) suggestions, and d) solutions to the topics relevant to Band idiom” (Bandstand, 1983).

Richard Snook (1983) discusses the results of the findings of the first study done by the research committee in the 1983 Bandstand. Mr. Snook (1983) described that the project ‘Student Attitudes’ was the result of feedback describing how attitudes are effected by administrative support, discipline, parental support, faculty support, and teacher-ensemble relationship. The two major goals stated by the committee were to: “Find out what Teachers were doing right, perpetuate it and advertise it to all who will hopefully follow, and second to discover what teachers are doing wrong and correct it” (Snook, 1983). A questionnaire was developed consisting of ninety-eight questions and was completed anonymously by students in fourteen school districts in the State. The results were divided in to two categories: 1) Positive Student Responses, and 2) Negative Student Responses. While the complete results [twenty-three pages] have not been
published, the salient points were printed in the November 1983 issue of the *Bandstand* to be used as a guide to assist in professional growth.

In response to members asking for more opportunities to exchange ideas and be active in professional growth other than just the annual symposium, NYSBDA created the Regional Workshop program. The executive board identified thirteen regions in New York where the organization could provide clinicians to the membership (Parkes, 1983). Supplementary information is located in the Regional Workshop heading of this chapter.

**1984**

A Tri-County workshop was offered by NYSBDA in cooperation with Nassau, Suffolk, and Westchester music associations. Included in this experience were clinics, workshops, and concert performances. Through submitted applications an exceptional performing group from each of the following academic divisions: (a) College, (b) High School, (c) Middle School, and (d) Elementary presented a concert (Work, 1983).

**1985**

The membership of the Association in March of 1985 totaled 130. In an effort to increase membership and promote growth Richard Snook proposed a new category of membership allowing for student membership (NYSBDA, March 1985).
The Board proposed the following to the general membership:

The New York State Band Directors Association executive board recommends to the general membership for approval of a student membership status for full-time college students, undergraduate or graduate, for a fee of $5.00 the years membership dues. This is an interim procedure which will allow us to amend or constitution and bylaws during the next year. (1985, p. 2)

The meeting in December of 1985 revisited the concern of increasing and maintaining membership. Having been contacted by NYSBDA regarding student membership Mr. Grunow, (1985, November 22) an advisor for the Eastman School of Music student section of NYSSMA (NYSMEA), suggested that NYSSMA and NYSBDA not compete for student membership. Grunow (1985) shared that in light of the recent increase of rates for NYSSMA student membership that even at a reduced rate a NYSBDA membership might not be attractive to NYSMEA students. Grunow suggested as a solution that NYSMEA members are allowed membership to NYSBDA at no cost, making all NYSBDA offerings such as the symposium and mini-workshops free of charge. Grunow would then send a list of graduating members to NYSBDA at which time NYSBDA could offer a half-price NYSBDA membership to NYSSMA members in their first year of teaching (1985). In response to Mr. Grunow’s suggestions, the executive board decided that NYSBDA: (a) would retain the five dollar student membership fee, (b) would not use the NYSSMA list of members to contact students, (c) would direct information regarding membership in NYSBDA to music education
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

departments and chairpersons at colleges and universities in the State, and (d) would not offer a half-price membership to first year teachers (1985).

A matter of interest presented by NYSBDA President Frank Cipolla regarding a memorandum entitled “Guidelines for Cooperation” generated by NYSSMA was discussed. The memorandum describing the guidelines for NYSBDA’s eligibility to be affiliated with NYSSMA contained an item which required the current president of the affiliate organization [NYSBDA] to be a member of NYSSMA/MENC (NYSBDA, June 1985). This item would entail a change to the NYSBDA constitution, requiring the president elect of NYSBDA to be a member in good standing in NYSSMA as well. This item would affect NYSBDA directly in its current and ongoing sponsorship of the NYSSMA Winter Conference and New York State Summer Conference clinic sessions. Renshaw (1985) addressed this issue to the President of NYSSMA, stating that all past presidents of NYSBDA although not required have been members of NYSSMA, and that in the event a non-NYSSMA member were to be elected president of NYSBDA this person “would certainly be responsive to cooperating in all areas of mutual concern” (Renshaw, 1985). This cooperative affiliation between NYSSMA and NYSBDA has continued to present. This relationship is a successful realization of NYSBDA’s philosophical statement and purpose to further band performance and education in the State cooperatively with other organizations.
Richard Snook presented a proposal to the executive board that would establish the position of Executive Director (NYSBDA, March 1986). The person occupying the executive director position would serve as a member on the NYSBDA executive board. The temporary position of Executive Assistant was created until the board could properly define the Executive Director position and make a proposal to the membership for an addition to the constitution. The responsibilities of the Executive Director are outlined in the latest Constitution (Appendix I).

Although the membership had risen from 93 members to 128 since December of the prior year (NYSBDA, December 1986), this issue was continuously a concern during the infancy of the organization. Mary Anne Chandler (NYSBDA, June 1986) felt that a lack of consistent communication with the current members was a determining factor of retention. Suggestions made by the board to alleviate and correct this dilemma were: (a) to publish an abbreviated application form in the Bandstand, (b) to insist that board members recruit at the minimum five additional members, (c) to have dues statements available to members, (d) to require at least one NYSBDA board member present at all Educational Support Program clinics and Mini-Workshops to advertise NYSBDA member benefits, and (e) to increase associate memberships by allowing for advertisement in the Bandstand (NYSBDA, June 1986). Upon assuming the Presidency of the Association, Gary Stith (1986) relayed that it was one of his goals to double the membership of NYSBDA. Stith averred the necessity for NYSBDA to not only attain
greater numbers in membership, but to recruit quality members as well. During the same Executive Board meeting Stith (1986) also proposed the creation of a NYSBDA award to recognize band directors, programs, and performing ensembles. Supplementary information is located in the section titled NYSBDA Awards in this chapter.

1987

In 1987 NYSBDA, in conjunction with the Williamsville Music Boosters, sponsored a “Frederick Fennell Testimonial Dinner” (Stith, 1986). The dinner was a tribute to the guest of honor Dr. Fennell, who Stith describes as “without question: the most influential individual in the field of band music living today” (1986). The event included a concert performance on the following day in which Dr. Fennell rehearsed and conducted the three Williamsville High School Bands. The concert was provided free of charge to all NYSBDA members (Stith). The event afforded the opportunity to present Dr. Fennell with the Association’s first “NYSBDA BANDSTAND AWARD”. The award was created by NYSBDA for the purpose of “honoring distinguished musicians who have made a substantial contribution to the field of music education as it pertains to wind ensembles and concert bands” (Bandstand, April 1987 p.1).
Gary Stith, president of NYSBDA, presented a plaque to Fennell with the following inscription:

“FOR DISTINGUISHED AND MERITORIOUS LEADERSHIP, SERVICE, AND CREATIVITY TOWARDS THE DEVELOPMENT OF WIND ENSEMBLES THROUGHOUT THE WORLD. WE HONOR YOU TOO FOR YOUR HIGH STANDARDS OF EXCELLENCE AND BOUNDLESS ENERGY WHICH IS A CONSTANT SOURCE OF INSPIRATION TO MUSICIANS EVERYWHERE.” (Bandstand, 1987 April p.1)

(Capitalization NYSBDA’s)

Stith (NYSBDA, March 1987) reported later that the testimonial dinner was not only a success in terms of attendance and Dr. Fennell’s appreciation, but also in its uniqueness as the first ever event of its kind. Ron Sutherland also presented a plaque at the event to honor and recognize Fennell on behalf of NYSSMA (1987).

1988

Two student awards were created by NYSBDA exclusively for the use of its membership to recognize student accomplishments in band. The intention of the Association was to mirror the prestige of the John Phillip Sousa band award by giving recognition at the State level through NYSBDA. The NYSBDA “Most Outstanding Musician” and “Most Improved Musician” (Bandstand, April 1988) are certificate awards that band directors can award to deserving students in their respective districts at all academic levels. Each certificate “Most Outstanding Musician” (Appendix J) and “Most Improved Musician” (Appendix K) includes the official NYSBDA logo and is signed by the NYSBDA president, school band director, and principal.
1989

NYSBDA commenced the 1988-1989 academic year with the goal of enlisting 250 members. The Association was well on the way to their goal in November by boasting 247 members (NYSBDA, November 1988) and adding another 20 by March of 1989 (NYSBDA, March 1989).

1990

NYSBDA was partially responsible for assisting in the revision of the band portion of the NYSSMA manual. The manual provides a graded list of appropriate and accepted literature according to level of difficulty. This list is a reference from which literature is chosen for performances at solo and ensemble festivals in the State. NYSBDA members were asked to offer suggestions regarding additions and deletions for the upcoming edition (Izzo, 1990).

Richard H. Snook, executive director of NYSBDA, founding member, and the first president of the organization, was chosen to receive the fourth annual Fanfare Award. The award is granted by the Rochester Philharmonic League to “an individual who has made a significant contribution to music education” (Bandstand, May 1990 p.4).

1991

Discussion ensued at the NYSBDA executive board meeting (NYSBDA, June 1991) that the organization needed to ensure equitable treatment of all students involved in the concert clinics by guest conductors and clinicians. The Association decided high
profile professionals should not be allowed to mistreat musicians no matter their background and contributions to the band medium, and would strive to safeguard a positive experience for all symposium participants (1991). The executive board also established that music vendors may only have print music on display at the symposium, and that they must be given approval to use the Association’s name on any advertisements. NYSBDA’s reasoning for this policy was to remain neutral and supportive of all music dealers in the State (1991). This concept is aligned with NYSBDA’s objectives that the Symposium and Workshops remain educational forums and not commercial venues (Constitution 1981 & 2009).

Officer responsibilities, as outlined by the constitution, in combination with the growth of the organization, led to an increased burden to these individuals. In an effort to: (a) sustain the current services provided to the increasing membership, (b) continue and expand educational offerings, and (c) increase interest in the organization, Dan Fabricus (NYSBDA, June 1991) presented a proposal for expanding and restructuring the officers and executive board. A motion was presented to form a committee that would receive ideas from NYSBDA members, and allow for member discussion at the NYSBDA general membership meeting convening at the upcoming New York State Summer Conference. The approval of the motion structured a time frame in which the committee could: (a) present their blueprint for change, (b) receive input from membership, and (c) bring proposed changes to a vote at the March meeting of 1992 (1991).
Continuing with its ongoing mission to assist in the growth of band genre in the State of New York, the executive board was distressed by the news that the music program at Syracuse University was in jeopardy of being discontinued due to fiscal concerns. In a show of support of the Syracuse music program, the NYSBDA executive board asked members to begin a letter writing campaign that addressed the positive influence and leadership role that the music program at the university performs for the State (NYSBDA, December 1991).

1992

The organization decided that it would be pertinent to have a third general business meeting at the New York State Summer Conference to keep members apprised of the events and activities (NYSBDA, August 1992). Prior to this addition NYSBDA convened a general membership meeting during the March symposium and at the NYYSSMA winter conference in December.

A commissioning project was in the development stage for NYSBDA. The intention was for the organization to establish this project by securing a composer and the monies necessary to have a composition written for a specific level band. The committee chaired by Marcia Bornhurst Parkes worked for over two years to realize the project (NYSBDA, March 1992). Supplementary information is located in the section titled “Commissioning Project” in this chapter.
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1993

The Symposium moved from its location on the Syracuse Campus to the Sheraton Inn (Liverpool, N.Y.). This change was the culmination of two years of thorough searching for accommodations that would better suit the organization’s needs. Citing cost and unsatisfactory service in December of 1991, President Daniel Fabricus (NYSBDA, May 1992) suggested that an alternative location be explored. After further research, three detailed reasons were provided to the general membership in explanation of the move:

1) It was extremely difficult to schedule the symposium at the Syracuse campus due to the lack of available space (being limited to one large room). The organization had outgrown the facility.

2) The hotel rates for NYSBDA members were greatly reduced from rates in the eighty dollar range to the sixty dollar range.

3) The price of food was much lower at the new location and surrounding businesses (Bandstand, September 1992).

1994

Kevin Coughlin posted a schedule of the events NYSBDA had planned for the upcoming academic year in the January 1994 issue of the Bandstand. Coughlin (1994) shared details regarding: (a) a regional workshop that would take place on Long Island, (b) the agenda of the annual March Symposium, (c) the inauguration of the NYSBDA Band Directors Award (Supplementary information is located in the section titled “NYSBDA Awards” in this chapter), (d) the premiere of NYSBDA’s commissioned
work, and (e) the NYSBDA sponsored clinics at the New York State Summer Music conference. While continued success of NYSBDA was evident, Kevin Coughlin (NYSBDA, June 1994) expressed that the Association’s finances needed greater stability and that the completion of a ten year plan must be a principal concern if NYSBDA was to continue its mission (1994).

Ed Lisk distributed a NYSBDA long range plan. Focal points to the plan were: (a) membership, (b) symposium, (c) workshops, (d) Bandstand, (e) commissioning project, (f) collegiate participation in NYSBDA, (g) developing additional and innovative programs, (h) creating a NYSBDA directory, (i) further development of the Awards Program, (j) creating a NYSBDA Hall of Fame, (k) providing educational opportunities for Professional Development, (l) creating NYSBDA Honor Bands with renowned guest conductors, and (m) publishing a scholarly journal (NYSBDA, June 1995).

The proposal to establish a NYSBDA Middle School Honors Band (letter (l) above) was discussed. A committee was formed to discover the feasibility of making this event a reality. The original committee consisted of George Smith and Robin DeSantis as co-chairpersons, Richard Snook, and Carol Snook (NYSBDA, June 1994). Supplementary information is located in the section titled NYSBDA Honor Bands in this chapter.

NYSBDA’s continual effort to increase membership was evident in a campaign designed to recruit new teachers and college senior instrumental music majors (Giacco, 1994). A letter mailed to all college music departments the State outlined the necessity of
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preparing future music teachers for challenges inherent in creating and maintaining a successful music program. The letter further outlined the assistance and support that NYSBDA provided and offered to all instrumental educators throughout the State (Giacco, 1994). The correspondence also proposed that the various collegiate institutions schedule a meeting of instrumental music majors. The purpose of the meeting was to provide an opportunity for the pre-service music educators to converse with a current member of the NYSBDA executive board who was a professional in the field. The NYSBDA representative presented clinics on techniques which would assist in creating successful teaching experiences. Concurrently the representative would discuss how NYSBDA could provide assistance in the areas of successful teaching experience, professional growth, and professional contacts (Giacco, 2004).

1995

Another example of NYSBDA’s impact on music education in the State took place in 1995. The board responded to the State Standards Framework for the Arts by reviewing and offering suggestions, additions, and corrections that were collated by Dr. Tim Topolewski and forwarded on to the State Education Department (NYSBDA, June 1995).

1996

The position of Bandstand editor was created and added to the executive board; these duties were previously handled by the Executive Director (NYSBDA, April 1996). Carol Snook (1996) suggested some changes to the middle school Honor Band which
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would keep the event student oriented. By creating a social event and allowing students to choose roommates, participants should enjoy a more positive experience.

During a retreat meeting in August of 1996, the executive board covered some uncomfortable topics including; the failure of certain board members to fulfill the duties prescribed in the constitution and attendance at meetings. From 1996 to present, status on the executive board is reviewed for any board member missing two meetings in a year (NYSBDA, August 1996).

In accordance with NYSBDA’s mission statement to further band music, the executive board supported the commission of a new work by the Greece-Athena Schools with a donation of five-hundred dollars. The board suggested that the work be performed at the March symposium (NYSBDA, December 1996).

On October 2, 1995 NYSBDA and the music world felt the loss of Richard H. Snook. Having established superior music programs at both Monroe Junior- Senior High School and in the Greece Central School District, Mr. Snook was the central figure in the establishment and success of NYSBDA. Mr. Snook served as the first president of NYSBDA and subsequently as executive director from 1987 to 1995 (Bandstand, November 1995).

1997

The first suggestions of creating a High School level NYSBDA honor band to be a part of the Symposium was discussed by Ed Lisk (NYSBDA, 1997 February). The
executive board, while not opposed to the initiative wanted first to observe how the new symposium location operated prior to going forward (1997).

A question was voiced by Mary Ann Harp regarding how the conductor was chosen for the Middle School Honor band, stating the belief that this choice is of the highest importance, and that the conductor be an “artistic director and that the students deserve the best possible conductor” (NYSBDA, 1997 March). Explanation from the members of the executive board clarified that the conductor is chosen by the executive board from a list of suggested candidates. Consideration of conductors is given based upon the feedback and submissions provided from the Symposium feedback forms. The executive board then examined references as exhaustively as possible before any decision was reached (1997). Kevin Coughlin divulged that the executive board is always looking for input and participation from the membership. In brief NYSBDA attempted to adhere to its mission statement and goals most specifically, “to provide an opportunity for the finest wind and percussion players in grades seven and eighth to perform together under the direction of a nationally known conductor” (Smith, 1994).

1998

The executive board commenced planning towards the end goal of creating a State-wide NYSBDA High School Honor Band, which would provide a distinctive opportunity for ninth and tenth grade students (NYSBDA, 1998 March). Incorporating similar objectives of NYSBDA Middle School Honor Band, the select ensemble would enable instrumental students to perform quality literature under the direction of a
recognized conductor. The realization of this initiative transpired at the 2000 March Symposium and included all high school grade levels.

An advisory board to the executive board was created consisting of past-presidents, officers and executive board members. The advisory board would serve as a consulting body to assist the serving executive board (NYSBDA, 1998 March).

1999

Suggestions were made to adjust the symposium schedule to include more clinics and have fewer concerts, in addition to improving attendance at the Thursday clinic (NYSBDA, June 1999). A balance between concerts and clinics was made possible by having concerts presented with a clinic component. A committee was formed to create a third vice-president position and present guidelines for the formation of college chapters. The newly created position of third vice-president would entail handling the organization of the summer conference (NYSBDA, August 1999).

2000

This was the first year that a NYSBDA High School Honor Band would convene. The group performed on Saturday evening under the direction of Frank Battisti. Concerned with conflicts in the current location, NYSBDA discussed moving the symposium to another venue.
An issue arising from the attrition of accepted students to the Honor Bands created discussion as to whether students who drop out should be refunded their participation fees. Not having a clearly written statement addressing this situation and not wanting to set a precedent, the organization concluded that this year only refunds up to 50% of the cost would be offered. The board concluded that further discussion was necessary to discover what procedures and guidelines should be set in place.

Frank Turso (NYSBDA, March 2002) discussed that a NYSBDA Long Island committee had been formed to assist in increasing membership numbers in that region. In pursuit of this goal the committee: (a) sent out letters to the music teachers of that region, (b) set up a presentation to be given at the Nassau-Suffolk New York State Committee Association of Music Educators, (c) planned for a NYSBDA table at all All-County events, and (d) planned to have at least one music educator from each district sent to the symposium.

Executive Director Kevin Coughlin recognized the need to have a NYSBDA Executive board Retreat to focus on a five year plan for the Association, as the goals of the previous plan had been realized (NYSBDA, June 2002). In this light a Vision committee was created for the purpose of long-range planning. The Vision committee recommended a plan of action that would: (a) move payment of dues to September to align with the academic school year, (b) accelerate commissioning projects, and (c) have NYSBDA re-align as a three-tiered organization that would be student-centered, director-
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centered, and profession-centered. These changes would include the addition of a finance committee that would be responsible for developing sponsors and applying for grants, a communication committee that would manage the website and *Bandstand* while handling member feedback, and lastly a professional development committee (NYSBDA, August 2002).

2003

The Vision committee expressed new ideas that would contribute to the future growth and success of the organization. Among these were: (a) the resource consultant list which can be found on the NYSBDA website, (b) a NYSBDA Jazz Honor Band program that was instated at the 2006 symposium and has subsequently convened at each annual symposium, and (c) the NYSBDA Fanfare project was presented and consequently realized in 2004. Steven Shewan was contacted and composed this piece of literature which premiered at the symposium performed by the NYSBDA High School Honor Band. A panel discussion was introduced as a part of the clinics for the symposium (NYSBDA, August 2003). These discussions included a panel of experts led by a moderator who would field questions on a pre-determined topic relating to band. NYSBDA had created an Honor Band timeline, which discussed the details of: (a) contacting and contracting conductors, (b) selection of students, (c) literature distribution, (d) hotel accommodations, and (e) rehearsal and performance times. This timeline is included in the *NYSBDA Board Member Handbook* (NYSBDA, Handbook. N.D.).
A consultant’s list consisting of the NYSBDA membership was created to address the frequent reception of questions asked of the NYSBDA Board (Peters, 2003). The Board reasoned that qualified band directors from within the membership could respond more accurately from their own experiences and areas of expertise (2003). A form was posted to the membership for individuals to complete and remit by which an organized directory was amassed. The list provided a forum to which members could refer their inquiries to an expert in the particular area in question. Volunteers who desired to be included as consultants were requested to choose from the following list areas which they felt qualified to assist with:

A) Purchasing Band Uniforms  
B) Fund Raising  
C) Trip Planning  
D) Teaching Jazz  
E) Teaching Chamber Music  
F) Field or half-time show band  
G) Parade Band  
H) Adjudicating Festivals  
I) Solo Preparation  
J) Major Organization Preparation  
K) Grading Students  
L) College Audition Preparation
M) National Standards

N) Student Teacher Mentoring

O) Purchasing Instruments

P) Instrument Repair

Q) Recruitment And Retention of Students

R) Parent Booster Groups

S) Public Relations

T) Rehearsal Technique

U) Score Study

V) Curriculum Development

W) Building Programs in Small Schools

X) Starting Beginners

Y) Urban School problems and solutions

Z) Developing the Second Band in your Program

A1) Budget/purchasing

B1) Facility Design

C1) Getting along with your principal

(Peters, 2003).

The consultant list was completed in 2004 and was made available to members through the NYSBDA website. The list of clinic areas and a current directory of clinicians can be accessed on the NYSBDA website (http://www.nysbda.org).
The Fanfare commissioning accepted by Steven Shewan was written as a two-minute work; the title page would include a statement “Commissioned by NYSBDA” (NYSBDA, March 2004). Supplementary information is located in the section titled NYSBDA Honor Bands in this chapter.

The removal of “associate membership” was discussed, and the board voted for its removal (NYSBDA, June 2004). This action required that commercial interests who intended to be included as a NYSBDA member would pay the amount stipulated by the cost of active membership dues provided in the NYSBDA Bylaws (2004).

The suggestion of the creation of a NYSBDA board member handbook was discussed. The Association agreed upon the advantages of which this document would provide. The information contained in the Board Member Handbook was authored and organized by Robin DeSantis with the assistance of Dave Wilber. (NYSBDA, August 2004). Listed in the table of contents, the handbook provides information pertaining to:

A) reference section
B) mission statement and objectives
C) yearly activities
D) officers and executive board member positions
E) officers duties
F) president
G) first vice-president

2005

The Board discussed expanding and restructuring the Executive board to assist with the heavy workload and responsibilities demanded from the current positions. The recommendation was to add a Webmaster, Bandstand editor and four advisory board members to the current configuration (NYSBDA, August 2005).
Gary Stith (NYSBDA, August 2005) presented information on NYSBDA sponsoring a Young Composer Contest for 2007. It would include a monetary award and would entail a five minute composition transcribed for the band medium (2005). The Young Composer Contest initiative was realized in 2007, further details are reported in the “Young Composer Contest’ section of this chapter.

2006

William Weikert brought to light some concerns he had regarding the budget. He asked why there was no advertising in the Bandstand for the honor jazz band as it was costing more than budgeted for, and moving the NYSSMA manual to and from the Symposium was getting very expensive (NYSBDA, June 2006).

A director’s reading band was also added to the symposium in 2006 and it was suggested that the membership be appraised and reminded to bring their instruments (NYSBDA, 2006 December).

NYSBDA considered the feasibility of creating a permanent finance committee due to the increase in revenue. Jon Bowen suggested that the committee should deal with audits, investments, and financial situations as they occurred and that the committee be constituted of the treasurer, the executive director, and a certified public accountant. A committee was set-up to create parameters for this new proposal (NYSBDA, December 2006).
The annual March Symposium incorporated the newly revised Friday through Sunday format. This format allowed for better continuity in the scheduling of the Honor bands and the clinics that occurred coincided with them (NYSBDA, December 2007). The general membership numbers were up at this point from the previous year and Mike Phillips (2007) discussed ideas for increasing membership including collegiate memberships. He suggested that student teachers should be encouraged to join which would help in assisting the gap between college and teaching. Phillips also suggested sending extra copies to colleges who are represented in NYSBDA, even specifically asking if these colleges could place a link on their websites. Also suggested was a day festival in which area colleges could perform for local high school audiences.

The commissioning project from that year featured Timothy Broege. A bi-law was added that the region premiere must be held after the March symposium. Gary Stith discussed the composition contest and stated that two entries had been submitted. Mike Phillips pushed the idea of adding podcasts by pointing out that an interview with Timothy Broege and Gary Stith’s interview with legend Colonel Arnold Gabriel were informative and interesting. Discussions were held on the continual need to spread the word of the values of NYSBDA and to encourage people to submit proposals and ideas for clinics and regional workshops (NYSBDA, 2007 December).

Mindy Poupoure began the meeting by sharing that the schedule for the symposium was complete and shared that Jim McRoy had traveled to Singapore and had
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made connections that have resulted in the Ang Mo Kio symphonic band under the direction of Brando Tam coming to perform at the symposium. Tam discussed music education in Singapore and compared our similar vision with contrasting methodologies and teaching strategies (NYSBDA, 2007 December).

Upon Don Franklin’s inquiry regarding interest for a successor to the role of the recently vacated NYSBDA Student Composition Contest chairperson, Mindy Poupoure expressed apprehension concerning the limited number of contest applicants (NYSBDA, 2007 November). Gary Stith the former committee chair had previously reported (NYSBDA, 2007 August) that only two entries had been submitted for the competition and that both of these entries had been submitted after the original deadline had been extended. Mike Phillips conjectured that the reason for the low quantity of applicants could be correlated to the circumstance of choral teachers instructing school music theory courses. The assertion led because it was not band professionals instructing these classes, compositions were not submitted due to a lack of awareness for the contest (NYSBDA, 2007 November). Tim Savage conveyed that NYSSMA’s practice regarding their competition has been to contact teachers of theory and they have received nearly 40 applicants who have mainly written for small ensembles. The final conclusion was to give the competition one more year, devoting energy and advertisement to its success.

2008

A discussion transpired regarding whether or not a refund should be proffered for honor band students who were selected to participate, but who did not attend the
symposium (NYSBDA, 2008 March). The general consensus of the executive board was that although NYSSMA didn’t refund monies to its honor band participants, NYSBDA did not want to alienate participating districts by not extending a refund in some manner. In an effort to recoup a portion of the student fee, Dave Wilbur offered to determine when the hotel required notice of a cancellation so the Association would not incur a charge for the room. Suggestions were made to include a non-refundable clause in the student contract. It was suggested to wait and see if this became a recurring problem in the future (2008).

Mike Phillips described the membership as “healthy” (NYSBDA, 2008 March) but expressed that there are some students participating in the honor bands whose directors are not members of the Association. Phillips offered to contact said directors to rectify the situation. If the directors did not subscribe to a membership, students would be excluded from the honor bands. A number of the executive board members were concerned if there should be lenience for the students’ sake, but final discussion determined this was discouraged as it could lead to a precedent being established (2008).

Stating that revenue must meet expenses, a discussion ensued about raising fees for participants in the honor bands. There was a concern that raising registration for the honor bands would be difficult as some districts pay for the students while others do not share that same benefit. A decision was made to find what reasonable student fee would cover the expenditure, and to raise the fee appropriately (2008).
2009

A new initiative was proposed to create a podcast of the events occurring at the Symposium. The application allowed members of NYSBDA to share the honor band performances with their respective students allowing groups to listen to quality band literature performances. Secondly, the podcast could generate student interest in participating in future NYSBDA honor band offerings (NYSBDA, 2009, March). The podcasts are uploaded and posted to the NYSBDA website where they can be observed at convenient occasions.

2010

Unfortunately this year was ushered in with the summary that active membership had declined. The executive board recommended placing a letter in the Bandstand, stating that membership in NYSBDA provides opportunities through attending (a) the symposium, (b) regional workshops, and (c) sponsored NYSBDA sessions at the winter and Summer conferences to complete New York State required professional development hours (NYSBDA, 2010 March).

A constitutional change that would re-designate the period of membership to align with the school year, not the calendar year was proposed. This change would present a solution to issues regarding the confusion of the start and end dates of an active membership, and which directors are active members in good standing, which is a pre-requisite of eligibility to recommend students to participate in the NYSBDA Honor Band program (NYSBDA, 2010 June).
In summary, the officers and executive board of the Association, accomplished adjustments to the manner in which they: (a) conducted business, (b) provided events, (c) sponsored events under the name of other organizations, (d) made changes to the constitution and bylaws, and (e) generated initiatives for the purpose of acclimating to the demands and requirements affected by :(a) the passage of time, (b) changes to band education, (c) economic climate, and (d) the growth and attitudes of the membership.

**Major Initiatives of The New York State Band Directors Association**

**The New York State Band Directors Annual Symposium**

The New York State Band Directors Association’s hallmark event has been the annual Symposium since the inception of the organization. The three day experience, held annually in March, has adapted over the years to meet the requirements of the changing landscape in band education and performance. The symposium, which has comprised many different facets of music education since its inception, has been dedicated to providing professional growth specifically to the genre of band music, performance, education and its professionals.
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The NYSBDA “Symposium Purpose Statement” (NYSBDA, Handbook N.D.), is based upon an abbreviated statement of the Objectives of the NYSBDA constitution. It states:

The New York State Band Directors Association is an organization established for the purpose of aiding the development of active professional band directors in public/private schools and universities in communities throughout New York State. To partially accomplish this goal NYSBDA sponsors an annual symposium the first weekend in March in Syracuse, N.Y. (NYSBDA, Handbook p. 106)

The purpose statement goes into further depth by describing the service it provides to its membership by addressing the following areas: (a) Professional Development, through clinics and concerts; (b) Networking/Camaraderie, band directors from different regions of the state come together to formally and informally discuss issues pertinent to their positions; (c) Inspiration, through the various clinics and concerts, directors leave the symposium inspired to become better teachers by learning new techniques and strategies which they can apply to their students; (d) Technology, technology plays a very important role in the rapidly changing world of teaching and participants at the symposium are able to take new ideas about technology back to their schools and apply them to their students; and (e) Honor Bands, NYSBDA offers three honor bands at the symposium. Students throughout the State are chosen to participate in a High School Honors Jazz Ensemble; a High School Honors Concert Band, and a Middle School Honors Concert Band (NYSBDA, Handbook).
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A complete list of: (a) clinics, (b) concerts, (c) presenters, (d) honor band guest conductors, and (e) honor band performance programs are found in the appendices. The following section will address the developments and changes that occurred as the Symposium bourgeoned from its inaugural offering of 1982 until the thirtieth anniversary convention in 2011.

The development of the initial symposium format and its contents were the combined efforts of Dr. Robert Spradling and Edward Lisk who were at the time employed at Syracuse University and Oswego High School respectively. They prepared and submitted an eight page suggestive document to the NYSBDA executive Board in 1981 (NYSBDA, 1981 November). The document described the reasoning behind developing an annual symposium as “providing an opportunity for instrumental music teachers to meet for the purpose of discussing and becoming familiar with a variety of existing instrumental music programs” (Lisk, 1981 p.1). The objective of the purposed symposium was “to encourage the attainment of excellence in the total band program” (1981). The report gave three steps for implementation to; (a) exhibit the type of educational or learning experiences taking place in the total band, (b) provide New York State Bands with access to clinicians available for instructional purpose, and (c) provide seminars in specific areas of instrumental programs (Lisk). Ten specific suggestions regarding the format were presented to the executive board and discussed. It was determined at the time that suggestion number nine on the subject of creating an NYSBDA honor band was premature, and the organization was not clear on the logistics
of doing this without conflicting with the NYSMMA All-State Honor Band. Thirty-two items were outlined for the consideration of clinic topics, and what each may consist of, along with a thorough framework of what the concert-clinic sessions would involve (Lisk). The concert-clinic has been a staple at each of the annual symposiums. The structure of these sessions would allow for a 45-60 minute concert in which the conductor or a clinician would present between performed pieces. The clinics have covered topics associated with the band field, such as but not limited to: (a) the description of the school district and its music program, (b) rehearsal techniques, (c) program development, (d) budgetary items, and (e) developing administrative support. A prepared handout relative to the presented clinic was distributed to the attendees.

Each Symposium has included an evaluation and questionnaire. In the early years of the symposium this was included as a scheduled session at the end of the event before the final concert; at later and current symposiums the feedback was completed individually and remitted. The executive board correlates the results and suggestions to assist in formulating a plan of action to both improve the symposium and to maintain relevance to the time and the profession. The documents ask the members; (a) what they believed to be beneficial, (b) what sessions were successful, (c) what changes could assist in improving the event, and (d) solicits suggestions regarding additional topic ideas for further professional growth.

The first symposiums were of a very limited budget and many of the guest clinicians generously requested that they would be reimbursed a very nominal fee to
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insure the future success of NYSBDA. Syracuse University generously donated its facilities in the early years of the Symposiums. The Syracuse Wind Festival was held in conjunction with the symposium and therefore some of cost of clinicians was offset through reimbursement of that event (NYSBDA, 1986 March).

The first Symposium occurred in Syracuse on March 11, 12, and 13 of 1982. (Consult Appendix N for complete list of Symposium locations and dates). A memorandum created by Richard Snook communicated prior to the symposium as a means of clarifying NYSBDA’s philosophy and for advertisement of the inaugural symposium stated:

Our State’s newest music association – the New York State Band Directors Association – is a “grass roots” organization for all band people and all schools, small and large. Our purpose for existing is to meet the needs of band and wind ensemble directors in all areas of the profession with great concentration and intensity. In short, we exist to help “kids” and bands.

Article two of our constitution alludes to the advancement of bands by providing forums for the exchange of ideas and methods. We plan to do just this at our first annual band symposium on March 11, 12, and 13 at Syracuse University. Frank Battisti will headline this symposium, which will provide a comprehensive group of clinicians far too extensive for this article.

There are nine intermediate, junior high, high school, college and community performing groups, which will include the Potsdam Wind Ensemble, Anthony Maiello, Conductor; the James Madison High School from Vienna, Virginia, Carl J. Bianchi, conductor; and the Liverpool Symphonic Band, Jack Iannotta, Conductor.

Clinic titles will include: Developing the Total Program, Criteria for the selection of Literature, Recruiting Techniques, Rehearsal Techniques and much, much more (Snook, 1982).
Richard Snook (1982) shared that he felt the Symposium was a highly successful event due to the evaluation comments and clinic ratings from members present for the event. Snook quoted Frank Battisti as saying, “NYSBDA is something that New York State has needed for so long! I am thrilled with this conference and with the attendance at this conference” (Snook, 1982). Professionals in attendance, who provided evaluations of the symposium, offered high commendation that: (a) the organization had a student focused emphasis, (b) the clinics were informative, and (c) the opportunity to interact with other band directors was afforded (1982).

The second symposium assembled on the State University of New York at Albany campus and sustained the achievements of the first experience. Respondents to the symposium evaluation divulged their thoughts on the strengths and weaknesses of the event. Members strongly averred that the organization must continue to address the immediate and present needs of the membership through clinics. The negative comments however did not devalue any of the professional offerings of the Symposium, but addressed drawbacks of logistical issues of the event (Bandstand, 1983).

The Eastman School of Music was host to the third annual symposium. As with the first two symposiums the schedule followed a Thursday evening through Saturday afternoon format. Thursday night sessions featured several performances of New York State Bands with the Friday and Saturday sessions presenting a mixture of performances and clinics. Saturday and Sunday events each culminated with a performance of a headlining ensemble. A feature of the Symposia was a “Brown Bag Lunch Session” in
which the members of NYSBDA would meet over lunch to informally discuss topics of special interest (*Bandstand*, 1984). The “Brown Bag Sessions” provided a moderator who directed open discussion. (Consult Appendix L for complete listing of clinic titles and clinicians).

NYSBDA had not come to the realization that a standardized location would best serve the needs of the organization until after the third symposium. The Executive board resolved that Central New York, specifically Syracuse would be the permanent address of the Symposium. The group modeled this from the success of the annual Mid-West Band and Orchestra Clinic that was permanently housed in Chicago (NYSBDA, 1984 March). The primary reason to move the symposium location throughout the State was to encourage membership and activity from professionals in the different regions; however the logistics of securing new accommodations each year was not feasible. (See Appendix M for Symposium locations).

1985 marked the return of the Symposium to the Syracuse region. The fourth annual Symposium followed a similar format as the past, with the addition of a Conducting Master Class guided by Carl St. Clair from the University of Michigan. Unique to this Symposium was the opportunity for a select number of NYSBDA members to work with St. Clair on conducting difficulties within Percy Grainger’s “Lincolnshire Posy” (Stith, 1984).
The Fifth Annual Symposium featured a supplementary event, the “Syracuse University Winds Festival” which operated simultaneously with the symposium. Dr. Robert Spradling, the Director of Bands at Syracuse University at that time shared,

“I hosted the symposium on the Syracuse University campus and added an additional component I called "Windfest" to it so that university funds could be used to bring in guest clinicians, guest bands, and to host the first New York State Intercollegiate Band as a CBDNA contribution to the activities and performances at the symposium. Since NYSBDA really didn't have much operating money in the early years, I needed to find ways to use our university resources to support what we wanted to accomplish and fortunately my administration saw it as a good way to establish connections with professionals around the state. If it sounds like a three ring circus, at times I guess it was. But it was usually three days of great interaction between teachers and students at all levels, and remained on the Syracuse Campus until I moved to Michigan in 1993” (Spradling, 2011).

The “Brown-Bag” lunch sessions were discontinued in the 1986 and 1987 symposiums, but returned to the program in 1988.

The inaugural New York State Intercollegiate Band was the highlight of the 1986 Symposium hailed as the “State Band Event of The Year” (Bandstand, 1986 January). The initial band, formed from recommended instrumentalist from colleges and universities throughout the state was conducted by Mr. Frank Battisti. The ensemble provided the final concert to the event (1986). The event was held at the newly opened Sheraton University Inn and Conference Center and utilized the Syracuse University Shine Center. The event was again held in conjunction with the Syracuse University Winds Festival. Dr. Robert Spradling, Director of Bands at Syracuse University,
organized this annual event which invited select groups from the State where highly respected professionals from around the country served as clinicians for each ensemble (1986). Unfortunately adverse weather conditions prevented three of the four bands invited from attending the event (Bandstand, 1986 May).

The 1987 Symposium followed the format of the past years with the Intercollegiate Band, The Syracuse Wind festival, and NYSBDA’s customary offerings of clinics and performing ensembles. Intercollegiate Band members were provided with passes to attend NYSBDA clinics and concerts (NYSBDA, 1986 June). The organization shared use of the Windfest clinicians Bentley Shelthammer of Florida State University, and Allan McMurray of the University of Colorado (1986).

Negative criticism of the 1988 Symposium provided through membership evaluations contributed to the NYSBDA Executive Board reassessing and formulating improvements for the next event. The symposium was not a failure but had received the lowest average ratings of any event to date (Snook, 1988). Respondents disclosed that the excellence of ensembles performing and the quality of topics presented was not as strong as in the past. Richard Snook who provided transcribed notes of a breakfast meeting held on March 3, 1988, suggested that NYSBDA needed to “put more of its ‘best foot forward’” (Snook, 1988 p.1). Snook proffered (1988) that the organization needed to provide a “better and more impressive program” by procuring a headline clinician. These clinicians must be emphasized and highlighted in Bandstand issues to establish interest and attract band directors to the symposium.
The 1990 Symposium was held in conjunction with the College Band Directors National Association annual conference allowing members of both organizations to attend sessions and concerts that were sponsored by both associations (Bandstand, 1989 April). A conducting and rehearsal techniques practicum directed by Frank Battisti provided the opportunity for NYSBDA members to conduct the Williamsville East High School Wind Ensemble. Choosing portions of either Gustav Holst’s “Second Suite in F” or Charles Ives’s “Variations on America”, selected conductors would receive a critique and suggestions from Dr. Battisti (Fabricus, 1989 November).

The 1990 Symposium was evaluated by the members and received feedback from the clinicians affirming that it was one of the best events NYSBDA had given to date (Bandstand, 1990 May). Guest conductor and clinician Frank Battisti in a letter to then President shared his praise which Christopher Izzo quoted in part:

“It was a great pleasure to be with you and colleagues and friends in the New York State at the NYSBDA conference in Syracuse a few weeks ago’, Frank continues, ‘I have a great interest in NYSBDA since it was formed 9 years ago. There is an urgent need for associations whose goals are to improve and advance the cause of music education for teachers and students in band programs. We have enough organizations that sponsor contests, festivals, etc., but your association focuses on clinics, and workshops that offer opportunities for teachers to grow and improve. Bravo! Keep up the good Work!’ In his closing paragraph, Frank states the following, ‘Urge the association to maintain the dialogue started this year between the school and university band people. This is very important! Also make sure you continue with the quality literature discussions”. (Izzo, 1990 p.2)
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Also included in Mr. Izzo’s article is an excerpt from a letter of commendation submitted by then President of NYSSMA, Terry Taylor,

“You are to be commended for sponsoring such a fine NYSBDA/CBDNA Conference. The sessions were relevant and timely. The quality of the performing groups was exceptionally high. I greatly appreciate your hospitality in making me feel part of your proceedings. It is my hope that our organizations will continue to work cooperatively on issues critical to music education. Again you are to be commended for all your efforts”. (Izzo, 1990)

Symposium 1991 was scheduled to feature a new opening event with the addition of “Jazz Night” (O’Rourke, 1990 September). Previous to this symposium, Thursday night sessions opened with performance from head-liner college and high–school bands. The opening night included a jazz ensemble performance along with clinics by recognized performers and clinicians in the field of jazz (O’Rourke). This objective finally realized fulfillment at the Symposium in March of 1993. The initial Jazz Night presented two clinic sessions presented by Michael Hobler, a free-lance jazz pianist and composer from New York City, and Tom Christensen, a performing and recording artist on saxophone. Both clinicians utilized the talents of Greece Arcadia High School and Union-Endicott High School Jazz Ensembles directed by Tom Ellison and Chris Weber, respectively. The evening concluded with a Jazz Concert featuring both of the High School Jazz ensembles from each of the aforementioned schools (Bandstand, 1993 January). This tradition of “Jazz Night” has continued continuously through the current symposiums.
Symposium 1994 generated the annual favorite clinic session on instrument repair run by Glen Grigel of the Crane School of Music State at the University of New York at Potsdam. Since the inception of this session it has been one of the most highly attended, highly rated clinics and has continued until present date. Mr. Grigel presents a hands-on practical workshop that is dedicated to problems that band directors may encounter on a daily basis.

The New York State Band Directors State-Wide Middle School Honor Band was added to the annual Symposium in 1995. The stated purpose was: “to provide an opportunity for the finest wind and percussion students in grades 7 and 8 to perform together under the direction of a nationally known conductor” (Smith, 1994). (See Appendix M for complete Middle School Honor Band Programs) A guest lecturer was also new to the 1995 Symposium, a session scheduled on the final day featuring a well-known who personality would present a relevant music topic to the members present (Bandstand, 1995 January). Dr. Tim Lautenheizer of Attitude Concepts Inc. was the first orator presenting his lecture: “Excellence is Not a Destination, But A Lifelong Journey” (Bandstand, 1995).

The Symposium underwent continual assessment and modification to enhance each year’s offerings, while no significant change occurred until 2000. It was at this juncture that he NYSBDA High School Honor Band was introduced. The goal of this initiative was to provide an opportunity for students in ninth through twelfth grade to participate in a statewide band under the direction of a nationally acclaimed conductor.
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(Liebmann, 1999). The premiere performance of the group was under the direction of Mr. Frank Battisti. (A complete listing of Honor Band Guest Conductors is listed in Appendix O). Supplementary information is located in the *NYSBDA State Wide High School Honor Band* heading of this chapter. The finale to the symposium was the performances of the Middle School Honor Band and High School Honor respectively. This symposium was also the first occasion that a final banquet was not included in the docket of events.

Whether or not to continue with the final banquet at the end of the symposium (NYSBDA, 1999 August), was tabled for discussion at the meeting taking place at the Summer Conference. The banquet included: (a) participating honor band students, (b) NYSBDA members, (c) the NYSBDA executive board and officers, and (d) parents of Honor Band students who desired to attend. The cost, organization, and time of the banquet had become a concern due to cost, space, and departure of attendees respectively. The 2000 Symposium began earlier on Thursday to allow for more clinic sessions to be presented.

The third commissioning project highlighted the 2001 Symposium. James Curnows was the composer commissioned to write the piece which honored Richard Snook. Mr. Curnow was also chosen as the guest conductor of the High School Honor Band and conducted the premiere performance (Liebmann, 2000).

The symposium location was moved to a new venue of two adjacent hotels. The Holiday Inn, Carrier Circle and the adjacent Wyndam Hotel were to be the new home of the 2003 symposium. The Holiday Inn housed the high school honor band and its
rehearsals, while the Wyndam was responsible for the middle school honor band and the rest of the Symposium events (NYSBDA, 2002 June). Due to increased costs of the new venue an admission fee was charged for the first time at the honor band concerts. The fees were $5 for adult, $4 for seniors, $3 for students.

The 2006 symposium included a novel event; a Friday evening dinner in which NYSBDA would honor the Past Presidents of the organization for their past and present work and effort. The past presidents of NYSBDA customarily continue supporting the Association in a supervisory and advisory function at the conclusion of their elected terms.

Due to transportation issues arising from the three honor bands’ differences in schedule, (offset starting and ending times) it was discussed whether the groups should be more aligned in the schedules of rehearsals and concerts. In an effort to correct this concern, Don Franklin suggested that the entire symposium shift to a Friday to Sunday format (NYSBDA, 2007 August). The middle school honor band concert would take place on Saturday followed by the high school jazz and concert band honor bands performance on Sunday. Don Franklin and Dave Wilber drafted a schedule change for the 2008 symposium (2007). The newly revised schedule organized the Symposium to begin on Friday at noon with an end time on Sunday at 2:00 p.m. The honor groups would all arrive at the same time. (NYSBDA, 2006 December). The implementation of the scheduled Friday through Saturday event consequently followed in 2008 and has remained to this date.
In 2008, the twenty-seventh annual symposium introduced a new experience designated as the “Interview with a Legend” series (NYSBDA, 2008 March). Moderated by Gary Stith the series provided a candid conversation with a well-known and respected personality who had uniquely and clearly contributed to the band world over the span of their career. The initial offering in the interview series secured the talents of Colonel Arnald Gabriel. Pre-established questions developed by Mr. Stith to direct a purposeful conversation, were expounded upon by Colonel Gabriel and further developed from queries from the NYSBDA membership present. The inquiries discussed Colonel Gabriel’s lifetime of success and contributions to the continued growth of the band movement. Through vignettes, Gabriel discussed his career in the military, his further efforts at George Mason University, and his conducting engagements throughout the world. Subsequent “Interview with a Legend” programs have highlighted the careers of: (a) Frank Battisti in 2009, (b) Dr. Lowell Graham in 2010, and (c) Anthony Maiello in 2011 (NYSBDA, 2011 March).

The success of the “Interview with a Legend” series prompted the establishment of the “Directors Reading Band” (NYSBDA, 2009 March). This initiative allowed the NYSBDA membership at the symposium to participate in a clinic in a rehearsal setting with the honoree of the “Interview with a Legend” series as the clinician. Employing the use of the NYSBDA membership as the performing ensemble, the clinician communicates their expertise on specific topic(s) related to band: (a) performance, (b) rehearsal, (c) conducting, and (d) literature. Frank Battisti presented his thoughts on
rehearsals with his clinic: “How Much Drilling? How Much Music?” (NYSBDA, 2009 March). The following year, Dr. Lowell Graham shared his philosophies on rehearsals with his clinic presentation, “Clarity for Efficient and Effective Rehearsals” (NYSBDA, 2010 March). In 2011 Anthony Maiello, revealed his inspirations on: (a) preparing a score, (b) score study, and (c) score memorization techniques that assist in developing successful rehearsals (NYSBDA, 2011 March).

The New York State Band Directors Quarterly Publication “The Bandstand”

The official newsletter of the New York State Band Directors Association, The Bandstand was first printed in June of 1982. The newsletter is published at four intervals each year. The first issue of each year is provided to all Band Directors in the State of New York. The early isssues of the newsletter were published quarterly in September, November, January and April (NYSBDA, 1985 June). Currently the newsletter is published in August so as to coincide with the beginning of the Academic calendar. The additional issues published in December, February, and June. The first issue is sent to all schools in New York State while the remaining issues are only offered to members of the Association. The newsletter is published on the NYSBDA website and sent electronically to current members of the Association.

Each issue has a specific purpose for disseminating information relevant to the approaching period of the year. All four issues include the president’s message, which is entitled “From The Podium”, and spotlight articles. The first issue of each year gives an overview regarding NYSBDA’s activities for the entire year, and promotes new
membership and involvement within the organization. Applications for the symposium Honor Bands and articles regarding the upcoming honor bands including the guest conductor biographies are included in this issue. The focus of the second issue includes a symposium preview. The third issue provides a full symposium agenda of events including the clinics, clinicians, performing groups, conductors and biographies. The June issue furnishes a review of the symposium, and provides information on the NYSBDA sponsored events at the summer conference (NYSBDA Handbook, 2007). In 2001, an honorarium of $150 was proposed and passed for the editor of each issue of the Bandstand published (NYSBDA, 2001 August).

The articles published in the all the issues of the Bandstand originate from submissions of professionals in the field of music education and specifically band music. The articles report topics that are pertinent to the issues and concerns of the day, and many of the articles contain information that remain relevant to present educational situations. Articles discuss the range entire breadth of music related topics. Scholarly submissions regarding rehearsal and performance techniques, conducting, literature and literature reviews, administration, student retention, student preparation, program growth and stability, professional growth, instrumental repair and maintenance, instrumental techniques, and countless other topics are discussed.

The first two issues of the Bandstand were not printed in 1985 due to cost. A lack of funding from advertisers or monies from more than the advertisers donating was the foremost basis for this drawback (NYSBDA, 1985 December). William Palange surmised
that the lack of support for advertising could be directly correlated to the fact that NYSBDA’s advertising fees might be too expensive (1985).

Two new sections were added to the Bandstand in 2004. Matthew Cool (2004) brought attention to these sections spotlighting different band programs in the state which would share details of that particular program including district and program size, teaching staff, and unique aspects of the music program (Cool, 2004).

There have been several editors of the Bandstand over the years, beginning with Richard Snook. William Palange served for one year in 1985 and Richard Snook returned in 1986 as publisher as this responsibility was defined under the newly created Executive Director Position; Steve Landgren began his tenure in 1996 followed by Michael Struzik in 2001.

The New York State Band Directors Regional Workshops

Perhaps the most unique opportunity offered to New York State Band Directors is the [NYSBDA] Regional Workshop Program, designed to meet the specific needs of directors in the far corners of our State (Parkes, 1989 p.3).

Responding to the request from the membership of NYSBDA to provide more opportunities for the exchange of ideas and more activities for professional growth other than the annual symposium, NYSBDA created the Regional Workshop program. The Executive Board identified thirteen regions in New York where the organization could provide clinicians to the membership (Parkes, 1983). The original format for the workshops identified various band directors throughout the state to serve as regional
chairs (Parkes, 1993). The workshops are coordinated by regional chairpersons, who selected appropriate topics to present, designed to meet the specific needs of the band directors in that region (Parkes, 1987). The chairperson works closely with a host school and coordinates publicity and the schedule. At the conclusion of the workshops participants complete evaluations which are reviewed and utilized to establish the needs of future events (Parkes, 1992). Dr. Marcia Bornhurst Parkes later took the role of regional workshop chairperson and coordinated all efforts from a central location. When an interest and/or a need for a workshop were identified, Dr. Bonhurst Parkes would locate a regional band director to serve as a host for the event. The first of the sessions to assemble were called “Mini-Workshops” and at a later date renamed “NYSBDA Regional Workshops” (Parkes).

In an attempt to promote the workshops, Marcia Bornhurst Parkes (Parkes, May 1985) directed a letter to NYSSMA county presidents explaining the Mini-Workshop Program. The letter was a pre-emptive approach to initiate planning by the targeted NYSSMA representatives to include NYSBDA Regional workshops in their events during upcoming academic year. Advocating for the establishment of professional development through the use of the NYSBDA workshops, Parkes suggested the following occur with county organizations; “(a) have a dinner meeting in the fall or spring and invite a NYSBDA clinician as a guest speaker, (b) have a workshop in conjunction with an area All-State festival or County Music Festival, (c) set up a county-wide conference day at which the choral and string associations may also participate, (d)
establish one annual county meeting for professional development.” (1985). Dr. Parkes distributed with this mailing, a list of clinicians created from the NYSBDA membership who had expressed their willingness to share their ideas and specialties as a component of workshops (1985). The list included the contact information of the clinicians and the topics they had specified a willingness to present. In 1985 NYSBDA’s instructions for contracting a clinician suggested an honorarium of fifty dollars, plus mileage, leaving it to the discretion of individual clinicians to request more or less monies. Parkes (1985) also suggested that the chairperson of a workshop consider the following while planning a workshop: “(a) choose an appropriate topic, (b) choose a central location, (c) have refreshments following the meeting, and (d) audio tape the workshop and send one copy to Richard Snook following the workshop.” (1985).

The January 1984 issue of the Bandstand gave notice that the first of the NYSBDA regional workshops would take place. These inaugural workshops took place in the Jamestown and Albany region. Chairperson Larry Tobler from the Schalmont School District organized a session featuring Kent Burchell as clinician presenting on the topic of Music Aptitude Testing (Parkes, 1984).

Another example of an early workshop featured Rodney Winther in 1986 who presented rehearsal and conducting techniques for band directors (Parkes, 1986). Working with the Middletown Junior High School Band, Mr. Winther demonstrated that students can be taught to perceive and respond to gestures exhibited by a conductor. The
unique aspect of the clinic provided parents to observe the characteristics that contribute to rehearsals (Parkes).

Sponsorships of the workshops is primarily operated by NYSBDA, with co-sponsorships coming from a variety of sources. Regional B.O.C.E.S., county teacher organizations, school parent organizations, music stores, and music publishers have all assisted NYSBDA in defraying the cost of clinicians (Parkes, 1993). Workshops have been provided throughout all regions and in different locations of the state covering a variety of relevant education, band performance, and music education topics.

**Educational Support Program**

A “Twin” Workshop was held in Rochester and Syracuse in September 1984 and again in January 1985. The formats of the Mini-Clinics offered identical sessions in both locations utilizing different clinicians. The Clinics were sponsored by NYSBDA and Central Music Supply (Parkes, 1985) and were repeated in 1986. Called E.S.P. (educational support programs), these one day workshops were a collaboration between David Fleming of Central Music Supply and Jeffery Renshaw and were designed to deal with topics current to those times of year (Renshaw, 1985). At the time these workshops were provided free of charge to NYSBDA members. Jeff Renshaw reported that the workshop which took place in 1985 had approximately 300 people total in attendance in Syracuse and Rochester combined (NYSBDA, December 1985).

Sponsorship was a concern with the ESP clinics. In 1988 Wendell Harrison of Wendell Harrison Music considered the clinics a “thorn in his side” (NYSBDA, 1988).
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June) and considered creating a conflicting event if the clinics were not halted. NYSBDA asked Wendell Harrison if they would instead support a new project with the Association or assist with the Mini-Workshop program. Central Music Supply had by way of advertising in the brochures for the ESP clinics assumed top billing of the clinics reflecting the message that the clinics were commercial rather than educational (NYSBDA, 1988 March).

Summer and Winter Sponsorships

New York State Schools Music Association Winter Conference

Working harmoniously and in support of NYSSMA was a goal of the organization from the onset. In 1982 NYSBDA sponsored two sessions and held its general membership meeting during the event at the Concord in Rochester (Bandstand, 1982). Since 1985 NYSBDA has sponsored three sessions occurring at the NYSSMA Winter Conference, the practice has simultaneously and currently continued to date. The sessions are all related to the band performance genre and band music education (Bandstand, 1985) “The affiliate’s involvement in Winter Conference was an offshoot from the Summer Conference arrangement. NYSSMA realized the importance of the Affiliate Organizations and began to include them in providing workshops and clinics at Winter Conference. Today it is an essential part of the Winter Conference. The major affiliates such as ASTA, NYSBDA and ACDA are sent clinics that NYSSMA receives and help decide and select what is offered at the Winter Conference” (Coughlin, 2012).
New York State Summer Music Conference

NYSBDA’s involvement in the annual summer conference sponsored jointly by NYSSMA, ACDA, Choral Guild, ASTA, NSOA, NAJE, Orff Shulwerk, and NYSCAME offered clinics and concerts to all aspects of music. NYSBDA organized, administrates and sponsored the sessions that deal with band. The Summer Reading Band has been a characteristic feature of the clinic. The band consisting of State band directors under the direction of a guest conductor are introduced to new literature and review high quality existing literature.
In 1986 the conference was called the NYSSMA, NYSBDA and IAJE Summer Conference, Summer Concert Band and Jazz Conference. Kevin Coughlin, Past President and Past Executive Director of NYSBDA relates:

The current format for the NYSSMA Summer Conference was actually instituted a few years before NYSBDA was created by Wendell Harrison who began sponsoring a Reading Clinic held at the Rochester Downtown Holiday Inn. It was coordinated and run by Wendell and his Staff members who included Michael Purdy, Rex Speilman, Mark Finn, Jack Lamb and others who identified the music compositions/arrangements that would be played at this workshop. It encompassed choral, strings and band literature. As a young teacher, I attended and helped with this workshop through working for Wendell during the summer. As the workshop grew Wendell reached out to some of the leading music educators in the Upstate area to help with clinics and establishing the reading ensembles. Dick Snook was the band contact. It was at one of the workshops that NYSBDA was introduced to those of us who were in attendance and NYSBDA was formed at the workshop. Once we were officially established as the State Band Directors we were included with the leaders of ACDA, ORFF, ASTA and the Choral Guild to help create the next year’s workshop. After a few years NYSSMA who was having major problems with its Summer Conference approached Wendell and the Affiliate Organizations about taking this workshop format and creating a working partnership between the Music Industry, Affiliates and NYSSMA. There were many strong personalities involved such as Dick Snook, Karl Hawes, Joe Sugar, Joan Fretz and Ron Hebert who were each passionate about protecting what was important to each of their organizations. It was agreed to try this arrangement with each affiliate and Wendell (later Onondaga Music and JW Pepper taking on the Music Industry responsibility.) COMEA was then formed and each organization had a representative with equal voting rights and a profit sharing system that was worked out to help everyone involved with the Conference. There have been some changes and tweaks over the years but this arrangement still continues today. All the affiliates pride themselves about how cooperatively we all work together for the benefit of music education in New York State This is not the case in many parts of the country (Coughlin, 2012).
Wendell Harrison, to whom the foundation of the summer conference can be attributed to as well as supporting monetarily the event, announced their intention to no longer be participating in the conference after the 1987 event. (NYSBDA, 1987 June). It was at this juncture that NYSBDA was asked by a NYSSMA representative if there was sufficient interest from NYSBDA to assume responsibility for administration of the band component of the summer conference (1987).

A new opportunity transpired at the 2003 Summer Conference. NYSBDA had created and established a Director’s Band which would perform and share a concert with the Director’s Chorus at an evening event (Desantis, 2003). Ronald Sutherland formally of the Clarence Central School District where he had been an instrumental educator and director of the wind ensemble would be the conductor.

The New York State Band Directors Commissioning Project

The New York State Band Directors Association commissioning project has seen the realization and performance of five pieces of original repertoire through its sponsorship. This concept originated from a strong interest from the organization to champion this type of mission, supporting NYSBDA’s commitment to further the wind literature genre. Edward Lisk (New York State Band Directors Association, 1983), had proposed this as early as the mid 1980’s, and Dan Fabricus the NYSBDA President during 1991 proposed the organization look into a yearly commissioned work to be premiered at the symposium.
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The possibility of this project centered on the cost and method the organization could fund such a prestigious undertaking (NYSBDA, 1991 December). The organization researched the feasibility of the commissioning for over a year prior to a project committee formation in 1992. The chairperson for the project was Marcia Bornhurst Parkes in conjunction with Richard Snook, Don Carducci, and Gary Stith completing the committee (Bandstand, 1993 January). The committee disclosed that this was a commitment to a long term project stating that the commission project is; “in support of our responsibilities to the performance and creation of good literature for the wind band” (Bandstand, 1993 January).

The objectives of the committee for the inaugural composition were to have a highly respected composer write for a middle school ensemble that would fit into the recommendations of a NYSSMA level III-IV Band work. While the composition was targeted for the skill levels appropriate to middle school musicians, it was the hope of the committee that the completed composition would be of interest to high school, college, university and community bands for programming as well (Parkes, 1993). The committee had agreed that the choice of composer not solely be based upon a ‘tried and true’ personality in the band medium. The committee purposed that thought should be given to a significant composer who might not have otherwise created a band composition without the impetuous of the commissioning (1993).

The committee concerned itself with several aspects of realizing the project. Decisions and research were made into the nature of the music, grant options available,
composers that were not only qualified but interested in composing a work for middle school, and selecting a middle school band which would premiere the work. Dr. Bonhurst Parkes, (NYSBDA, 1992 May) suggested that to defray the cost it could be possible to connect with other organizations and form a consortium. Dr. Bonhurst Parkes, during her research for funding of the project had contacted numerous individuals, publishers and foundations (Parkes, 1992).

The committee spent some time brainstorming the various composers that they thought would produce a relevant piece of repertoire for the genre. Karel Husa, Joseph Schwantner, John Corigliano, and Dana Wilson were approached. The first three turned down the project citing that they did not want to be limited by the parameters required by a piece dedicated to young students. Dr. Bonhurst Parkes recommended that Dana Wilson be hired as the composer, and shared what the project concept would include: (a) time line, (b) funding options, and (c) composer guidelines (NYSBDA, 1992 November). The executive board strongly voiced that the commissioned composition not include voices, and would be a composition to be performed more than just for the premiere. Dana Wilson accepted the offer: at the time that he was contacted by NYSBDA his own children were attending middle school (Stith, 2011). He related that he was intrigued by this proposal after hearing some of the poor quality literature that his own children had performed.

The timeline for selecting a Middle School band to premiere this work did not allow the commissioning committee to utilize and application process in the selection of
the ensemble. The committee created a set of constructs to select the ensemble in this first commissioning project. The factors the group used were first that the director of the chosen ensemble must be NYSBDA member in good standing. The band must be of the “highest caliber” (Parkes, 1993) and be able to perform the composition at by presenting a concert at the Annual Symposium in 1994. The school district chosen must be financially able to fund a portion of the composer’s residency and be located in reasonable proximity to avoid cancellation in the case of inclement weather.

Through the process of interviewing highly regarded NYSSMA ensemble festival adjudicators, the committee was offered a list of twenty directors and their respective ensembles. The committee chose six of these schools and contacted their directors to ascertain as to whether they: (a) were interested, (b) had the financial ability, and (c) had rehearsal time adequate to meet the needs of the project. It was with this set of standards that the decision to employ Bill Davern of West Genesee Middle School and his ensemble to perform and participate in this initial project (Parkes, 1993).

The result of the collaboration between NYSBDA and Mr. Wilson was a piece entitled “Momenta” it was premiered at the 1994 symposium, the composer Dr. Dana Wilson in attendance for the occasion. The composer spent three days working with the members of the West Genesee Middle School Band. Mr. Wilson discussed compositional techniques as well assisting in the assessment of rehearsal progress of the composition. The general music students were also included in the residency program as Mr. Wilson tutored them in understanding the compositional process (Parkes, 1994).
Daniel Fabricius, a past president of NYSBDA, shared this note:

The piece is called “Momenta” and it was premiered on March 4th, 1994 by the West Genesee Middle School Band, conducted by Bill Davern. My group at Oswego Free Academy was involved with the commissioning since part of the project was to have Dana work with a high school band on the piece for a residency program. We were selected because Oswego wasn’t a far drive for Dana (who was teaching at Ithaca College) and it was fairly easy to have my district pay Dana’s fee. I also conducted the piece that same weekend when I guest conducted the Broome All -County Junior High Band. I must have performed on March 5. I am not sure if I ever performed the piece with my high school group, but it was a pleasure to have Dana here for residency. I do recall that the piece was received well by my high school band and also the All-County players and audience. The piece is fairly typical of Dana’s writing with several layers of cool rhythmic grooves and jazzy melodic lines. I remember Dana saying that he found it challenging to write the piece with the “restrictions” placed on the project - especially regarding instrumental ranges. (Stith, 1993)

Prior to the premiere performance at the symposium concert, Dr. Wilson explained the piece and utilized the band to illustrate the motives and salient features of the work. Mr. Davern had provided the audience with a handout which explained rhythmic and motivic patterns used in teaching the music to students.

Dr. Marcia Bornhurst Parkes (1994) reported that the initial project which began two years prior to the premiere included not only the commission but the residency of the composer totaled $7,600 and was supported primarily by the NYSBDA general fund, with help from the “Buy A Measure” campaign, a contribution from West Genesee Schools, and a grant from Meet The Composer Inc. (Parkes, 1994).
The work was later published by Ludwig Music Publishing Company, however, the piece is no longer in print or even listed on Dana Wilson’s website. Gary Stith (2011) surmises that the work may have fallen out of performance due to the constraints that were placed on the composer to address the abilities of young students. Mr. Stith (2011) believes that although the life of the work did not stand the test of time due to the restrictive editorial revisions asked for by NYSBDA, that the project was a success in that it served as a learning experience which has led to the ongoing commitment to the commissioning project.

The second NYSBDA commissioning project was a composition from James Swearingen entitled “Freedom’s Light”. This work was premiered on February 12, 1997 at a NYSBDA regional workshop held in Greece, New York. The work was performed by the Greece Athena High School Symphonic Band and was conducted by the composer. The weekend also entailed clinics and open rehearsals featuring Mr. Swearingen (Coughlin, 1997). The work was slated to be premiered at the Symposium; however, due to an involuntary change in dates imposed by the hotel, the composer could not attend.

The third commissioning project was written as a NYSSMA Level IV-V piece targeted for performance by the NYSBDA High School Honor Band. Mark Camphouse was contacted to accomplish this task and expressed interest by suggesting a multi-movement work (NYSBDA, 1999 June). After discussion regarding the fees required to employ Mr. Camphouse, it was decided that the fees he commanded would not fit into
the budget constraints of NYSBDA (NYSBDA, 1999 August). Dr. Timothy Topolewski
(1999) had contacted Jim Curnow, and was considering other possibilities including
Robert Sheldon, Samuel Adler, David Holsinger, and Larry Daehn among others. As of
November 1999, NYSBDA had six thousand dollars committed to the commissioning
project (NYSBDA, 2000 March).

Jim Curnow accepted NYSBDA’s offer write and publish a work, and
furthermore offered his services to conduct the premiere if the organization desired. The
Executive Board passed a motion for Mr. Curnow to have a composition completed in
time for the annual Symposium in March of 2001 to observe the twentieth anniversary of
the annual NYSBDA Symposium (2000).

The board unequivocally articulated that the Curnow composition would be a
dedication to the life of Richard Snook. Mr. Snook’s wife, Carol was contacted and asked
to compose the dedication in his honor. (NYSBDA, 2000 August). The work entitled;
“Fiddle Tunes of the American Revolution” was premiered by the NYSBDA High
School Honor Concert Band with the composer conducting. (NYSBDA, 2001 March).

In 2007 Stith reported that Steven Shewan had relayed to him that his NYSBDA
fanfare commissioning has been his most performed piece. Mr. Stith reluctantly has to
relinquish his chairmanship of this committee but shared that there was $3,068 earmarked
for a new commission.

When Mathew Sisia joined the board, NYSBDA was looking to resurrect the
commission project as it had been years since the last one. Mr. Sisia contacted many
composers to discover their level of interest in writing for young bands. Many of the composers contacted were eager and interested to participate in the commissioning project. Difficulties arose as a few of the composers contacted were already engaged in other projects for the near future, or NYDBDA could not meet the financial requirements that were demanded. Mr. Sisia (2011) shared that one well-known composer tried to influence him to employ a graduate student in his composition studio. The Association ultimately chose Tim Broege based on his reputation, conversations with the committee, and his ability to work within NYSBDA’s financial capacities. An article in the summer 2008 Bandstand announced the commissioning project and solicited schools to become a part of the consortium to defray the costs of the work. All contributors would be listed inside the score of the new piece (Sisia, 2008). The piece was well-written and the committee felt as Mr. Broege’s composition went “above and beyond what was asked of him” (2011). Mr. Sisia took the initiative to have the composers be in attendance at the NYSBDA Symposium, at the time of the High School Honor Bands premier of their work. A session was scheduled as part of the clinic to have the commissioned composer interact with the conductor/ensemble, in which the general membership would be present to discover composer intention and thought processes (Sisia, 2011).

Sisia discussed his preparation for the new 2011 commission:

I wanted to go with a bigger name for the second commission and went with Mike Colgrass. His piece was slow and aleatoric and I believe that turned a few people off, but, again, it was very well written and he's brilliant. Michael was very different in rehearsal than Broege, but equally effective (Sisia 2011).
The next commissioning project is set to premiere at the 2013 or 2014 NYSBDA Symposium. The commissioning committee has chosen Joel Puckett for the composition. Mr. Sisia shared his thoughts on the future composition: “I think Joel Puckett is going to be a big name in the band, if not the larger musical world. I spent time studying his "It Perched for Vespers Nine" and wanted him to write something for younger bands. So far, he has been very accommodating and enthusiastic” (Sisia, 2011).

Sisia shares that “Surprisingly, we [NYSBDA] continue to have to "beat the trees" to get NYSBDA members to join the consortium” (Sisia, 2011). A monetary pledge of $500 is required to join the consortium, however, this fee includes: (a) the donors names in the score, (b) a complete set of score and parts, and (c) performance rights for a year (Sisia, 2011).

Listed below are the New York State Band Directors Association Commissioning projects including date, title and composer:

1994 – “Momenta” by Dana Wilson
1997 – “Freedom’s Light” by James Swearingen
2001 – “Fiddle Tunes from the American Revolution” by James Curnow
2009 – “Dreams of the Blue River” by Timothy Broege
2011 – “Ghost River” by Michael Colgrass

(2014) - __________ by Joel Puckett
The New York State Band Directors Young Composer Contest

Gary Stith presented information on NYSBDA sponsoring a Young Composers Contest for 2007. It would include a monetary award and would entail a five minute composition transcribed for the band medium. (NYSBDA, 2005 August). The draft of this presentation discussed awarding the winner a $500 cash prize.

Stith advertised in the Bandstand that the “Young Composers Band Composition Contest” winning piece would be performed by the NYSBDA honor band in 2007. Evaluation of the work would be determined by a panel of judges looking for quality compositional technique, musical appeal, and originality (NYSBDA, 2005 December). The prize money for this competition came from the Commission Fund that was collected through the membership renewal process (NYSBDA, 2006 March).

Gary Stith had received three compositions from three different school districts by August 2006. A committee of judges including composers Samual Hazo, and Gregory Rudgers and university band directors Gary Stith of Houghton College, and Dr. James McRoy of C.W. Post determined the winner. Stith (NYSBDA, 2006 August) shared that the students and directors involved in this project were very excited about this opportunity.

The winner of the first contest was Max Grafe, a senior at Walkill High School, whose submission was entitled “Fantasia on an Irish Folk Tune” (Stith, 2007). A full page write-up was given in the summer 2007 Bandstand issue describing Grafe, his musical interests, accomplishments, and performances. The article in the Bandstand
describes Grafe’s compositional style as; “an idiom which mixes elements of neoclassicism, minimalism and jazz, chiefly influenced by Stravinsky and Reich. Occasionally, as with Fantasia on an Irish Tune, Max’s music utilizes folk influences and traditional melodies from various cultures. His musical language combines both tonal and chromatic styles of writing.” (Stith, 2007 p.3). Nick Cantania from Marlboro High School submitted “A Moment in Time” and Josh Siva from Williamsville entered a piece entitled “Acerveta” which finished second and third respectively (2007). The compositions were to be displayed at the upcoming symposium with a picture and the CD/score available. (NYSBDA, 2006 December).

The NYSBDA competition contest has subsequently not been offered or awarded.

The New York State Band Directors Awards

The indication to develop the New York State Band Director Awards were envisaged to as early as 1986, when Gary Stith proposed that an annual presentation of band director awards should be awarded (NYSBDA, June 1986). A committee consisting of Frank Sacci, Mary Anne Chandler, and Gary Stith determined to discuss the parameters and details of undertaking this task (1986). The early convening of the committee deliberated issues of interest such as: (a) the inclusion of directors of all academic levels, (b) representation of ensembles performance levels, and (c) if consideration should be given automatically to directors whose ensembles perform at the symposium or directors who are developing an exemplary program (NYSBDA August 1986).
Stith stated (NYSBDA, August 1987) that in continuing with the early development of the award program, suggestions were generated outlining that at least five NYSBDA members who would include at least two board members would form the award committee. The committee represented the entire state by geographical locations and by various levels of professionals from elementary to higher education institutions and community bands (1987).

**The Richard H. Snook Outstanding Band Director Award**

In 1991 NYSBDA sought to create a Band Teacher of the Year Award (NYSBDA, 1991 June). The committee was chaired by Gary Stith with Richard Snook, Daniel Fabricus, and Donald Franklin. They developed a questionnaire for the general membership asking for their contribution on what criterion the award should entail (1992). Suggestions were made by the executive board on what attaining the award would comprise, such as a plaque or Symposium expenses being covered by NYSBDA. Richard Snook replaced Stith as the committee chair due to his work. Snook shared the criteria that the committee had developed to nominate a person for this award:

**Purpose:** To give recognition for outstanding achievement in the field of band directing in New York State.

**Eligibility and Criteria:**

- To be an active member of NYSBDA for a minimum of 2 consecutive years.
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- Present conductor of elementary, middle school, high school, college or community band.
- Must have a minimum of seven years of band directing experience.
- One who has recognized the necessity for active pursuit of continued professional growth.
- One, who has developed, maintained and supported an effective band program which has resulted in a high level of performance of quality literature.

Method of Nomination: Any member of NYSBDA may nominate an individual deemed worthy of this important award by completing the attached nominating forma and sending it to Richard Snook. All nominating forms must be postmarked by the appropriate date which we will create.

Chronology of Selection Process:

- All completed nomination forms must be postmarked by a certain date.
- NYSBDA Outstanding Band Director Award Committee will begin reviewing nominations in October in relationship to deadline date.
- Final selection will be decided by the Committee and the Executive board at NYSSMA Winter Conference in late November.
- Award will be presented at the Annual NYSBDA Symposium banquet in March.
- Nominations not selected will remain in active file for ensuing years. (NYSBDA, 1992 November)
The Executive Board approved the recommendation of the committee in 1994 to initiate the NYSBDA “Outstanding Band Director Award”. The award is bestowed annually at the March Symposium. An article in the September 1993 Bandstand thoroughly described the eligibility requirements and criteria that must be met to be considered for the award. The initial award was presented to Charles Van Buren at the 1994 NYSBDA Symposium (Bandstand, 1993 September).

In 1994, the Executive Board discussed that a second award recognizing the accomplishments of a New York State retired band teacher should be created. This led to the notion that an award also be created for distinguished service for NYSBDA members in the profession. It was at this meeting that the Band Teacher Awards Committee was given the responsibility of exploring and realizing the criteria for the aforementioned awards (NYSBDA, 1994 June). Richard Snook, Edward O’Rourke, William Crist, Josephine Giacco, and Don Franklin were appointed to the committee responsible for this project (NYSBDA, 1994 August). The NYSBDA Active Band Director Award was renamed The “Richard H. Snook Outstanding Band Director Award” in 1995.

The first New York State Band Directors Association “Outstanding Band Director Award” acknowledged Charles Van Buren at the March 1994 Symposium. Mr. Van Buren of Penfield Central Schools accolades were shared in an article in the May 1994 edition of the Bandstand (Bandstand, 1994 May). Mr. Van Buren and subsequent recipients all displayed a high level of commitment and dedication professionally and personally to the art of band music and performance. The beneficiaries of the award were
not only educators of excellence in their individual schools, but individuals who contributed their time and efforts to the community, professional organizations, and music education as a whole in the State. A list of all award recipients may be found in Appendix P. In 1995 an executive board meeting a motion was made to rename the award as “The Richard H. Snook Outstanding Band Director Award” (NYSBDA, 1995 November). This motion carried unanimously and has remained so named to date (Appendix P).

**Distinguished Service Award**

The service award was initially proposed in the summer of 1994. The NYSBDA Service Award was renamed the “Distinguished Service Award” in 1999 (NYSBDA, 1999 June). The award is given to an active member of NYSBDA who has displayed a substantial and sustained contribution to the Association. The first award recipient was Marcia Bornhurst Parkes (Appendix P).

**Retired Director Award**

Although this award was proposed in the summer of 1994, no further progress was made until its planning stages in 1999. A committee was formed to create the criteria regarding selection of the recipient (NYSBDA, 1999 June). The award is given to a member of NYSBDA who has displayed a substantial and sustained contribution to band music education and performance in New York State. The first Award recipient was Edward Lisk (Appendix P).
The New York State Band Directors Honor Bands

Statewide Middle School Honor Concert Band

The New York State Band Directors in an effort to provide answers to the question; “what can the association do to help future band directors?” (NYSBDA, 1994 August) addressed one of the points in their ten year plan. The specific point being how to establish a New York State Band Directors Association Middle School Honors Band was discussed. A committee was formed to discover the feasibility of making this a reality (1994). The original committee consisted of George Smith and Robin DeSantis as co-chairpersons, and included Richard and Carol Snook. The Association unanimously decided that the 1995 symposium would feature the inaugural NYSBDA State-Wide Middle School Honor Band (1994).

On behalf of the Officers and Executive Board of NYSBDA, George Smith shared with the organization within an article of the September 1994 issue of the Bandstand that the Organization has formed the first NYSBDA State-Wide Middle School Honor Band. This group was created with the purpose: “to provide an opportunity for the finest wind and percussion players in grades seven and eighth to perform together under the direction of a nationally known conductor” (Smith, 1994). The newly formed group had its inaugural performance at the Annual Symposium in March of 1995. The Honor Band was composed of approximately eighty seventh and eighth grade students from throughout New York State.
The students to be selected to the group must be students of NYSBDA members to be given consideration. The selection process utilized band director recommendations with seating auditions taking place during the first rehearsal. The application listed the following eight criteria for recommendations:

1. Wind and percussion students who demonstrate outstanding musicianship, accomplishments and exceptional musical interest.
2. The student must be currently enrolled in the 7th or 8th grade.
3. The Student must be a member of a performing ensemble within his/her school.
4. The student must be recommended by their school instrumental teacher.
5. The student must be able to play music of the NYSSMA Level III.
6. The student must demonstrate outstanding citizenship and responsibility.
7. Student application must be approved by the school administrator, parent, & Instrumental Teacher
8. The student agrees to abide by all rules and regulations set forth by NYSBDA while in attendance.(Smith, 1994)

The applications were due by November 1, 1994 and the NYSBDA honor band selection committee convened later that same month to make the selections. The organization received in excess of 300 applications for the inaugural honor band. George Smith (NYSBDA, 1995 January) reported that from the received applicant pool, ninety musicians were chosen with twenty-eight alternates. These students represented forty-
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seven school districts through-out the state of New York. The organization borrowed as much of the music as possible from county organizations to help defray the cost (1995).

The fee for the first honor band of eighty dollars was all inclusive. Included in the fee was the cost of: (a) music, (b) guest conductor, (c) room, (d) meals, and (e) gratuities. The honor band members were expected to remain overnight regardless of the personal proximity to the event location. Mr. Smith set forth the expectations of the chosen honor band members who would receive music by January 7, 1995, upon receipt of the commitment letter and fee. The expectation was for students to arrive with music thoroughly and completely prepared. The students were auditioned on their music on Friday and were expected to play their parts well (Smith, 1994).

The schedule of the honor band consisted of a total of eight rehearsals on March third and fourth. The students participating registered between 9:00a.m., and 10:00a.m. on the third with the first rehearsal commencing at 10:00a.m. that same day. The rehearsals continued throughout the day with breaks for lunch and dinner and concluded at 7:45 that evening, at which time the participating students attended the evening symposium concert. The students rehearsed Saturday morning for two hours before breaking and preparing for the 11:30 a.m. performance. The students were treated afterwards to a luncheon banquet which concluded the symposium.

The conductor of the inaugural honor band was John O’ Reilly a renowned composer and clinician. (A list of the subsequent honor band conductors is located in Appendix O).
George Smith (NYSBDA, 1995 August) broached the subject of the requirements needed for acceptance to the middle school honor band. Smith (1995) created a new component of the qualifications that required students to submit NYSSMA Solo Festival scores or a recorded performance.

**Statewide High School Honor Concert Band**

The continued success and improvement provided by the innovation of Middle School Honor Band and the opportunities that it had provided for the instrumental music students in the NY state school band programs elicited the development of the High School Honor Band. The inaugural performance of the NYSBDA High School Honor Band took place at the Annual Symposium in March of 2000 (Liebmann, 1999).

In keeping with the goals and objectives of NYSBDA, the High School Honor Band provided select high school students in grades nine through twelve the opportunity to participate in a statewide pool of the finest musicians under the direction of a renowned conductor. The first performance was under the talented baton of Mr. Frank Battisti. Battisti was the conductor of the New England Conservatory who had been instrumental in creating a high caliber program at Ithaca High School in N.Y. (Liebmann, 1999).

The selection of students for the Honor Band were based on NYSSMA solo festival grade five and six evaluation sheets and band director recommendation. The participating band directors were asked to only recommend “students who demonstrate outstanding musicianship, accomplishment and responsibility” (Liebmann, 1999). In full
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cooperaion with NYSSMA and in an endeavor to include as many exceptional students in superior performing opportunities, students who participated in NYSSMA Conference All-State Band, Wind Ensemble, and Orchestra were disqualified from participation in the NYSBDA Honor Band (1999).

Candidates had to be students of NYSBDA members to be given consideration. The selection process utilized band director recommendations with seating auditions taking place during the first rehearsal. The application listed the following nine criteria for recommendations:

1. Wind and percussion students who demonstrate outstanding musicianship, accomplishments and exceptional musical interest.
2. The student must be currently enrolled in grades 9-12.
3. The Student must be a member of a performing ensemble within his/her school.
4. The student must be recommended by their school instrumental teacher.
5. The student must be able to play music of the NYSSMA Level V or VI listing.
6. The student must demonstrate outstanding citizenship and responsibility.
7. The student must not have been a member of the 1999 NYSSMA All-State Band, Wind Ensemble, or Orchestra.
8. Student application must be approved by the school administrator, parent, & Instrumental Teacher

9. The student agrees to abide by all rules and regulations set forth by NYSBDA while in attendance (*Bandstand*, 2000).

The music was distributed by early January for the students chosen to participate. This timeline allowed the students nearly seven weeks to prepare for the Symposium weekend. It was clearly stated that each student would be auditioned for chair placement during first rehearsal at the symposium. The expectation of the officers and executive board for this first honor band was to provide an exemplary experience for the students and directors, and to provide expanded opportunities for students at future NYSBDA Symposia (Bandstand 2000). A list of the subsequent honor band conductors can be located in Appendix O and concert programs in Appendix Q.

**Statewide High School Honor Jazz Ensemble**

A request was made at the March 2002 NYSBDA executive board meeting to consider forming an Honor Jazz Band to perform at the annual symposiums (NYSBDA, 2002 March). The purpose of this initiative would develop an ensemble which would: (a) supplement the existing honor bands, (b) provide an opportunity for students with a musical tendency towards jazz music to perform quality literature under the direction of a recognized jazz professional, (c) provide clinics of jazz performance and rehearsal techniques for the members of NYSBDA, and (d) afford NYSBDA members the opportunity to listen to live, high quality jazz performances.
Tim Savage was nominated and approved to be the chairperson for the Jazz Honor Band that had its inaugural concert at the symposium in 2006 (NYSBDA, 2004 June). The initial schedule arranged for the Jazz Honor Band to rehearse Thursday night with Friday rehearsals and a Friday evening concert (2004).

Tim Savage (2011) shared that during the executive board meeting held during the NYSSMA Summer Conference in August 2004, the idea of introducing an Honor Jazz Ensemble as a possibility to celebrate NYSBDA’s 25th Year was presented. At the 2005 NYSBDA symposium, Mr. Savage relinquished his role as chairperson of the High School Honor Band and focused his efforts on developing the Honor Jazz Ensemble (Savage, 2011).

The inaugural High School Jazz Ensemble performed at the March Symposium in 2006. William Katz; Coordinator of Jazz Education for NYSSMA and Conductor of the Nassau-Suffolk Performing Arts Jazz Ensemble was the director. (A list of the subsequent honor band conductors can be located in Appendix O and concert programs in Appendix R).
Summary

During its development years, the NYSBDA developed programs reflecting the contemporary trends of the band music genre. Due to its philosophical structure, efforts of its elected Executive Board and Officers, and shared talents of its membership the Association has implemented band music education applications that have witnessed continual growth, success and transformation. Furthermore to address the growing needs of the profession the Association has established initiatives that reflect the needs of its membership in regard to band music education, band music performance, and professional growth.
CHAPTER V

THE ORGANIZATIONAL STRUCTURE OF THE NEW YORK STATE BAND DIRECTORS ASSOCIATION

In keeping with the Goals and Objectives that the steering committee proscribed in a 1981 newsletter to the Band Directors in the state of New York (NYSBDA, 1981), and in light of the known existence of no less than three drafts of a document to operate from, the constitution and bylaws was the center of discussion of the steering committee meeting on February 7 of 1981. The steering committee presented a slate of “acting” officers that would be ratified by the general membership in August of that same year. It was at this meeting that a motion to accept the constitution and its bylaws, after recommended corrections and additions had been satisfied, that the first constitution (see Appendix A) was passed unanimously. This vote provided a working document from which NYSBDA could function until the document could subsequently be adopted by the general membership at a meeting in August of 1981 (NYSBDA, 1991 January). The First
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Item on the newly adopted Constitution established the name of the organization as “The New York State Band Directors Association” (Appendix D).

From the time of their origin, the Constitution and Bylaws have subsequently experienced periodic amendments and a complete revision. A Comparison of the original document and the most recent revision (Appendix I) indicates the significance of the continual reevaluation of the organizational structure of NYSBDA by its membership, elected officers, and executive board. The modifications to the constitution indicate the following:

Constitution

Preamble

The preamble was modified so as to change the label of NYSBDA constituents from; Band/Wind ensemble directors and teachers, to Band Directors and Teachers in 1991. The purpose of the founding was and still remains to promote instrumental music in the State of New York. The statement of how this was to be accomplished was changed from the description of; through appropriately designed events to; appropriately designed forums.

1. Article I: Name

a) Section I of the Constitution the name of the organization “The New York State Band Directors Association” has not changed since its establishment in 1981.
b) Section II of the Constitution was changed to read “that a two-thirds balloted affirmative vote of the entire membership (not just the members present, but of the entire membership shall be required to change the name of this organization or to affiliate with any other organization”. (Constitution 2009) This change omitted the descriptor of the label ‘Paid-Up’, prior to the words members or membership.

2. Article II of the Constitution (Objectives) was changed in 1996 to include a new sub-section numbered 3, which read “Foster a spirit of friendliness and cooperation among Band Directors in elementary and secondary schools, colleges and universities, as well as community and military organizations in New York State; (NYSBDA, 1996 March) This section was again amended in 2001 to add a new sub-section 2 and 3 which read respectively: “2. Provide encouragement, networking, and professional development opportunities for college and university students’ training for the instrumental music profession; 3. Promote, encourage, and honor outstanding musicians in our schools by sponsoring statewide honor bands that rehearse and perform under nationally recognized conductors at the Annual NYSBDA Symposium;” with the existing subsections to be renumbered (NYSBDA, 2001 March).

3. Article III Officers

a) Section I of the Constitution was altered in 1988 to include the establishment of the position of Executive Director, again in 1996 by
adding ‘president elect’ to the title of president (NYSBDA, 1996 March) and a modification in 2001 where the designation of “president elect” was attached to the First-Vice President (NYSBDA, 2001 March). The final revision in 2009 shows that the term president elect was deleted from the wording of this section (NYSBDA, 2009 March).

b) Section II of the Constitution was modified in 1996 to alter the term officers are elected to from one to two years (NYSBDA, 1996 March), and again in 2009 to add the qualifier for two consecutive terms to read; (four consecutive years) and added ‘(with the exception of the Executive Director)’ to the term specifications (NYSBDA, 1996 March).

c) Section III of the Constitution was created in 1996 to accommodate the establishment of the position of Executive Director (NYSBDA, 1996 March).

d) Section IV of the Constitution was also added as new in 1996 to describe the configuration of the Executive Board and was written to read; ‘The Executive Board shall consist of the Officers, the two Immediate Past Presidents, Executive Director, (Eight Regional Representatives, and four At Large Representatives elected from the membership). The Executive Board may terminate (any person) holding (any) office at any time by a simple majority vote of the same
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(NYSBDA, 1996 March). This section was modified in 2009 to add the positions of the Bandstand Editor and Website Editor for inclusion to the board, added the specification that all positions with the exception of the aforementioned editors were to be elected from the general membership (NYSBDA, 2009 March).

4. Article IV: Membership

a) Section I of the Constitution (Active Membership) was altered in 1996 by changing the description of active membership from directors and instrumental teachers who are engaged in the development of ‘band/wind ensembles’ to ‘symphonic bands and wind ensembles’ and deleting the sentence describing ‘retirees’ (NYSBDA, 1996 March).

b) Section II of the Constitution (Active retired Membership) was derived from the rider of Article IV, Section I in the original constitution regarding ‘retirees’. The designation Active Retired Membership was created 1996, and described as all ‘retired directors and instrumental teachers’. The active retired members are required to pay dues and are allowed all privileges afforded to active members including voting and holding office (NYSBDA, 1996 March).

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c) Section III of the Constitution (Associate Membership) was renumbered in 1996 from its previous designation of Section II (NYSBDA, 1996 March).

d) Section IV of the Constitution (Honorary Membership) wording was changed in 1996 to reflect the change in description from ‘Band/Wind Ensemble’ to ‘symphonic bands wind ensembles’ (NYSBDA, 1996 March).

e) Section V of the Constitution (Student Membership) was created in 1996 allowing for students who are enrolled in colleges or universities located in the state of New York to be designated NYSBDA Student Members. These members are not however entitled to vote or hold office (NYSBDA, 1996 March). A Section VI of the (Student Chapters was created in 2001 authorizing the formation of student chapters at New York State colleges and Universities. These chapters had the option of electing officers and organizing and coordinating activities to ‘promote and encourage future band directors’ (NYSBDA, 1996 March).

In the 2009 Constitution Article IV (Membership) was revised and comprised of only four Sections: Active, Retired, Student and Honorary. The revised sections contain much of what was included in the original constitution and its subsequent revisions.
These sections are only restructured and combined to be straightforward and efficient. (Appendix I).

5. Article V of the constitution (Meetings) was reworded to ‘A minimum of two meetings of the General Membership’ in 1996 from ‘a minimum of two general meetings’ of the original 1981 Constitution (NYSBDA, 1996 March).

6. Article VI of the Constitution (Amendments) changed the term ‘paid-up’ members present to the ‘voting’ members present (NYSBDA, 1996 March).

Bylaws

The Bylaws correspondingly went through periods of change leading up to the current revisions of 2009. The modifications to the Bylaws indicate the following:

1. Article I: Originally termed ‘Duties of Officers’ this article was altered to ‘Officers and Executive Board’ in the latest revision in 2009 (NYSBDA, 2009 July).

   a) Section I of the Bylaws (President) was altered in 1988 to reflect a change in the date of leaving office in sub-section (e) the original constitution stated that the term of office ended September 1st, whereas the alteration designated June 1st (NYSBDA, 1988 March). This same alteration was applied to each of the sections pertaining to Article I of the Bylaws, (sections II, III, IV, V) to read “at the final Executive Board Meeting of the Year held during
the month of June (NYSBDA, 1988 March). Subsection (e) of Section I of the Bylaws, was altered in 1996 to replace the term 1st vice president with president elect (NYSBDA, 1996 March).

Subsection (f) of Section I of the Bylaws was added in 1996 to state that: the President shall mail notices of all meetings (1996). Subsection (g) of Section I of the Bylaws was added stating: The president shall serve as the liaison to all State agencies, organizations, associations and the commercial interest as directed by the Executive Board (1996).

b) Section II of the Bylaws (First Vice-President) was altered in 1996 to distinguish the position as President-Elect and added subsection (d) the first vice president will assume the presidency and shall become acquainted with the duties of the presidency prior to leaving office (NYSBDA, 1996 March). Changes were made in 2009, to represent a newly created distribution of duties (NYSBDA, 2009 March)

c) Section III of the Bylaws (Second Vice President) was altered in 2009, to represent a newly created distribution of duties (NYSBDA, 2009 March).

d) Section IV of the Bylaws (Third Vice President) was added in 2001 for the newly created position (NYSBDA, 2001 March). This section was amended in the 2009 constitution removing sub-
section (C) relating to the duties of overseeing NYSBDA student chapters. These remaining items were relabeled and read the same.

e) Section V of the Bylaws (Secretary) was Section IV previous to 2001 (NYSBDA, 2001 March).

f) Section VI of the Bylaws (Treasurer) was section V previous to 2001 (NYSBDA, 2001 March). This section was altered 1988 with the addition of sub-section (b) which stated that reimbursements of statements and receipts of financial obligations would only be paid by the treasurer after an ‘official association voucher’ was submitted and approved by the president. The sub-section which was (b) eliminated item (1) dealing with the deposit of funds and changed the wording of (2) to reflect the responsibility of closing all books and preparing the books and records to be given to the incoming treasurer at the final meeting of the executive Board (NYSBDA, 1988 March). In 1996 the words; “to prepare an annual budget report” were added so subsection (a) (NYSBDA, 1996 March).

g) Section VII of the Bylaws (Executive Director) was added in 1996 to detail the duties and responsibilities of the then newly created position of Executive Director. This section originally contained subsection (a) through (f) stating that the Executive directors responsibilities included the following;
a) It shall be the duty of the Executive Director to assist the officers and members of the Executive Board as deemed appropriate by the same.

b) It shall be the duty of the Executive Director to publish the *Bandstand*.

c) The Executive Director will be responsible for mailing all notices of all meetings.

d) The Executive Director will maintain an up-to-date computerized membership list.

e) The Executive Director shall serve as the liaison to NYSSMA, NAJE, and the Wendell Harrison Music Corp. for the summer conference.

f) The Executive Director shall assist the Second Vice President in maintaining up-to-date records regarding payments of dues.

This article was restructured in 1996 eliminating articles (b) and (c); (NYSBDA, 1996 March) and streamlining all duties in 2009 to the sub-sections which of the current Constitution (NYSBDA, 2009 March).

h) Section VIII of the Bylaws (Past Presidents) while the Past President position was recognized as a member of the board in
Article III, Section III of the original constitution, this section was modified in 1996 to define the duties of said position.

i) Section IX of the By-Laws (Executive Board)

2. Article II of the Bylaws, (Regional and At large Representatives) originally termed ‘Representatives to the Executive Board’ was altered in the latest constitutional revision in 2009 (NYSBDA, 2009 March). In 1988 the number of representatives was adjusted from seven to eight (NYSBDA, 2008 March). In 1996, sub section (b) was added to include ‘each representative will perform other duties as assigned by the President’ (NYSBDA, 1996 March).

3. Article III of the Bylaws: (Dues) has undergone changes in each of the revision years. The definition of membership status, the amount of specific membership costs, and the expiration of membership term have all been altered. In the 2009 constitution there are only four categories for membership; Active, Student, Retired, and Honorary. While active, student and retired members are paying distinctions, those granted honorary membership are not expected to pay but are not allowed to vote or hold office (Constitution 2009). Likewise the change in membership categories affected the following Sections of Article III of the bylaws. Currently there are only two sections which communicate that the Executive Board will decide the appropriate dues for the membership, and secondly that Active Membership status would be effective for one year from the date that they are received by the Second Vice-President (NYSBDA, 2009). The following is a detailed description of the amendments to Article III:
a) Section I Active membership was altered in 1996 to change the membership cost of dues from $20.00 to $30.00 (1996), $40.00 (2009) and again in 2009 to $75.00 (2009).

b) Section II Active Retired Membership was added in 1996 at $10.00 per membership. This addition revised the following sections II and III (1988) to be relabeled section III and IV respectively. The 1988 Section IV was deleted and replaced with Section V (NYSBDA, 1996 March).

c) Section III Student Membership was added in 1988 to reflect the addition of students as recognized members of the organization the dues were $5.00 (NYSBDA, 1989 March).

d) Section IV was added in 1988, stating that members would “maintain their membership status for one full calendar year from the date that dues are received by the Second Vice President” (NYSBDA, 1988 March).

4. Article IV of the Bylaws: (Meetings), This article was changed in 2000 with the merger of Article V of the original constitution (1981) which placed all information corresponding with meetings and quorum in article IV. In 1996 the subsection regarding quorum was amended to by changing the number of Executive board members necessary to constitute quorum from seven to eleven.

5. Article V of the Bylaws: (Election of Officers) was originally Article VI (NYSBDA, 1981 March). This was changed to Article V in 2000 with the merger of previous articles IV and V into one Article (NYSBDA, 2000 March).

a) Section I, has remained the same since the original constitution.
b) Section II, was altered in 2009, with a change of date form ‘spring’ meeting to ‘March’ (NYSBDA, 2009 March).

c) Section III was amended in 1988 with the addition of details regarding; when the new officers will assume administration of the organization, that the final meeting in June would include both the outgoing and incoming board members, and the outgoing president in charge of the this final meeting, passing authority to the new president and elected executive board at the conclusion of the June meeting (NYSBDA, 1988 March).

d) Section IV was reworded in 2009 to reference relevance to Article III, Section II of the Constitution and with the addition of labeling two consecutive terms with the addendum ‘(4 consecutive years’) (NYSBDA, 2009 March).

e) Section V was also was reworded in 2009, replacing ‘officers’ with ‘members of the Executive Board’, and added ‘in such a case the President may’ to the second sentence (NYSBDA, 2009 March).

6. Article VI of the Bylaws: (Amendments) added ‘of the active membership’ to who could vote (NYSBDA, 1996 March).

7. Article VII of the Bylaws: (Parliamentary Authority) originally labeled Article VIII was altered in 2009 (NYSBDA, 2009 March).

8. Article VIII of the Bylaws: (Dissolution) was IX through the 2009 revision of the constitution. It was altered in 1989 to reflect the advice of counsel. While the original constitution allowed for all assets to be divided among the acting members the alteration is stated in legal terms referencing federal and Internal
Revenue tax codes (NYSBDA, 1989 March). The declaration can be found in its entirety in the current constitution (Appendix I).


**Officer Structure**

The current structure and organization of NYSBDA is provided for by a Constitution and Bylaws that state the association shall be governed by the officers consisting of a President, First Vice-President, Second Vice President, Third Vice-President, Secretary, Executive Director along with the Executive Board which consists of said officers, two Immediate Past Presidents, eight Regional Representatives, four At-Large Representatives, the *Bandstand* Editor, and the Website Editor. The term of elected officers cannot exceed two consecutive terms or four years, with the exception of the Executive Director who can serve indefinitely at the discretion of the Executive Board (Appendix I).

The Constitution and Bylaws also provide for the formation of an Advisory Board consisting of four members who are not currently serving on the executive Board. Theses members shall represent various backgrounds of the organization, more specifically; two representing the general membership, one standing for Music Administration, and one representative for Music Industry. The Advisory Board is appointed by the President, approved by the Executive Board and serves a two year term that can be renewed. While
the Duty of the Advisory Board is to “Advise” the Executive Board on “matters pertaining to the Organization” (Appendix I), they are not entitled to vote as a member of the Executive Board (Appendix I).

The immediate duties of the NYSBDA Executive Board are defined in the Constitution and Bylaws and are further explained in the NYSBDA Board Member Handbook (NYSBDA, Handbook. N.D.). While the Constitution and Bylaws provide the description and duties of the Executive Board, the Board Member Handbook provides yearly activity and timeline outlines specific to each position. The efficient operation of NYSBDA relies on the timelines and instructions presented in these sources and the cooperation of each board member in participating in additional duties that may require a standing committee which is established occasionally to address specific needs that arise regarding new initiatives, growth, or improvement and modernization to established practice.

Regional Divisions

The regions of NYSBDA divide New York State into eight areas that are administered by the elected Executive Board Regional Representatives. These areas are currently assigned a region designation with the appropriate counties contained therein:

1) Region 1-NY/Buffalo:

(Allegheny, Cattaraugus, Chautauqua, Erie, Niagara)

2) Region 2-Western NY/Rochester:

(Genesee, Monroe, Orleans, Livingston, Ontario, Seneca, Wayne, Wyoming)
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3) Region 3-Southern Tier:
   (Broome, Chemung, Delaware, Schuler, Steuben, Tioga, Tompkins, Yates)

4) Region 4-Central NY/Syracuse:
   (Cayuga, Chenango, Cortland, Herkimer, Madison, Oneida, Onondaga,
   Otsego, Oswego)

5) Region 5-Northern NY:
   (Clinton, Essex, Franklin, Jefferson, Lewis, St. Lawrence)

6) Region 6-Eastern NY/Albany:
   (Albany, Fulton, Hamilton, Montgomery, Rensselear, Saratoga, Schenectady,
   Schoharie, Warren, Washington)

7) Region 7-Eastern NY/Hudson Valley:
   (Colombia, Dutchess, Green, Orange, Putnam, Rockland, Sullivan, Ulster)

8) Region 8-NYC/Long Island:
   (Bronx, Kings, Nassau, New York, Queens, Richmond, Suffolk, Westchester)

The regional representatives are encouraged to be in contact with the schools in their assigned area. They are expected to encourage membership of the professionals employed therein, inspire these instrumental music educators to apply for symposium performances, to present clinics, and recommend students for the state wide honor bands. Other responsibilities that may be required and a detailed list including a timeline for responsibilities also appear in the Board Member Handbook (NYSBDA, Handbook. N.D.).
As stated in the preamble of the NYSBDA constitution, the organization was “founded for the purpose of improving and promoting instrumental music in New York State” (NYSBDA Constitution, 2009). This statement presupposes that the organization will at its basic level be a service organization. The objectives of the organization, also found in the constitution, state more specifically the service functions it purports to provide to its membership. The seven NYSBDA objectives are distributed and explained in the following subheadings. Each objective has the possibility for overlap in more than one of the subheadings. As such, each objective is ordered by its most appropriate location. (Credit to Alan L. Davis for the basis of the “Service Functions” format, taken from his dissertation regarding the history of the ABA (Davis, 1978).)
Service to Members:

1. Assist and serve the needs of Band Directors in all areas of the profession and to encourage their professional growth and development;

7. To encourage and foster the development of community bands and community music programs; (NYSBDA Constitution, 2009)

With these statements NYSBDA is asserting that they clearly mean to provide opportunities to the members of the organization that will benefit them in their career development. These opportunities take the form of the Annual Symposium, regional workshops, and the consultant list which is published on the organization’s website (http://www.nysbda.org).

The Annual Symposium provides a venue where instrumental educators of all levels may attend workshops that foster growth in the areas of: (a) musicianship, (b) music technology, (c) conducting, (d) rehearsal technique, and (e) instrumental pedagogy and repair. The symposium provides concerts by New York State bands that are presented in the form of a clinic. Members can garner information about: (a) recruiting, (b) rehearsal strategies, (c) programming and, (d) enjoy the opportunity to listen and be exposed to new repertoire.

The clinics have recently granted the ability to provide New York teachers with documentation of completion of professional development hours that are valid and
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appropriate to the requirements of the continued development hours necessary in maintaining New York State licensure.

Importantly, the symposium provides an opportunity for music educators of all levels the opportunity to: (a) join in scholarly discourse about their profession, (b) share and disseminate ideas, (c) communicate effective teaching strategies, and (d) discuss school policy and educational philosophy.

Service to Students:

2. Provide encouragement, networking, and professional development opportunities for college and university students’ training for the instrumental music profession; (NYSBDA Constitution, 2009)

NYSBDA encourages student membership and the formation of student chapters at the college and university level. Student members are afforded the same opportunities discussed in the previous section without the obligation to donate time and service to the administration of the organization. Student organizations are provided leadership and guidance from the membership, encouragement and direction on the training necessary to become a future band director.

3. Promote, encourage, and honor outstanding musicians in our schools by sponsoring statewide honor bands that rehearse and perform under nationally recognized conductors at the Annual NYSBDA Symposium (NYSBDA Constitution, 2009).
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The Annual Symposium held in March, provides an opportunity for New York State student musicians to participate in middle school, high school, and jazz honor bands. Students are chosen on the merit of NYSSMA solo festival ratings, and the band director recommendations. There is no conflict with the NYSSMA sponsored All State honor bands as students selected for that group are precluded from eligibility for the NYSBDA honor band.

The students involved in the annual honor band programs have benefited from performing quality literature (Appendix M, Q, R) under the direction of nationally recognized and respected conductors (Appendix O). They have the opportunity to work in sectional rehearsals with experts in the field, and work alongside composers of repertoire that they are performing. When not engaged in rehearsals, students attend concerts; have opportunities to engage in clinics such as student leadership in which they are encouraged to assist in the betterment of their own programs through their experiences at NYSBDA.

Service to Music as a Profession:

4. Advance the standards of school, community, and professional bands by providing forums for the exchange of ideas and methods;

5. Foster a spirit of friendliness and cooperation among Band Directors in elementary and secondary schools, colleges and universities, as well as community and military organizations in New York State;
6. Cooperate with:

   a. The State Department of Education, the New York State Music Association, and the universities and colleges of the state;

   b. All school administrations, Board of Education, and Governmental Agencies in the development and maintenance of band music at all levels;

   c. Associations and organizations whose common goal is the further improvement of the band as a worthwhile medium of musical expression (NYSBDA Constitution, 2009).

   These objectives are distinguished through the opportunities NYSBDA provides at the Annual Symposium in March where clinics and concerts are given to address the specific needs of the profession such as: (a) state and national music standards, (b) professional growth, (c) the improvement of student musicians, and (d) band music performance. These clinics have covered topics from band instrument repair, rehearsal techniques, and literature choices. The organization works cooperatively with NYSSMA by sponsoring clinics at both the summer and winter conferences that address the concerns of the band music educator relevant to improving the profession.

**Service to Music as an Art:**

While no specific objective is mentioned regarding service to music as an art in the constitution, NYSBDA maintains an active role in the commissioning of new compositions in the wind band idiom. With five completed commissioned works and
current plans for a sixth, the organization has shown a commitment to the wind band art form. Through its service, NYSBDA is dedicated to providing opportunities for band director growth and development in order to produce the highest level of performance from bands in the state.

Summary

The NYSBDA has attempted, in accordance with its mission statement and Constitution, through the Executive Board, committees, and its membership to promote and strengthen all aspects of band music including but not limited to: (a) band literature recognition and composition, (b) band music education as it relates to students and teachers, (c) band music performance, (d) recognition of professional service, and (e) opportunity for professional scholarly discourse.

The NYSBDA has stated a purpose which endeavors to promote and heighten the band programs in New York State at all academic levels and in the community. While attitudes concerning the degree of success achieved by NYSBDA may contrast between the professionals quoted, it needs be acknowledged that NYSBDA has experienced membership growth and an increase in educational offerings to the music professionals in New York State.
CHAPTER VII

SUMMARY AND RECOMMENDATIONS

This paper is the culmination of the author’s undertaking of: (a) seeking primary sources, (b) locating and obtaining artifacts, (c) collating and comparing sources, and (d) synthesizing a historically accurate description of the events and initiatives of the New York State Band Directors Association. The following summary is the author’s attempt to briefly outline and describe the thirty year history of the NYSBDA’s beginning with its establishment in 1980, up through the 30th anniversary of its trademark Symposium in 2011. This summary features the salient aspects of the Association that demonstrate the unique and essential qualities that make it relevant and vital to the genre of wind band and band music education in New York State.
Summary

The thirtieth anniversary of the New York State Band Directors Association Annual Symposium represented a landmark event that celebrated the establishment and development of an organization whose inception had risen from the success and popularity of an instrumental symposium held in 1977. A group of interested band directors recognizing the necessity for band specific opportunities for continued education, professional growth, and camaraderie, appointed Richard Snook to implement a plan that would initiate an organization to address the specific needs of New York State band professionals that were not being fully satisfied by existing opportunities and organizations.

The establishment years from approximately 1980 to 1983 of the NYSBDA were a discovery phase that was initiated with a meeting of interested band professionals organized by Richard Snook. This time period prompted the formation of a group of New York State band directors representing all academic levels whose primary purpose was to outline what the new association would encompass. The group, charged with creating a mission statement that would define the objectives of the association, held frequent meetings, often several times a month in the Rochester area. The core group of founding members who contributed significant time and energy in specifying the mechanics of the new association was labeled the NYSBDA ‘steering committee’. The group worked tirelessly over the next year to meticulously create (a) a Constitution, (b) a set of Bylaws (c) a list of association objectives, (d) an officer and committee structure,
(e) membership criteria and, (f) the foundations for the annual symposium. The steering committee researched ways in which to work cooperatively with NYSSMA and methods of operating with the music industry without endorsing any particular business.

According to feedback provided by feedback from participants, the inaugural symposium held in 1982 was a highly successful event that has run consecutively to the present. While the NYSBDA had experimented with different locations within the state of New York, primarily for the goal of recruiting membership throughout the State, it found a permanent home in Syracuse 1985. The Symposiums’ presentations have varied through the years to reflect the band education climate. The addition of statewide middle school, high school, and jazz honor bands, the clinic concert and the presence of high quality professionals in the field have kept NYSBDA relevant and provided necessary guidance to band music professionals.

Since the founding of the organization, the advancement of band music and the provision of assistance to band directors of all academic levels whether in a public, private or community setting has been the foremost endeavor of the NYSBDA. This primary assertion is manifested not only the Annual Symposium, but also in its many initiatives that are offered throughout the year. The Association has remained current with contemporary trends in music and band education. Over the past three decades the NYSBDA has introduced many initiatives that support band music education and the professionals who are employed therein. NYSBDA’s mission of “improving and promoting music in New York State” (NYSBDA Constitution 1991, p.1) is evident in
the: (a) commissioning of new literature for band, (b) provision of professional development through regional workshops, (c) cooperation with NYSSMA in sponsorship of clinics at the Winter and Summer Conferences, and (d) maintaining an open line of communication with other professionals through its membership.

The organizational structure of the NYSBDA has also undergone revisions that reflect the growth of the organization in both membership and its professional offerings. Currently the Association is governed by an executive board consisting of an elected: (a) president, (b) 1st vice president, (c) 2nd vice president, (d) 3rd vice president, (e) secretary, (f) treasurer, (g) two immediate past presidents, (h) executive director, (i) eight regional officers, and (j) a five member advisory board. Non-elected positions on the board include the website editor and the Bandstand editor. The term of office for elected positions is two years.

The NYSBDA by its establishment and through its development has served the band directors in the State of New York by providing professional growth opportunities and creating new programs that parallel the developments of band music and instrumental education of the past three decades. The organization has remained faithful to its purpose of promoting and improving instrumental music while extending its offerings to the instrumental professionals and their students in the State of New York.

In analyzing and comparing this essay with that of the NYSBDA’s abbreviated stated history found on its website, the author has found that all of the significant accounts are accurately represented. The inherent brevity of the website documentation
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does not however account for all of the NYSBDA’s initiatives, how these manifestations were received, and what they have improved upon moving forward. The development of initiatives by NYSBDA, has led incidentally to the service functions stated in Chapter Six. Alan L. Davis in his essay regarding the history of the ABA regarded the question; “Has the American Bandmasters Association, through its actions, created a history of success resulting in the continued growth and importance of the organization?” (Davis 1987, p. viii) as central to his research. This author is of the opinion that this question is not only relevant to the NYSBDA’s history, but can be responded to in the positive.

NYSBDA states that “through the efforts of its officers, executive board, and advisory board, NYSBDA continues to grow in membership and responsibility, providing quality music education experiences for the students and membership it serves”, and “NYSBDA has earned the reputation of being the pre-eminent representative professional association for band directors in New York State and the Annual Symposium has come to be recognized as the leading professional development conference for band directors” (http://www.nysbda.org/history.html). The author summarizes that the NYSBDA has indeed improved upon its professional offerings and is a successful and important influence on professional development in the State of New York. The author’s research suggests that NYSBDA, especially through the Symposium and Regional Workshop offerings has made opportunities available to professionals in the field of band music education that would not exist otherwise.
The Association has been diligent in refining the annual Symposium to meet the changing culture of band music education, band music performance, and the needs of the individuals engaged in the profession. This unique event to NYSBDA represents a particular example in validating the Association's significance and singular importance to the band music profession in New York State. A stated purpose of NYSBDA is to “aid in the development of active professional band directors in public/private schools and universities in communities throughout New York State” (NYSBDA, Handbook p.106). The author discovered that NYSBDA accomplishes this goal in part through the clinics, concerts, and professional networking offered at the Symposium. The Symposium clinics (Appendix L) have covered educational topics relevant to the trends of the past three decades. While New York State's other music association NYSSMA, offers clinics for professional development they are not specifically geared towards the issues concerning band music professionals.

Likewise the unique program of NYSBDA regional workshops provides professional growth opportunities a specific geographical location or group (i.e. county organization) in New York State. The author suggests that the importance of this is not only in the specificity of the clinic but also in regard to the advantage given by the proximity of the event. The clinic is intended to provide an expert clinician to address a concern postulated by a homogeneous group of professionals. It is noted that the symposium does provide band specific clinics, however the regional workshop provides a more specialized setting. In the climate of education and funding it is not always
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monetarily feasible for professionals to travel or be released from professional duties to pursue development opportunities. The regional workshop program addresses this need.

Recommendations for the New York State Band Directors Association

The author has formulated a list of recommendations for the purpose of maintaining continuity in the Association’s administrative development, and assisting in the cataloging of its accomplishments and undertakings to date.

Having thoroughly researched the establishment and development of the NYSBDA, the author suggests the following recommendations are implemented in the future:

1) Create a position of Historian to continue the chronological time line. The Historian should be responsible for an archival library of all NYSBDA documents including but not limited to: (a) Symposium Programs, (b) General and Executive Board meeting minutes, (c) Regional Workshops, (d) New York State Summer Conference involvement, and (e) NYSSMA Winter Conference involvement

2) Establish a centralized collection of NYSBDA artifacts. Currently no individual has a complete anthology of artifacts. It is also recommended that said artifacts be: (a) organized by subject, (b) ordered by date, and (c) filed systematically for ease of material location by requisite.

In the course of constructing this paper the author encountered obstacles during the collection of information. These artifacts which contributed to
validating data and finalizing parts of the historical timeline took a great deal of
time to locate from several different sources. The majority of the contacted
personalities were helpful and obliging in assisting the author in this endeavor.
The issue arose that many of the people contacted (mostly former officers and
executive board members of NYSBDA) had misplaced or destroyed artifacts in
their possession, had directed materials to others, and in some instance not kept
materials at the time. A few members who maintained an extensive collection
considered their artifacts valuable to them and were not willing to release them or
allow for them to be duplicated by the author.

In the process of organizing and collecting information the author
determined that an organizational system would greatly assist in the location of
information and maintain continuity in following the historical development.
Importantly, this would facilitate the ability to cross reference citations between
different sources.

It is thus recommended that any assembly of people wishing to establish a
like organization institute a system to collect, organize, and maintain a record of
all: (a) historical accounts, (b) correspondence, (c) official documents, (d)
brochures, (e) programs, and (f) handouts. This paperwork should not be the sole
property of any one person but belong in total to the organization.

3) Develop and maintain a digital archive of documents.
A digital archive of documents will facilitate an easier search of subject matter. This style of media will also allow for the immediate distribution of material for interested individuals.

4) Create an archive of articles located in *Bandstand* Issues that are (a) digitized, (b) collated, and (c) organized as a reference text, and that this text is made available for publication.

The articles contained within the *Bandstand* contain information that remains relevant and beneficial to modern times. Combining these articles into a more readily accessible format would facilitate in the location and utilization to interested researchers. These articles having not been reviewed by recent professionals would be an excellent source of information on any number of band music education topics.

5) Organize and archive all meeting minutes and symposium evaluations chronologically.

6) Create and maintain an account of the total membership numbers, including information regarding breakdowns of the type of membership: (a) Active, (b) Associate, (c) Retired, and (d) Student, beginning from the establishment up to and including the present year.

This recommendation will assist the leadership of the NYSBDA in identifying the educational, budget (national, state, and district), and population trends of past and how they directly correlate to the membership enrollment.
These correlations can assist the NYSBDA in preparing for similar situational trends that may develop in the future.

The author recommends that NYSBDA strongly build upon its visibility with universities in New York State and encourage recruitment at the collegiate level. The closest stated responsibility is currently that of the third Vice-President. Section III, Item 3 of the NYSBDA constitution states “The Second Vice-president will communicate with and provide direction for the activities of NYSBDA Student Chapters” (NYSBDA Constitution, 2011). The NYSBDA Handbook (2009) does not provide any instruction in the description of the Second Vice Presidents annual duties regarding student memberships. The author maintains that is would be beneficial to develop a proposal that’s addresses this focus. The pre-professionals therein are the next members and future of the Association.

7) Create a historical document regarding the corporate sponsorships that have assisted the Association in deferring costs of; (a) the annual Symposium, (b) the regional workshop program, and (c) the Commissioning Projects.

8) Research and document its cooperative endeavors with the New York State Summer conference and The NYSSMA Winter Conference.

NYSSMA and NYSBDA’s cooperation in developing and maintaining programs for music teacher education and development is necessary to ensure that individual endeavors do not lead to disagreement or resentment. The groups continue to combine assets which generate more valuable experiences for the
memberships which they serve then the organizations could accomplish unaccompanied.

During the process of collating and organizing the appendices (G) Symposium Performing Groups and Performance Clinics and (L) Symposium Clinic Titles and Clinicians the author discovered similarities that presented themselves through the decades. Without a collected library of handouts regarding the clinics and the contents of the presentations therein, the author can only surmise that relevant discourses in band music education work in a cyclic nature. Several topics are sufficiently fundamental so as to remain significant and applicable through the past three decades.

In the United States, numerous States either maintain an active music association or band specific organization whereas a few experience the existence of both. The offerings of state associations and organizations analogous to the NYSBDA maintain similar events and opportunities for professional growth and development. The band specific associations researched in this study assert a purpose statement similar to the NYSBDA. In all cases a commitment to the improvement of, and dedication to band music and its educators within their states is identified. Similarities that exist in the associations examined make available an or provide for: (a) annual symposium or conference, (b) occasion for students to participate select ensembles, (c) opportunity for professional growth, (d) availability of student and director awards, and (e) mentorship.

Inconsistencies in like organizations in relation to NYSBDA occur due to the necessities of each State. NYSBDA due to its cooperative relationship with NYSSMA
does not maintain responsibility for experiences as is conventional elsewhere. Dissimilar offerings/duties to that of NYSBDA are: (a) maintaining State specific solo and ensemble music lists, (b) overseeing State solo and ensemble festivals/competitions, (c) organizing State marching band contests and (d) administrating All-State band ensemble festivals/concerts.

Importantly the author has discovered parallel concerns between national and state music and band specific organization. The need for as Molnar (1948, p.5) states “that the highest quality of content and quality of [band] literature is maintained”, was a stated concern of associations in Georgia, Nebraska, Texas, Montana, Indiana and nationally with MENC (NAFME) and the ABA. This shared concern with NYSBDA describes the ongoing necessity for standards of and instruction in selecting and performing high quality wind band literature. This concern has been the topic of many dissertations, books and articles. Specifically “An Evaluation of Compositions for Wind Band According to Specific Criteria of serious Artistic Merit”, was originally written by Acton Ostling Jr. in 1978 and replicated in 1993 and 2011 by Jay Warren Gilbert and Clifford N. Towner respectively.

The conclusion implied by this similarity describes an inconsistency in not only the manner literature is chosen, but also what defines quality literature. The implication of this discovery lends the author to believe that there exists a need for further study into the existing research on this topic, and discovering what corollaries if any exist for teacher education and professional development.
The future success of the NYSBDA depends upon its ability to remain relevant in the ever changing culture and climate of music education, specifically in relation to the wind band idiom. The NYSBDA has proven over the past three decades its value in the State of New York to its membership and the wind band discipline. The questions then remain is the NYSBDA capable of, and by what method continuing their record of success for the next thirty years?

John Kratus (2007) Professor of music education at Michigan State University in his article “Music Education at the Tipping Point” discusses how music education must be prepared to adjust to the rapidly changing culture of music while preserving traditional music heritage. He maintains that music education and the professionals therein are at the most successful and prosperous when educational offerings are in line with societal desires and climates. Kratus examines a corollary between rising school populations and decreasing music education percentages in a study done by the California Department of Education. The popular belief held for the decrease was due to a budget crisis, and the No Child Left Behind Act, however the authors of the study assert that this is not true. The authors discovered that the arts were not seen as less valuable then other subjects, and that when the economy recovered the enrollment in music did not recover. They likewise discovered that it was not the arts did not suffer equally it was music courses that were affected. While budgets and the demands of the No Child Left Behind Act are contributing factors to decreasing music participation, the question must be posed what other factors are responsible?
Kratus believes that two factors have brought about this situation; “changes in the way music is experienced and changes in educational practice” (Kratus 2007, p.44). How is this relevant to the wind band music and band music education? Kratus suggests that students are performing music in school that is not a part of their external life. He also states that music participation no longer necessitates a group activity and has become much more personalized due to technology. The need to be in attendance to take part in a live performance, or the requirement to be a part of an ensemble to create and/or make music is no longer the sole way to experience music. Kratus addresses how we “can uphold tradition while embracing the future” by stating music education “must also connect people to music in ways that are both personally fulfilling and educationally valid” (Kratus 2007, p.45).

In the article “The Future of School Bands: Wind Ensemble Paradigm, Patrick Jones (2008) explores if the historical school band meets the needs of current and future students, and how can it continue to be an indispensable component of school music. He discusses the factors that contribute to the development of school bands, today’s environment, and the popularity of band music, its social utility, and economy. Jones outline a paradigm that employs an ensemble based on Frederick Fennell’s concept of utilizing a pool of musicians. There is no fixed instrumentation, and a concert would incorporate different groups of instrumentation and number. He purposes that it incorporates an enlarged repertoire, that the repertoire be chosen from a representation of the local schools culture, and includes varying styles and genres (Jones). Jones concludes:
“Should the school band evolve to meet the needs of our global, creative society, it has a chance not merely of surviving, but of being a dynamic and indispensable component of education in the 21st Century. On the other hand, if we fail to transform it and ourselves, the school band, as we have known it will limp along as a quaint anachronism and be eliminated altogether” (Jones 2008, p15).

This Author believes that if the NYSBDA is to remain relevant in the next thirty years it must be proactive to the climate changes of culture and be a leader for educational reform in the area of band music education. The goal to maintain educational validity, while preserving the wind band heritage must be integrated with the changes brought on by evolution of musical tastes and the influx of technology. It is not being suggested that musical integrity be compromised or that the vogue impulse of the day become the curricula. Both Kratus and Jones have supplied philosophies that are both challenging and exciting for the future. The future success of NYSBDA will depend on its ability as an organization to be at the forefront of the educational and societal changes that drive the significance of our profession. In conclusion, it is hoped that with these recommendations the New York State Band Directors Association will remain relevant in the future and continue to provide professional development opportunities and performance venues for the music educators and students that they were created to serve.
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

References


References


THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

References


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Appendix A: 1977 New York State Band Symposium
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix A: 1977 New York State Band Symposium

1. To encourage the attainment of excellence in the total band program.
2. To increase community awareness of instrumental music in the public, parochial, community colleges, and university levels.
3. To provide New York State bands with access to clinicians.
4. To advise the type of instructional or teaching experience.
5. To provide bands in specific areas of instrumental programs available for instructional purposes.

OBJECTIVES:

1. To encourage the attainment of excellence in the total band program.
2. To increase community awareness of instrumental music in the public, parochial, community colleges, and university levels.
3. To provide New York State bands with access to clinicians.
4. To advise the type of instructional or teaching experience.
5. To provide bands in specific areas of instrumental programs available for instructional purposes.

IMPLEMENTATION:

1. To encourage the attainment of excellence in the total band program.
2. To increase community awareness of instrumental music in the public, parochial, community colleges, and university levels.
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THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix A: 1977 New York State Band Symposium

Available Clinicians for Satellite Program

- Jack Iennotia
- Wallace Goodman
- Richard Swierczek
- Tom Linderman
- Robert Coder
- Jack Lamb
- Jack Lis

HOTELS/MOTELS:

- Hotel Syracuse-Downtown
  500 S. Warren Street
  Tel: 315-422/5121

- Holiday Inn
  701 E. Genesee Street
  Tel: 315-476/7251

- Treadway Inn
  1060 E. Genesee Street
  Tel: 315-476/4912
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix A: 1977 New York State Band Symposium

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Molasses Jr. High Band (Valedictorian)</td>
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<tr>
<td>9:45</td>
<td>Cornbread Jr. High Band</td>
</tr>
<tr>
<td>10:30</td>
<td>Break</td>
</tr>
<tr>
<td>11:30</td>
<td>Band Session 1</td>
</tr>
<tr>
<td>12:00</td>
<td>Lunch Break</td>
</tr>
<tr>
<td>2:00</td>
<td>Band Session 2</td>
</tr>
<tr>
<td>3:00</td>
<td>Break</td>
</tr>
<tr>
<td>3:30</td>
<td>Band Session 3</td>
</tr>
<tr>
<td>4:30</td>
<td>Break</td>
</tr>
<tr>
<td>5:00</td>
<td>Concert: Cornell University Band</td>
</tr>
</tbody>
</table>

SATellite Programs in Local Schools with Guest Clinicians

- MONDAY -

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1:00</td>
<td>Waibridge - Ralph H.S. Band</td>
</tr>
<tr>
<td>2:15</td>
<td>Waibridge - Ralph H.S. Band</td>
</tr>
<tr>
<td>3:00</td>
<td>Break</td>
</tr>
<tr>
<td>4:30</td>
<td>Waibridge - Ralph H.S. Band</td>
</tr>
<tr>
<td>5:30</td>
<td>Break</td>
</tr>
<tr>
<td>6:15</td>
<td>Concert: Cornell University Band</td>
</tr>
<tr>
<td>8:15</td>
<td>Break</td>
</tr>
<tr>
<td>9:45</td>
<td>Break</td>
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</tbody>
</table>
Appendix B: Original Membership Application

NEW YORK STATE BAND DIRECTORS’ ASSOCIATION

MEMBERSHIP APPLICATION

NAME ___________________________ SCHOOL ___________________________

HOME ADDRESS ___________________ SCHOOL ADDRESS ___________________

____________________             ___________________
____________________             ___________________

HOME PHONE NO. ___________________ SCHOOL PHONE NO. ___________________

NYSSMA ZONE ________ COUNTY_________ MAJOR INSTRUMENT_____________

Please check area of involvement:

☐ High School Conductor  ☐ Small Ensemble Director
☐ Junior School Conductor  ☐ Department Chairmen
☐ Elementary Conductor  ☐ College Conductor
☐ Public School Instrumental Teacher  ☐ College Applied Teacher
☐ Stage Band Director  ☐ Community Conductor

☐ Other _______________________

Would you be interested in sharing your ideas as part of a clinic?

☐ Yes  ☐ No

Briefly describe areas: ________________________________
_______________________________________________
_______________________________________________

Membership in the New York State Band Directors Association is restricted to the area of bands only. Dues for NYSBDA will not be required until the 1981-82 school year. This application form will assure the applicant of CHARTER MEMBER status in NYSBDA.

Please Return to: Richard Snook, Chairman
Supervisor of Music
Greece Central School District
Box 300, North Greece, New York 14515
NEW YORK STATE BAND DIRECTORS ASSOCIATION

WHY NYSBDA?

A Statement From The NYSBDA Steering Committee

The New York State Band Directors’ Association has come about because of a need voiced by many directors and teachers in the area of bands/winds ensembles in the public schools of the State of New York. The New York State Band Directors’ Association (NYSBDA) is founded basically on the premise of professional development as it relates to band directors.

We feel strongly that our symposiums/workshops apply to everybody – small programs – rural programs – urban programs – ALL programs. Our workshops must be “practical” and our association MUST be one in which there is a sharing of ideas. In short, we must be aware of and tend to the needs of all schools and all teachers. For example, The New York State Field Band Conference was formed a few years ago as an answer to a specific need in the area of field bands. It has, therefore, grown enormously from a small beginning. NYSBDA will provide the answer to another specific need in the area of professional development for band teachers.

We do not feel that the establishment of a New York State Band Directors’ Association will conflict with NYSSMA in any way. We do not intend any conflict. We are proud of NYSSMA. We must all work closely together in the field of education to do a better job of educating our young people.

The objectives of this Association shall be:

(over)
Appendix C: Newsletter

Complete the Membership Application form if you wish to become a member. Dues are not required at the present time. Dues will be required for the 1981 – 1982 school year. Submitting the Membership Application Form at this time will assure the applicant of Charter member status in NYSBDA.

Steering Committee

Dr. Steve Baxter  Jeff Renshaw
Ithaca College  West Genesee High School

Alan Bomwell  Munro Sherrill
Phelps/Clifton Springs  Fairport High School
Middle School

Frank J. Cipolla  Dr. James Smith
SUNY at Buffalo  SUNY at Fredonia

Edward Lisk  Robert Spradling
Oswego High School  Syracuse University

John Maguda  Terry Taylor
Eden, New York  Spencerport High School

Dennis Miller  Tom Toyama
Supervisor of Music  Caledonia – Mumford
Brighton, New York

William Palange  Charles Van Buren
Jordan Elbridge High School  Midlakes High School

Marcia Parkes  William Warren
Holly, New York  East Rochester High School

Richard Snook, Chairman
Supervisor of Music
Greece Central School District

1/12/81
ME
New York State Band Directors Association

Constitution

February, 1981

Preamble

The New York State Band Directors Association is a not-for-profit professional organization composed of Band/Wind ensemble directors and teachers, is founded for the purpose of improving and promoting instrumental music in the state. This shall be accomplished through a program of appropriately events, planned and regulated in a thoroughly democratic manner by the entire membership.

ARTICLE I

Name

Section I

The name of this organization shall be the New York State Band Directors Association.

Section II

A two-thirds affirmative vote by ballot of the paid-up members (not just a two-thirds affirmative vote of the members present, but of the entire paid-up membership) shall be required to change the name or to affiliate with any other organization. Ballots by mail will be accepted.

ARTICLE II

The objectives of this association shall be:
Appendix D: Original Constitution and By Laws (1981)

To assist and serve the needs of band/wind ensemble directors in all areas of the profession and to encourage their professional growth and development;

To advance the standards of bands by providing forums for the exchange of ideas and methods.

To foster a spirit of friendliness and cooperation among band/wind ensemble directors in elementary and secondary schools, colleges and universities, as well as community organizations of New York State.

4. To cooperate with:
   a) The State Department of Education, the New York State Music Association, and the universities and colleges of the state.
   b) all school Administrations, Board of Education, and Governmental Agencies in the development and maintenance of band music at all levels;
   c) associations and organizations whose common goal is the further improvement of the band/wind ensemble as a worthwhile medium of musical expression.

5. To encourage and foster the development of community bands and community music programs.

8. To encourage a genuine spirit of professional ethics and maintain a highly professional attitude in all meetings and functions of the organization.
Appendix D: Original Constitution and By Laws (1981)

ARTICLE III

Officers

Section I

The Officers of this organization shall consist of a President, First Vice-President, Second Vice-President, Secretary, and Treasurer.

Section II

Officers shall be elected for a term of one year and shall not hold the same office for more than two consecutive terms.

Section III

The Executive Board shall consist of the officers and two immediate past presidents and eight representatives elected from the membership.

ARTICLE IV

Memberships

Section I

Active Membership - Active membership shall be granted to all directors and instrumental teachers who are engaged in the development of band/wind ensembles in the State of New York. Active members will pay dues, which entitles them to vote and hold office. Retirees (those 65 or over) are exempt from dues but are entitled to all rights and privileges of active members.
Appendix D: Original Constitution and By Laws (1981)

Section II

Associate Membership – Associate membership will be granted to commercial music firms upon payment of dues. An associate member is not entitled to vote or hold office.

Section IV

Honorary Membership – Honorary membership may be granted at the discretion of the Executive Board to any individual who has made a significant contribution to the field of band/wind ensembles in the State of New York. An Honorary Member is not entitled to vote or hold office and will not be required to pay dues.

ARTICLE V

Meetings

A minimum of two general meetings shall be held annually as specified in the Bylaws.

ARTICLE VI

Constitutional amendments to be acted upon by the Membership shall be made at any general meeting of the association by a two-thirds vote of the paid up members present. Proposed amendments shall be presented first to the Executive Board at the previous general meeting and shall be published in the announcement of the general meeting to the membership.
By - Laws

ARTICLE I

Duties of Officers

Section I

President:

a) It shall be the duty of the President to preside at all meetings of the General Membership and Executive Board;

b) It shall be the President's duty to make emergency decisions that may arise, the same to hold until the next meeting of the Executive Board or a stated meeting of the association, when the decision shall be confirmed or rejected;

c) The President shall call regular and special meetings as provided for in the Bylaws;

d) It shall be the President's duty to appoint all committees and chairpersons as delegated at any regular meeting, and as may be necessary, in promoting the work of the association. The President shall be an ex-officio member of all committees, but shall not be required to attend committee meetings.

e) The President shall advise the President elect in the duties and responsibilities of the office following the election and prior to leaving September 1st.
Section II

First Vice President:

It shall be the duty of the First Vice President to perform all the duties of the elected President in the event of the President’s absence, inability, disability, or resignation, and to assist the President. The First Vice President shall also serve as director of the association’s symposiums. He/She shall supervise the chairperson and committee for any symposium.

c) The First Vice President shall advise the First Vice President Elect in the duties and responsibilities of the office following the election and prior to leaving office September 1st.

Section III

Second Vice President

It shall be the duty of the Second Vice President to assume the duties of the First Vice President or the President in the absence of either.

b) The Second Vice President shall also serve as Chair of the Membership Committee.

c) The Second Vice-President shall advise the Second Vice-President Elect in the duties and responsibilities of the office following the election and prior to leaving office September 1st.

Section IV

Secretary

It shall be the duty of the Secretary to maintain a record of the proceedings at all general meetings and meetings of the Executive Board.
Appendix D: Original Constitution and By Laws (1981)

b) The Secretary shall perform whatever correspondence, relative to the association, that should be required.

c) At the discretion of the President, the Secretary shall compile, publish, and distribute materials deemed pertinent;

d) The Secretary shall advise the Secretary Elect in the duties and responsibilities of the office following the election and prior to leaving office September 1st.

Section V

Treasurer

a) It shall be the Treasurer’s duty to pay all obligations incurred by the association, to supervise and keep a written report of all transactions of the office and to prepare such reports at business meetings of the association.

b) The Treasurer shall

1) Deposit funds with the incoming treasurer to run the association through September 30th.

2) Close all books September 1 and turn them over to the incoming treasurer on or before September 30 of the new year.

3) Pay all bills incurred during his year of office and show the same within his records and audit, with the incoming treasurer paying bills on September 1 incurred by the Association after that date.

4) The Treasurer shall advise the Treasurer-Elect in the duties and responsibilities of the office following the election and prior to leaving office September 1st.

Section VI
Executive Board

a) The Executive Board shall perform such legislative duties as cannot be properly brought before the membership due to the set time of meetings.

b) Meetings of the Executive Board shall be called at the authorization of the President.

c) It shall be the duty of the Executive Board to:

1) Enforce all rules and regulations of the organization;

2) Interpret the Constitution and Bylaws;

3) Direct the President to appoint such committees as may be provided in the Constitution delegated to them.

4) Arbitrate any difficulties which may arise;

5) Exercise such emergency powers as may be necessary to properly conduct the business of the association, including the appointment of a Second Vice President, Secretary, or Treasurer in the event the office is vacated prior to the end of a term;

6) Provide for the Annual Auditing of the accounts of the Treasurer.

ARTICLE II

Section I

Representatives to the Executive Board

1. Seven Representatives from the State of New York shall be elected each year for a one year term of office by the membership at a general business meeting.

2. Each Representative will perform other duties as assigned by the President.
Appendix D: Original Constitution and By Laws (1981)

ARTICLE III

Dues

Section I

Active Membership: As defined in article IV, Section I of the Constitution, dues for an active member are $20.00.

Section II

Associate Membership: As defined in article IV, Section II of the Constitution, dues for an associate member are $40.00.

ARTICLE IV

Meetings

The annual general meetings and Executive Board meetings shall be called by the President.

ARTICLE V

Section I

A quorum for General Membership Meetings shall consist of all the members present at a meeting officially called officially, by written notice, postmarked at least one month prior to the proposed meeting.

Section II

Seven members of the Executive Board shall constitute its quorum for the transaction of business.
ARTICLE VI

Election of Officers

Section I

The President shall appoint a Nominating Committee consisting of three members of the Executive Board, and three members At Large which is subject to approval by the Executive Board.

Section II

A slate of officers will be presented by the Nominating Committee at the spring meeting of the association. Nominations from the general membership must be presented in writing to the Secretary at least two weeks prior to the spring meeting in order to be presented from the floor at the general meeting. Nominating speeches by the membership shall be limited to a total of (3) minutes for each candidate (If there is more than one person speaking for the same candidate, the total time shall not exceed three minutes).

Section III

All officers are to be elected at the annual spring meeting. They shall take office and assume administration of the association as of September 1st.

Section IV

A member may not hold the same office for more than two consecutive terms.
Appendix D: Original Constitution and By Laws (1981)

Section V
All officers shall be elected by ballot by plurality vote of the active members present. Where there is but a single candidate for an office, the rules may be suspended and with the consent of the majority of the active members present may cast a unanimous vote for the candidate.

ARTICLE VII
Amendments
These Bylaws may be amended at any general meeting of this association by a two thirds affirmative vote.

ARTICLE VIII
All meetings of this organization shall be conducted according to the current edition of Roberts Rules of Order.

ARTICLE IX
In the event this organization is dissolved, all monetary assets will be distributed equally among the active members.

ARTICLE X
The constitution and Bylaws have been adopted by the Steering Committee on March 22, 1981. This Steering Committee as constituted on this date shall serve as the Executive Board and shall elect a slate of acting officers subject to ratification by the membership at the August 17, 1981 general meeting.
We have had a dream—and it has come true. NYSBDA is on the move, thanks to an extremely dedicated steering committee. Our membership list is growing by leaps and bounds, and we have not had a general mailing to promote membership.

Much has happened since my last newsletter. You will note that we have Acting Officers and an Acting Executive Board. With all of our plans for the future, the job had become too much and too complicated without actual officers to legally run NYSBDA in relationship to our new constitution. Therefore, your steering committee voted unanimously to elect acting officers and an acting executive board, for which we shall seek ratification at a general meeting of our association on August 17 at the Harrison 4th Annual Music Workshop. We have also completed the NYSBDA constitution which was adopted by the steering committee on March 22, and we shall ask for ratification of this document at this same meeting on August 17. You will receive a copy well in advance of this meeting. I would like you to know that we did ask for and received legal advice regarding this procedure.

As you know, we are co-sponsoring the Wendell Harrison 4th Annual Music Workshop on August 16, 17 and 18 at the Americus of Rochester. Obviously, we encourage you to attend this workshop because we believe that we have helped to set up an extremely worthwhile and meaningful workshop. You will receive a brochure in the near future. Please remember to be in attendance at our general meeting on Monday, August 17.

We hope to have another general meeting of NYSBDA at the Concord during the NYSSMA Conference in December.

But—of major importance—we have plans for a Symposium at Syracuse University on March 11, 12 and 13, 1982, that promises to be fantastic. In fact, I will personally promise you that it

(over)
Appendix D: Original Constitution and By Laws (1981)

will be the finest symposium or workshop you have ever attended—if you attend. You will hear much more about this in the future.

We also have tentative plans to be a part of the CEHNA Conference at the State University of New York at Buffalo on April 1, 2, and 3, 1982—which also promises to be an outstanding conference.

I do not have the space to lay out our plans for you in regard to the above conferences, but if you knew what we know, I think you would agree with my predictions.

One last word! If you know of anybody who would be interested in NYSELA, please give them my name, or let me know and I will send them a membership form. I have enclosed some materials you may want to use for this purpose.

Best regards to each of you!

Sincerely yours,

Richard H. Shook
Acting President

mem
Enc.
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix F: Executive Board 1981 - 2011

1981-1982

President: Mr. Richard Snook
1st Vice President: Dr. Robert Spradling
2nd Vice President: Ms. Marcia Bornhurst Parkes
Secretary: Mr. Frank Cipolla
Treasurer: Mr. William Palange

Executive Board:
Mr. Alan Bromwell
Mr. Ed Lisk
Mr. Michael Ramey
Mr. Jeffery Renshaw
Mr. Munro Sherrill
Mr. James Smith
Mr. Tom Toyama
Mr. Charles Van Buren

1982-1983

President: Mr. Richard Snook
1st Vice President: Dr. Robert Spradling
2nd Vice President: Ms. Marcia Bornhurst Parkes
Secretary: Mr. Frank Cipolla
Treasurer: Mr. William Palange

Executive Board:
Mr. Ed Lisk
Mr. Jeffery Renshaw
Mr. Frank Sacci
Mr. Munro Sherrill
Mr. James Smith
Mr. Tom Toyama
Mr. Charles Van Buren
Mr. Stephen B. Work
1983-1984

President: Mr. Frank Cipolla
1st Vice President: Mr. Munro Sherrill
2nd Vice President: Mr. Frank Sacci
Secretary: Mr. Edward Lisk
Treasurer: Mr. Jeffery Renshaw
Past Presidents: Mr. Richard Snook
Executive Board:
  Mr. Fred Betschen
  Ms. Debra E. Cipra
  Mr. Anthony J. Maiello
  Mr. Philip Natoli
  Mr. William Palange
  Ms. Marcia Bornhurst Parkes
  Mr. Robert Spradling
  Mr. Gary Stith

1984-1985

President: Mr. Frank Cipolla
1st Vice President: Mr. Gary Stith
2nd Vice President: Mr. Frank Sacci
Secretary: Mr. Ed Lisk
Treasurer: Mr. Jeffery Renshaw
Past Presidents: Mr. Richard Snook
Executive Board:
  Ms. Mary Chandler
  Ms. Debra E. Cipra
  Mr. Anthony J. Maiello
  Mr. Philip Natoli
  Mr. William Palange
  Ms. Marcia Bornhurst Parkes
  Mr. Barry Haywood
  Mr. Robert Spradling
1985-1986

President: Dr. Jeffery Renshaw
1st Vice President: Mr. Gary Stith
2nd Vice President: Ms. Mary Anne Harp Chandler
Secretary: Ms. Debra E. Cipra
Treasurer: Mr. Philip Natoli
Past Presidents:
  Mr. Frank Cipolla
  Mr. Richard Snook
Executive Board:
  Mr. Kevin Coughlin
  Mr. William Fredrickson
  Mr. Barry Haywood
  Mr. Edward Lisk
  Mr. Christopher Luttinger
  Mr. William Palange
  Ms. Marcia Bornhurst Parkes
  Mr. John Wade

1986-1987

President: Mr. Gary Stith
1st Vice President: Mr. William Fredrickson
2nd Vice President: Ms. Mary Anne Harp Chandler
Secretary: Ms. Debra E. Cipra
Treasurer: Mr. Philip Natoli
Past Presidents:
  Mr. Frank Cipolla
  Mr. Jeffery Renshaw
Executive Director: Mr. Richard Snook
Executive Board:
  Mr. Kevin Coughlin
  Mr. Daniel Fabricus
  Ms. Sandy Lombardo
  Ms. Marcia Bornhurst Parkes
  Mr. Frank Sacci
  Ms. Kimberly Sisson
  Mr. John Wade
  Mr. Rodney Winther
1987-1988

President: Gary Stith

1st Vice President: Mr. William Frederickson

2nd Vice President: Mr. Kevin Coughlin

Secretary: Ms. Suzanne Barhite-Huit

Treasurer: Mr. Daniel Fabricus

Past Presidents:
   Mr. Frank Cippola
   Mr. Jeffery Renshaw

Executive Director: Mr. Richard Snook

Executive Board:
   Ms. Mary Anne Harp Chandler
   Ms. Sandy Lombardo
   Ms. Marcia Bornhurst Parkes
   Mr. Frank Sacci
   Ms. Kimberly Sisson
   Mr. James Traina
   Mr. John Wade
   Mr. Rodney Winther

Historian:
   Mr. Munro Sherrill

1988-1989

President: Mr. William Frederickson

1st Vice President: Mr. Daniel Fabricus

2nd Vice President: Mr. Kevin Coughlin

Secretary: Ms. Suzanne Barhite-Huit

Treasurer: Mr. Frank Sacci

Past Presidents:
   Mr. Jeffery Renshaw
   Mr. Gary Stith

Executive Director: Mr. Richard Snook

Executive Board:
   Mr. Donald Carducci
   Mrs. Pamela Firth
   Mrs. Josephine Giacco
   Mr. Christopher Izzo
   Mr. Charles Palmatier
   Dr. Marcia Bornhurst Parkes
   Ms. Kimberly Sisson
   Mr. James Traina

Historian:
   Mr. Munro Sherrill
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix F: Executive Board 1981 - 2011

1989-1990

President: Mr. Christopher Izzo
1st Vice President: Mr. Daniel Fabricus
2nd Vice President: Ms. Kimberly Sisson
Secretary: Mrs. Pamela Firth
Treasurer: Mr. Kevin Coughlin
Past Presidents:
  Mr. William Frederickson
  Mr. Gary Stith
Executive Director: Mr. Richard Snook
Executive Board:
  Region 1: Mr. Paul Aldi
  Region 2: Mr. Donald Carducci
  Region 3: Mr. Donald Franklin
  Region 4: Ms. Josephine Giacco
  Region 5: Ms. Suzanne Barhite-Huit
  Region 6: Dr. Marcia Bornhurst Parkes
  Region 7: Mr. Frank Sacci
  Region 8: Mr. Jim Traina
Historian: Dr. Munro Sherrill

1990-1991

President: Mr. Christopher Izzo
1st Vice President: Mr. Edward O’Rourke
2nd Vice President: Mr. Donald Franklin
Secretary: Mrs. Pamela Firth
Treasurer: Mr. Kevin Coughlin
Past Presidents:
  Mr. William Frederickson
  Mr. Gary Stith
Executive Director: Mr. Richard Snook
Executive Board:
  Region 1: Mr. Paul Aldi
  Region 2: Mr. Donald Carducci
  Region 3: Mr. Daniel Fabricus
  Region 4: Ms. Josephine Giacco
  Region 5: Ms. Suzanne Barhite-Huit
  Region 6: Dr. Marcia Bornhurst Parkes
  Region 7: Ms. Linda Makara
  Region 8: Mr. Jim Traina
Historian: Dr. Munro Sherrill
1991-1992

**President:** Mr. Daniel Fabricus

**1st Vice President:** Mr. Edward O’ Rourke

**2nd Vice President:** Mr. Donald Franklin

**Secretary:** Mrs. Josephine Giacco

**Treasurer:** Mr. Dean W. Davis

**Past Presidents:**
- Mr. Christopher Izzo
- Mr. Gary Stith

**Executive Director:** Mr. Richard Snook

**Executive Board:**
- Mr. Donald Carducci
- Mr. Kevin Coughlin
- Mrs. Pamela Firth
- Ms. Mary Anne Harp
- Mrs. Suzanne Barhite-Hult
- Mr. John Lynch
- Dr. Marcia Bornhurst Parkes
- Dr. Timothy Topolewski

1992-1993

**President:** Mr. Daniel Fabricus

**1st Vice President:** Mr. Kevin Coughlin

**2nd Vice President:** Mr. Donald Franklin

**Secretary:** Mrs. Josephine Giacco

**Treasurer:** Mr. Dean W. Davis

**Past Presidents:**
- Mr. Christopher Izzo
- Mr. Gary Stith

**Executive Director:** Mr. Richard Snook

**Executive Board:**
- Mr. Donald Carducci
- Mrs. Pauline Emilson
- Mrs. Pamela Firth
- Mr. John Lynch
- Mr. Edward O’ Rourke
- Dr. Marcia Bornhurst Parkes
- Mrs. Elaine Pierce
- Dr. Timothy Topolewski
### 1993-1994

- **President:** Mr. Kevin Coughlin  
- **1st Vice President:** Dr. Timothy Topolewski  
- **2nd Vice President:** Mrs. Josephine Giacco  
- **Secretary:** Mr. Donald Carducci  
- **Treasurer:** Mr. Edward O’Rourke  
- **Past Presidents:**  
  - Mr. Christopher Izzo  
  - Mr. Daniel Fabricus  
- **Executive Director:** Mr. Richard Snook  
- **Executive Board:**  
  - Region 1: Mrs. Pauline Emilson  
  - Region 2: Mr. Tom Ellison  
  - Region 3: Mrs. Robin DeSantis  
  - Region 4: Mr. Tom Slavinsky  
  - Region 5: Mr. Scott Lavine  
  - Region 6: Mr. George Smith  
  - Region 7: Mr. Donald Franklin  
  - Region 8: Mr. Mitchell Lutch  
- **At-Large Officers:**  
  - Mrs. Pamela Firth  
  - Mr. Edward Lisk  
  - Dr. Marcia Bornhurst Parkes  
  - Mr. John Lynch

### 1994-1995

- **President:** Mr. Kevin Coughlin  
- **1st Vice President:** Dr. Timothy Topolewski  
- **2nd Vice President:** Mrs. Josephine Giacco  
- **Secretary:** Mr. Donald Carducci  
- **Treasurer:** Mr. Edward O’Rourke  
- **Past Presidents:**  
  - Mr. Christopher Izzo  
  - Mr. Daniel Fabricus  
- **Executive Director:** Mr. Richard Snook  
- **Executive Board:**  
  - Region 1: Mr. Russel Mikkelson  
  - Region 2: Mr. Tom Ellison  
  - Region 3: Mrs. Robin Desantis  
  - Region 4: Mr. Tom Slavinsky  
  - Region 5: Mr. Scott Lavine  
  - Region 6: Mr. George Smith  
  - Region 7: Mr. Donald Franklin  
  - Region 8: Mr. William Crist  
- **At-Large Officers:**  
  - Mrs. Pamela Firth  
  - Mr. Edward Lisk  
  - Mr. Mitchell Lutch  
  - Dr. Marcia Bornhurst Parkes
1995-1996

President: Dr. Timothy Topolewski
1st Vice President: Mr. Mitchell Lutch
2nd Vice President: Mr. Scott Lavine
Secretary: Mrs. Robin Desantis
Treasurer: Mr. William Crist

Past Presidents:
Mr. Daniel Fabricus
Mr. Kevin Coughlin

Executive Director: Mr. Kevin Coughlin

Executive Board:
Region 1: Mr. Russel Mikkelson
Region 2: Mr. Tom Ellison
Region 3: Mr. Barry Peters
Region 4: Mr. William Davern
Region 5: Mr. Jeff Howlett
Region 6: Mrs. Pamela Firth
Region 7: Mrs. Josephine Giacco
Region 8: Mr. James McRoy

At-Large Officers:
Mr. Steven Landgren
Mr. Edward Lisk
Mr. George Smith
Mr. Matthew Cool

1996-1997

President: Dr. Timothy Topolewski
1st Vice President: Mr. Mitchell Lutch
2nd Vice President: Mr. Scott Lavine
Secretary: Mrs. Robin Desantis
Treasurer: Mr. William Crist

Past Presidents:
Mr. Daniel Fabricus
Mr. Kevin Coughlin

Executive Director: Mr. Kevin Coughlin

Executive Board:
Region 1: Mr. Russel Mikkelson
Region 2: Mr. Tom Ellison
Region 3: Mr. Barry Peters
Region 4: Mr. Jonathan Bowen
Region 5: Mr. Jeff Howlett
Region 6: Mrs. Pamela Firth
Region 7: Mrs. Josephine Giacco
Region 8: Dr. Peter Loel Boonshaft

At-Large Officers:
Mr. Matthew Cool
Mr. Steven Landgren
Mr. Edward Lisk
Mr. George Smith
### 1997-1998

**President:** Mr. Mitchell Lutch  
**1st Vice President:** Mr. Scott Lavine  
**2nd Vice President:** Mr. Edward Lisk  
**Secretary:** Mrs. Robin DeSantis  
**Treasurer:** Mr. William Crist  
**Past Presidents:**  
Mr. Kevin Coughlin  
Dr. Timothy Topolewski  
**Executive Director:** Mr. Kevin Coughlin  
**Executive Board:**  
- **Region 1:** Mr. Russel Mikkelson  
- **Region 2:** Mr. Richard DePasquale  
- **Region 3:** Mr. Barry Peters  
- **Region 4:** Mr. Jonathan Bowen  
- **Region 5:** Mr. Jeff Howlett  
- **Region 6:** Mrs. Pamela Firth  
- **Region 7:** Kim Leo  
- **Region 8:** Dr. Peter Loel Boonshaft  
**At-Large Officers:**  
Mr. William Weikert  
Mr. Matthew Cool  
Mr. Steven Landgren  
Mr. George Smith

### 1998-1999

**President:** Mr. Mitchell Lutch  
**1st Vice President:** Mr. Scott Lavine  
**2nd Vice President:** Mr. Edward Lisk  
**Secretary:** Mrs. Robin DeSantis  
**Treasurer:** Mr. William Crist  
**Past Presidents:**  
Mr. Kevin Coughlin  
Dr. Timothy Topolewski  
**Executive Director:** Mr. Kevin Coughlin  
**Executive Board:**  
- **Region 1:** Mr. Pim Liebmann  
- **Region 2:** Mr. Richard DePasquale  
- **Region 3:** Mr. Barry Peters  
- **Region 4:** Mr. Jonathan Bowen  
- **Region 5:** Mr. Jeff Howlett  
- **Region 6:** Mrs. Pamela Firth  
- **Region 7:** Kim Leo  
- **Region 8:** Dr. Peter Loel Boonshaft  
**At-Large Officers:**  
Mr. William Weikert  
Mr. Matthew Cool  
Mr. Steven Landgren  
Mr. George Smith
1999-2000

President: Mr. Scott Lavine

1st Vice President: Mr. George Smith

2nd Vice President: Mr. William Crist

Secretary: Ms. Anna Fernald

Treasurer: Mr. Jonathan Bowen

Past Presidents:
  Mr. Mitchell Lutch
  Dr. Timothy Topolewski

Executive Director: Mr. Kevin Coughlin

Executive Board:
  Region 1: Mr. Matthew Cool
  Region 2: Mr. Richard DePasquale
  Region 3: Mr. Barry Peters
  Region 4: Mr. David Wilbur
  Region 5: Mr. Peter Woolschlager
  Region 6: Ms. Theresa Deragon
  Region 7: Mr. John Lusk
  Region 8: Mr. James McRoy

At-Large Officers:
  Ms. Robin DeSantis
  Mr. Steven Landgren
  Mr. Pim Liebmann
  Mr. William Weikert

2000-2001

President: Mr. Scott Lavine

1st Vice President: Mr. George Smith

2nd Vice President: Mr. William Crist

Secretary: Ms. Anna Fernald

Treasurer: Mr. Jonathan Bowen

Past Presidents:
  Mr. Mitchell Lutch
  Dr. Timothy Topolewski

Executive Director: Mr. Kevin Coughlin

Executive Board:
  Region 1: Mr. Matthew Cool
  Region 2: Mr. Richard DePasquale
  Region 3: Mr. Barry Peters
  Region 4: Mr. David Wilbur
  Region 5: Mr. Peter Woolschlager
  Region 6: Ms. Theresa Deragon
  Region 7: Mr. John Lusk
  Region 8: Mr. James McRoy

At-Large Officers:
  Ms. Robin DeSantis
  Mr. Steven Landgren
  Mr. Pim Liebmann
  Mr. William Weikert
2001-2002

President: Mr. George Smith
1st Vice President: Mr. Matthew Cool
2nd Vice President: Mr. James McRoy
3rd Vice President: Mrs. Robin DeSantis
Secretary: Ms. Anna Fernald
Treasurer: Mr. Jonathan Bowen
Past Presidents:
  Mr. Mitchell Lutch
  Mr. Scott Lavine
Executive Director: Mr. Kevin Coughlin
Executive Board:
  Region 1: Mr. Pim Liebmann
  Region 2: Mr. Richard DePasquale
  Region 3: Mr. Barry Peters
  Region 4: Mr. David Wilber
  Region 5: Ms. Melinde Poupore
  Region 6: Mr. Mark Eiser
  Region 7: Ms. Mary Leonard
  Region 8: Mr. Joseph Pergola
At-Large Officers:
  Mr. Michael Struzik
  Mr. William Weikert
  Mr. Timothy Savage
  Mr. Joseph Filio

2002-2003

President: Mr. George Smith
1st Vice President: Mr. Matthew Cool
2nd Vice President: Mr. James McRoy
3rd Vice President: Mrs. Robin DeSantis
Secretary: Ms. Anna Fernald
Treasurer: Mr. Jonathan Bowen
Past Presidents:
  Mr. Scott Lavine
Executive Director: Mr. Kevin Coughlin
Executive Board:
  Region 1: Mr. Pim Liebmann
  Region 2: Mr. Richard DePasquale
  Region 3: Mr. Barry Peters
  Region 4: Mr. David Wilber
  Region 5: Ms. Melinde Poupore
  Region 6:
  Region 7: Ms. Mary Leonard
  Region 8: Mr. Joseph Pergola
At-Large Officers:
  Mr. Michael Struzik
  Mr. William Weikert
  Mr. Timothy Savage
  Mr. Joseph Filio
2003-2004

President: Mr. Matthew Cool
1st Vice President: Mr. James McRoy
2nd Vice President: Mr. Jonathan Bowen
3rd Vice President: Mrs. Robin DeSantis
Secretary: Ms. Melinde Poupore
Treasurer: Mr. William Weikert
Past Presidents:
   Mr. Scott Lavine
   Mr. George Smith
Executive Director: Mr. David Wilber

Executive Board:
   Region 1: Mr. Martin Allen
   Region 2: Mr. Richard DePasquale
   Region 3: Mr. Barry Peters
   Region 4: Mr. Joseph Filio
   Region 5: Mr. Timothy Savage
   Region 6: Ms. Anna Fernald
   Region 7: Ms. Mary Leonard
   Region 8: Mr. Frank Turso

At-Large Officers:
   Mr. Michael Struzik
   Mr. Kevin Coughlin
   Mr. John Gallagher
   Mr. Gary Stith

2004-2005

President: Mr. Matthew Cool
1st Vice President: Mr. James McRoy
2nd Vice President: Mr. Jonathan Bowen
3rd Vice President: Mrs. Robin DeSantis
Secretary: Ms. Melinde Poupore
Treasurer: Mr. William Weikert
Past Presidents:
   Mr. Scott Lavine
   Mr. George Smith
Executive Director: Mr. David Wilber

Executive Board:
   Region 1: Mr. Martin Allen
   Region 2: Mr. Richard DePasquale
   Region 3: Mr. Barry Peters
   Region 4: Mr. Joseph Filio
   Region 5: Mr. Timothy Savage
   Region 6: Ms. Anna Fernald
   Region 7: Ms. Mary Leonard
   Region 8: Mr. Frank Turso

At-Large Officers:
   Mr. Michael Struzik
   Mr. Kevin Coughlin
   Mr. John Gallagher
   Mr. Gary Stith
**2005-2006**

President: Mr. James McRoy

1st Vice President: Mr. Donald Franklin

2nd Vice President: Mr. Jonathan Bowen

3rd Vice President: Ms. Anna Fernald

Secretary: Ms. Melinde Poupore

Treasurer: Mr. William Weikert

Past Presidents:
Mr. George Smith
Mr. Matthew Cool

Executive Director: Mr. David Wilber

Executive Board:
- Region 1: Mr. Donald Carducci
- Region 2: Mr. Kevin Coughlin
- Region 3: Mrs. Robin DeSantis
- Region 4: Ms. Rebecca Bizup
- Region 5: Mr. Timothy Savage
- Region 6: Mr. Dan Chouinere
- Region 7: Mr. David Hurd
- Region 8: Mr. Frank Turso

At-Large Officers:
Mr. Michael Struzik
Mr. Richard Depasquale
Mr. Mark Brenner
Mr. Gary Stith

**2006-2007**

President: Mr. James McRoy

1st Vice President: Mr. Donald Franklin

2nd Vice President: Mr. Jonathan Bowen

3rd Vice President: Ms. Anna Fernald

Secretary: Ms. Melinde Poupore

Treasurer: Mr. William Weikert

Past Presidents:
Mr. George Smith
Mr. Matthew Cool

Executive Director: Mr. David Wilber

Executive Board:
- Region 1: Mr. Donald Carducci
- Region 2: Mr. Kevin Coughlin
- Region 3: Mrs. Robin DeSantis
- Region 4: Mr. Michael Phillips
- Region 5: Mr. Timothy Savage
- Region 6: Mr. Dan Chouinere
- Region 7: Mr. David Hurd
- Region 8: Mr. Frank Turso

At-Large Officers:
Mr. Michael Struzik
Mr. Scott Lavine
Mr. Matthew Sisia
Mr. Michael Cordero
Mr. Mark Brenner
Ms. Melinda Speidel
2007-2008

**President:** Mr. Donald Franklin

**1st Vice President:** Ms. Melinde Poupore

**2nd Vice President:** Mr Michael Phillips

**3rd Vice President:** Ms. Anna Fernald

**Secretary:** Ms. Melinda Speidel

**Treasurer:** Mr. Frank Turso

**Past Presidents:**
  - Mr. Matthew Cool
  - Dr. James McRoy

**Executive Director:** Mr. David Wilber

**Executive Board:**
  - **Region 1:** Mr. Donald Carducci
  - **Region 2:** Ms. Elizabeth Million
  - **Region 3:** Mrs. Robin DeSantis
  - **Region 4:** Mr. John Bowen
  - **Region 5:** Ms. Jill Rubio
  - **Region 6:** Mr. Dan Chouinere
  - **Region 7:** Mr. David Hurd
  - **Region 8:** Mr. Matthew Sisia

**At-Large Officers:**
  - Mr. Michael Struzik
  - Mr. Scott Lavine
  - Mr. Robert Boycheck
  - Mr. Michael Cordero
  - Mr. Mark Brenner
  - Ms. Elizabeth Buell

2008-2009

**President:** Mr. Donald Franklin

**1st Vice President:** Ms. Melinde Poupore

**2nd Vice President:** Mr Michael Phillips

**3rd Vice President:** Ms. Anna Fernald

**Secretary:** Ms. Melinda Speidel

**Treasurer:** Mr. Frank Turso

**Past Presidents:**
  - Mr. Matthew Cool
  - Dr. James McRoy

**Executive Director:** Mr. David Wilber

**Executive Board:**
  - **Region 1:** Mr. Donald Carducci
  - **Region 2:** Ms. Elizabeth Million
  - **Region 3:** Mrs. Robin DeSantis
  - **Region 4:** Mr. Robert (B.J.) Boycheck
  - **Region 5:** Ms. Jill Rubio
  - **Region 6:** Mr. Dan Chouinere
  - **Region 7:** Mr. David Hurd
  - **Region 8:** Mr. Matthew Sisia

**At-Large Officers:**
  - Mr. Michael Struzik
  - Mr. Scott Lavine
  - Mr. Andrew Janeck
  - Mr. Michael Cordero
  - Mr. Mark Brenner
  - Ms. Elizabeth Buell
2009-2010

President: Ms. Melinde Poupore
1st Vice President: Mr. Michael Phillips
2nd Vice President: Ms. Lori Hershenhardt
3rd Vice President: Mr. Patrick Beauregard
Mrs. Tracey DeRagon
Secretary: Ms. Melinda Speidel
Treasurer: Mr. Frank Turso
Past Presidents:
Mr. Donald Franklin
Dr. James McRoy
Executive Director: Mr. David Wilber

Executive Board:
Region 1: Mr. Donald Carducci
Region 2: Mr. Michael Struzik
Region 3: Mrs. Robin DeSantis
Region 4: Mr. Robert (B.J.) Boycheck
Region 5: Ms. Jill Rubio
Region 6: Mr. Dan Chouinere
Region 7: Mr. David Hurd
Region 8: Mr. Mark Brenner

At-Large Officers:
Mr. Michael Allen
Mr. Andrew Janeck
Mr. Michael Cordero
Ms. Elizabeth Buell
Bandstand Editor: Dr. James McRoy
Website Editor: Mr. Scott Lavine

NYSBDA Advisory Board:
Kevin Coughlin
Mark Morette
Joseph Pergola
Georges Smith
William Floyd

2010-2011

President: Ms. Melinde Poupore
1st Vice President: Mr. Michael Phillips
2nd Vice President: Ms. Lori Hershenhardt
3rd Vice President: Mr. Patrick Beauregard
Mrs. Tracey DeRagon
Secretary: Ms. Melinda Speidel
Treasurer: Mr. Frank Turso
Past Presidents:
Mr. Donald Franklin
Dr. James McRoy
Executive Director: Mr. David Wilber

Executive Board:
Region 1: Mr. Donald Carducci
Region 2: Mr. Michael Struzik
Region 3: Mrs. Robin DeSantis
Region 4: Mr. Robert (B.J.) Boycheck
Region 5: Ms. Jill Rubio
Region 6: Mr. Dan Chouinere
Region 7: Mr. David Hurd
Region 8: Mr. Mark Brenner

At-Large Officers:
Mr. Michael Allen
Mr. Andrew Janeck
Mr. Michael Cordero
Ms. Elizabeth Buell
Bandstand Editor: Dr. James McRoy
Website Editor: Mr. Scott Lavine

NYSBDA Advisory Board:
Kevin Coughlin
Mark Morette
Joseph Pergola
Georges Smith
William Floyd
## Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>YEAR</th>
<th>PERFORMING ENSEMBLE</th>
<th>DIRECTOR/CONDUCTOR</th>
<th>CLINIC TITLE or GUEST ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982</td>
<td>James Madison High School Band (Vienna, Virginia)</td>
<td>Carl Bianchi</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aeolian Saxophone Quartet</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>The Crane School of Music Wind Ensemble</td>
<td>Anthony Maiello</td>
<td></td>
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<tr>
<td></td>
<td>Fairport High School Trombone Choir</td>
<td>Donald Poole</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fairport High School French Horn Choir</td>
<td>Munroe Sherrill</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Holley Intermediate School Band</td>
<td>Dr. Marcia Bornhurst Parkes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Camillus Junior High School Concert Band</td>
<td>Kristi Thomas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Liverpool High School Symphonic Band</td>
<td>John Iannotta</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Perinton Community Band</td>
<td>Wendell Harrison</td>
<td></td>
</tr>
<tr>
<td>1983</td>
<td>State University of New York at Albany Percussion Ensemble</td>
<td>Richard Albagli</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Syracuse University Wind Ensemble</td>
<td>Dr. Robert Spradling</td>
<td></td>
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<tr>
<td></td>
<td>State University of New York at Albany Jazz Ensemble</td>
<td>Roy Rettig</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leon High School Band (Tallahassee, Florida)</td>
<td>Bobby Adams</td>
<td></td>
</tr>
</tbody>
</table>
### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>United States Military Academy Band</th>
<th>Lt. Col. Ronald O. McCown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hoosick Falls Elementary Band</td>
<td>William Gailliard</td>
</tr>
<tr>
<td>Bethlehem Central Middle School</td>
<td>George Smith</td>
</tr>
<tr>
<td>Eighth Grade Band</td>
<td></td>
</tr>
<tr>
<td>Shenendehowa High School Band</td>
<td>Joseph Miller</td>
</tr>
<tr>
<td>1984 Lakeshore Elementary Select Band (Greece CSD)</td>
<td>Elizabeth MacFarlane</td>
</tr>
<tr>
<td>Caledonia-Mumford Elementary Select Band</td>
<td>Thomas Toyama</td>
</tr>
<tr>
<td>Monroe County Junior High School</td>
<td>Jack Lamb</td>
</tr>
<tr>
<td>Concert Band</td>
<td>William Woodworth; Guest Soloist (Oboe)</td>
</tr>
<tr>
<td>Fairport High School Concert Band</td>
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<td>Clarence Eighth Grade Band</td>
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<td>State University of New York at</td>
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<td>Oswego Woodwind Quintet</td>
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<td>Ithaca College Concert Band</td>
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<tr>
<td>American Legion Post #264 Band</td>
<td>Herbert Ludwig</td>
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<td>(Tonowanda)</td>
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<td>1985 Oswego High School Band</td>
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<td>Sweet Home High School Wind Ensemble</td>
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### Appendix G: Symposium Performances and Performance Clinics

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<tr>
<th>Band</th>
<th>Conductor(s)</th>
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<tbody>
<tr>
<td>West Genesse High School Wind Ensemble</td>
<td>Jeffery Renshaw</td>
<td>Carl St.Clair and Anthony Iannaccone; Guest Conductors</td>
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<tr>
<td>Craig Hill Elementary School Band</td>
<td>Suzanne Barhite-Hult</td>
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<td>Churchville-Chili Junior High School Band</td>
<td>Mark Wheaton</td>
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<td>Cornell University Wind Ensemble</td>
<td>Maurice Stith</td>
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<td>Henry Neubert</td>
<td>Steven Mauk; Guest Soloist (Alto Saxophone)</td>
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<td>Hoover Drive Junior High School Select Band</td>
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<td>Pheonix High School Concert Band</td>
<td>Gregory Woodruff</td>
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<td>Auburn High School Wind Ensemble</td>
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<td>Long Meadow High School Band(Massachusetts)</td>
<td>William Burkle</td>
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# Appendix G: Symposium Performances and Performance Clinics

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<td>1987</td>
<td>Syracuse University Wind Ensemble</td>
<td>Dr. Robert Spradling</td>
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<td>Syracuse University Wind Symphony</td>
<td>Jeffery Renshaw</td>
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<td></td>
<td>Bath Junior High School Band</td>
<td>Richard Drain</td>
<td>What To Do When Half of Your Band Graduates at the End of the Year.</td>
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<td>Marcellus Elementary Band</td>
<td>Carmen Costa Jr.</td>
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<td>West Genesee Junior High Band</td>
<td>Donald Carducci</td>
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<td>Syracuse Symphony Percussion Ensemble</td>
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<td>Eugene Corporon</td>
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<td></td>
<td>Taft Elementary School Band</td>
<td>Josephine Giacco</td>
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<td>1988</td>
<td>South Jefferson Junior High Band</td>
<td>Linda Greene</td>
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<td>Hamburg High School Symphonic Band</td>
<td>Robert Reichard</td>
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<td></td>
<td>Union Endicott High School Wind Ensemble</td>
<td>Jerry Natoli</td>
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<td>Timothy Reynish</td>
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<td>Perinton Concert Band</td>
<td>Alfred &quot;Corky&quot; Fabrizio</td>
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<td>Onondaga County Music Educators Association Wind Ensemble</td>
<td>Jeffery Renshaw</td>
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<tr>
<td></td>
<td>The Monroe Brass</td>
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<td>Vestal High School Band</td>
<td>Sam Poet</td>
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<td></td>
<td>Union Endicott High School Wind</td>
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### Appendix G: Symposium Performances and Performance Clinics

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<th>Ensemble</th>
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<td>Hammondsport High School Band</td>
<td>John Lusk</td>
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<td>Canandaigua Senior Academy</td>
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<tr>
<td><strong>1989</strong></td>
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<tr>
<td>Bones East; Trombone Ensemble (Skaneateles NY)</td>
<td>Howard A. Kelley</td>
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<td>Phillip D. Sterling</td>
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<tr>
<td>Syracuse Brass</td>
<td>Dr. Robert Spradling</td>
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<tr>
<td>The Crane School of Music Trombone Ensemble</td>
<td>Dr. Mark Hartman</td>
<td><em>Developing the Trombone Section: An Ensemble Approach</em></td>
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<tr>
<td>Wetzel Elementary School Band</td>
<td>Walter Vertigen</td>
<td><em>One Band, Three Grade Levels, Indivisible and Justice for All</em></td>
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<tr>
<td>Oswego Middle School Band</td>
<td>William Crist</td>
<td><em>The Middle School Band - Techniques that Work</em></td>
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<td>Williamsville South Wind Ensemble</td>
<td>Alan Wagner</td>
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<tr>
<td>Arlington High School Wind Ensemble</td>
<td>William Sweeney</td>
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<td>Fairport District Fifth Grade Band</td>
<td>Louis DeBonzo</td>
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<td>New York State Intercollegiate Band</td>
<td>Dr. Larry Rachleff</td>
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<tr>
<td><strong>1990</strong></td>
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<tr>
<td>Windsor Elementary Band</td>
<td>Robin DeSantis</td>
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<td>Lafayette Junior High Band</td>
<td>John Besten</td>
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<td>Williamsville East High School Wind Ensemble</td>
<td>Gary Stith</td>
<td>Syracuse &quot;Windfest&quot; Participant and NYSBDA Concert</td>
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<td>Oswego High School Concert Band</td>
<td>William Palange</td>
<td>Syracuse &quot;Windfest&quot; Participant</td>
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**Appendix G: Symposium Performances and Performance Clinics**

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<tr>
<th>Ensemble</th>
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<td>Ridgeway High School Wind Ensemble</td>
<td>Jeffrey Haas</td>
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<td>Cicero- North Syracuse Symphonic Band</td>
<td>Ray Elwood</td>
<td>Syracuse &quot;Windfest&quot; Participant</td>
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<tr>
<td>Liverpool High School Symphonic Band</td>
<td>John Iannotta</td>
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<tr>
<td>United States Air Force Band</td>
<td>Lt. Col. James M. Bankhead</td>
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<tr>
<td>United States Military Academy Band at West Point</td>
<td>Lt. Col. Bryan Shelburne</td>
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<tr>
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<td>Dr. Donald DeRoche</td>
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<tr>
<td>Syracuse Wind Ensemble</td>
<td>Dr. Robert Spradling</td>
<td>CBDNA Concert at NYSBDA Symposium</td>
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<tr>
<td>Indiana University of Pennsylvania Percussion Ensemble</td>
<td>Dr. Gary Olmstead</td>
<td>CBDNA Concert at NYSBDA Symposium</td>
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<tr>
<td>The Crane School of Music Wind Ensemble</td>
<td>Dr. Timothy Topolewski</td>
<td>CBDNA Concert at NYSBDA Symposium</td>
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<tr>
<td>Yale University Wind Ensemble</td>
<td>Thomas Duffy</td>
<td>CBDNA Concert at NYSBDA Symposium</td>
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<tr>
<td>Onondaga County Music Educators Association Wind Ensemble</td>
<td>Calvin Custer</td>
<td></td>
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<tr>
<td>1991 West Genesse Small Ensembles Program: Flute Choir, Saxophone Ensemble, Clarinet Choir, Woodwind Quintet, Chamber Ensemble, and Woodwind Choir</td>
<td>Sandra Lombardo</td>
<td>Dr. Alfred Reed (Guest Conductor)</td>
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### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Director</th>
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<tr>
<td>Westhill Elementary School Band</td>
<td>John Flaver</td>
<td>Alternative Rehearsal Techniques for Elementary Band</td>
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<td>Clarence Junior High Band</td>
<td>Ronald Case</td>
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<td>Bethlehem Middle School Band</td>
<td>George Smith</td>
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<td>Oswego High School Wind Ensemble</td>
<td>Ed Lisk</td>
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<td>Olympia High School Symphonic Band (Greece)</td>
<td>Jeffery Greene</td>
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<td>Liverpool High School Concert Band</td>
<td>Joseph Filio</td>
<td>Syracuse &quot;Windfest&quot; Participant</td>
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<tr>
<td>Fallsburg High School Band</td>
<td>John Lusk</td>
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<td>Mexico High School Band</td>
<td>Dan Goodness</td>
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<td>Greece Olympia High School Symphonic Band</td>
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<td>East Stroudsburg Symphonic Band</td>
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<td>Onondaga County Music Educators Association Wind Ensemble</td>
<td>Dr. Robert Spradling</td>
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<td>The Crane School of Music Wind Ensemble</td>
<td>Dr. Timothy Topolewski</td>
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<tr>
<td>New York State Intercollegiate Band</td>
<td>Col. L. Bryan Shelburne</td>
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<td>Syracuse University Jazz Combo</td>
<td>Diane Spradling</td>
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<td>Erie County Wind Ensemble</td>
<td>Charles Pelz</td>
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<tr>
<td><strong>1992</strong></td>
<td><strong>Greece Hoover Drive Select Band (Greece C.S.D.)</strong></td>
<td><strong>Carol Snook</strong></td>
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## Appendix G: Symposium Performances and Performance Clinics

<table>
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<tr>
<th>School/Ensemble</th>
<th>Director/Instructor</th>
<th>Location/Event</th>
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<tr>
<td>Eagle Hill Middle School Band (Fayetteville-Manlius C.S.D.)</td>
<td>Ron Kurtz</td>
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<tr>
<td>Monroe-Woodbury Middle School Wind Ensemble</td>
<td>Kathleen Affigne</td>
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<td>Liverpool High School Symphonic Band</td>
<td>Jack Ianotta</td>
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<td>Corcoran High School Band</td>
<td>Ray Sturge</td>
<td>Syracuse &quot;Windfest&quot;</td>
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<td>Westhill High School Band</td>
<td>Tom Lindemann</td>
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<td>Chittenango High School Band</td>
<td>Gordon Finch</td>
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<tr>
<td>Greater Rochester Music Educators Wind Band</td>
<td>Corky Fabrizio</td>
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<td>Tower Saxophone Quartet</td>
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<td>Phillip D. Sterling</td>
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<tr>
<td>Syracuse University &quot;Prism&quot; Concert</td>
<td>Dr. Robert Spradling</td>
<td>Anthony Gigliotti; Gust Artist (Clarinet) Weber's &quot;Concertino&quot;</td>
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<td>New York State Intercollegiate Band</td>
<td>Dr. Miles Johnson</td>
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<td><strong>1993</strong></td>
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<td>Greece Arcadia High School Jazz Ensemble</td>
<td>Tom Ellison</td>
<td>Michael Holober and Tom Christensen; Clinicians</td>
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<td>Union Endicott High School Jazz Ensemble</td>
<td>Chris Weber</td>
<td>Michael Holober and Tom Christensen; Clinicians</td>
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<tr>
<td>Canton High School Band</td>
<td>Corinne Duda</td>
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<td>Alden Place Elementary Band</td>
<td>Kim Leo</td>
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Appendix G: Symposium Performances and Performance Clinics

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<th>Group Name</th>
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<tr>
<td>1994</td>
<td>Pembroke Elementary Band</td>
<td>Skip Taylor</td>
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<td>American Legion Band of the Tonawanda’s</td>
<td>William Weikert</td>
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<td>Ithaca College Wind Ensemble</td>
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<td>The Tower Saxophone Quartet</td>
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<td></td>
<td>1994 C.R. Weeks/Floyd L. Bell Elementary 5th Grade Band</td>
<td>Robin DeSantis</td>
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<td>West Genesee Middle School Band</td>
<td>William Davern</td>
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<td>Fayetteville-Manlius High School Wind Ensemble</td>
<td>Norbert Busky</td>
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<td></td>
<td>Greece Athena High School Jazz Ensemble</td>
<td>Gary Samulski</td>
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<td></td>
<td>Tower Saxophone Quartet</td>
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<td>Perinton Community Band</td>
<td>Charles Van Buren</td>
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<td>United States Military Academy Band</td>
<td>Lt. Frank G. Dubuy</td>
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<td>1995</td>
<td>Fairport High School Jazz Ensemble</td>
<td>Bill Tiberio</td>
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<td>Eastman School of Music Jazz Ensemble</td>
<td>Fred Sturm</td>
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<td>Marcellus Elementary Band</td>
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Premiere of NYSBDA Commission Project: Dana Wilson Composer

Terrence Bacon, Jeffery MacKechnie, Michael Zsoldos, Richard Wyman
### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Year</th>
<th>Performance</th>
<th>Band/Ensemble</th>
<th>Instructor/Conductor</th>
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<td>1996</td>
<td>Williamsville Mill Middle School Concert Band</td>
<td>Richard Swanskin</td>
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<td>Williamsville North High School Concert Band</td>
<td>Geoff Richter</td>
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<td>The Crane School of Music Wind Ensemble</td>
<td>Dr. Timothy Topoleski</td>
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<td>C.W. Baker High School Concert Band</td>
<td>Jonathan Bowen</td>
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<td></td>
<td>Glen Cove High School Jazz Ensemble</td>
<td>Rich Roselli</td>
<td>Chris Vadala; Guest Soloist (Saxophone)</td>
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<td></td>
<td>Ithaca Jazz Ensemble</td>
<td>Steve Brown</td>
<td>Chris Vadala; Guest Soloist (Saxophone)</td>
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<td>Grand Island Middle School Band</td>
<td>Clarke Elliott</td>
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<td>Heim 5th and 6th Grade Concert Band</td>
<td>Pim Liebmann</td>
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<td>Capital Region Wind Ensemble</td>
<td>Joseph Miller</td>
<td>Chris Izzo; Guest Conductor Vincent DiMartino; Guest Soloist (Trumpet)</td>
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<td>Fredonia Wind Ensemble</td>
<td>Dr. Russel Mikkelson</td>
<td>Harvey Phillips; Guest Soloist</td>
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<td>Potsdam High School Concert Band</td>
<td>Theresa Witmer</td>
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<td>1997</td>
<td>Penfield High School Jazz Ensemble</td>
<td>Jim Doser</td>
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<td>Crane School of Music Jazz Ensemble</td>
<td>Bret Zvacek</td>
<td>Ed Shaughnessy; Guest Soloist (Drum Set)</td>
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<td>Chenango Elementary School Band</td>
<td>Jud Spena</td>
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<td>Cosgrove Middle School Band</td>
<td>Dr. Marcia Bornhurst Parkes</td>
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### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Year</th>
<th>Ensemble Name</th>
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<th>Guest Soloist</th>
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<tr>
<td>1998</td>
<td>West Genesse High School Wind Ensemble</td>
<td>Andrew Perry</td>
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<td>Erie County Wind Ensemble</td>
<td>John Maguda</td>
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<td>University Of Buffalo Wind Ensemble</td>
<td>Dr. Sarah L. McKoin</td>
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<td>West Genesse High School Jazz Ensemble</td>
<td>Steve Frank</td>
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<td>McGill University Jazz Ensemble</td>
<td>Gordon Foote</td>
<td>Vincent DiMartino; Guest Soloist (Trumpet)</td>
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<td>Fayetteville Manlius High School Wind Ensemble</td>
<td>Norbert Busky</td>
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<td>Liverpool High School Symphonic Band</td>
<td>James Spadafore</td>
<td>Mark Camhouse; Guest Conductor</td>
</tr>
<tr>
<td></td>
<td>Onondaga County Music Educators Wind Ensemble</td>
<td>Charles Peltz</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cortland Elementary Band</td>
<td>William Cushman and Eileen Allen</td>
<td></td>
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<tr>
<td>1999</td>
<td>Greece Olympia High School Jazz Ensemble</td>
<td>Jeffrey Greene</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Syracuse University Jazz Ensemble</td>
<td>Joe Riposo</td>
<td>Dean Sorenson, Guest Soloist (Trombone)</td>
</tr>
<tr>
<td></td>
<td>Clarence 6th Grade Band</td>
<td>Ron Case</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lancaster High School Symphonic Band</td>
<td>Richard Goss</td>
<td></td>
</tr>
</tbody>
</table>
### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Year</th>
<th>Ensemble Name</th>
<th>Conductor/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>Amherst Saxophone Quartet</td>
<td>Susan Lancher, Russ Carere, Stephen Rosenthal, Harry Fackleman</td>
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<tr>
<td></td>
<td>Bones East; Trombone Ensemble (Skaneateles NY)</td>
<td>Curtis Finney</td>
</tr>
<tr>
<td></td>
<td>Roberts Wesleyan University Wind Ensemble</td>
<td>Paul Shewan</td>
</tr>
<tr>
<td></td>
<td>Whitesboro Middle School Wind Ensemble</td>
<td>Chris O’Neil</td>
</tr>
<tr>
<td>2000</td>
<td>Liverpool High School Jazz Ensemble</td>
<td>James Spadafore</td>
</tr>
<tr>
<td></td>
<td>Broome Community College Jazz Ensemble</td>
<td>Chris Weber</td>
</tr>
<tr>
<td></td>
<td>Malone Middle School Advanced Band</td>
<td>Melinde Poupore</td>
</tr>
<tr>
<td></td>
<td>Bethlehem Central High School Wind Ensemble</td>
<td>Louise Schwartz</td>
</tr>
<tr>
<td></td>
<td>Mill School 5th and 6th Grade Band (Williamsville Central Schools)</td>
<td>Marni Conte</td>
</tr>
<tr>
<td>2001</td>
<td>The United States Military Academy Band</td>
<td>Lieutenant Colonel David Deitrick</td>
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<td></td>
<td>The Bennett Elementary Jazz Ensemble (Onteora Central Schools)</td>
<td>Mary Leonard</td>
</tr>
<tr>
<td></td>
<td>Owego Free Academy Jazz Band</td>
<td>Daniel Fabricus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jeff Jarvis; Guest Soloists (Trumpet)</td>
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</table>
### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Event</th>
<th>Conductor</th>
<th>Soloists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onondaga Community College Jazz Band</td>
<td>Steve Frank</td>
<td>Jeff Jarvis; Guest Soloists (Trumpet)</td>
</tr>
<tr>
<td>Frontier Middle School Grade 8 Band</td>
<td>James Voto</td>
<td></td>
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<tr>
<td>Williamsville South High School Wind Symphony and Wind Ensemble</td>
<td>Matthew Cool</td>
<td>&quot;Curing the Second Band Syndrome&quot;</td>
</tr>
<tr>
<td>Paul Road School 4th and 5th Grade Band (Gates Chili School District)</td>
<td>Mary Kay Ortolano</td>
<td></td>
</tr>
<tr>
<td>SUNY Fredonia Wind Ensemble</td>
<td>Dr. Paula Holcomb</td>
<td></td>
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<tr>
<td><strong>2002</strong> H.B. Thompson Middle School Jazz Ensemble</td>
<td>Michael Saltzblum</td>
<td></td>
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<tr>
<td>Williamsville East High School Jazz Band</td>
<td>Stephen Shewan</td>
<td>Tim Ries; Guest Soloist (Saxophone)</td>
</tr>
<tr>
<td>The School of The Arts Big Band (Philadelphia, PA)</td>
<td>Mark Dicciani</td>
<td>Tim Ries; Guest Soloist (Saxophone) Jeff Jarvis; Guest Soloist (Trumpet)</td>
</tr>
<tr>
<td>Soule Road Middle School Band</td>
<td>Eileen DeGroff</td>
<td></td>
</tr>
<tr>
<td>Huth 4th and 5th Grade Band, Grand Island Schools</td>
<td>Allan C. Ripley</td>
<td>4th and 5th Grade Band &quot;Springboard To the Future&quot;</td>
</tr>
<tr>
<td>The Grand Island High School Wind Ensemble</td>
<td>Martin Allen</td>
<td></td>
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<tr>
<td>The Crane School of Music Wind Ensemble</td>
<td>Dr. Timothy Topolewski</td>
<td></td>
</tr>
<tr>
<td><strong>2003</strong> Franklin Magnet School Beginning Band (Syracuse City School District)</td>
<td>Kevin Mixon</td>
<td>Techniques for Superior Beginning Band Development</td>
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</table>
## Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Ensemble/Ensemble and Clinician</th>
<th>Topic of Performance/Workshop</th>
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</thead>
<tbody>
<tr>
<td>Liverpool High School Concert Band</td>
<td>Joe Filio: Painting Pictures of Sounds Through Tonalities</td>
</tr>
<tr>
<td>Lancaster Community Band</td>
<td>Richard Goss: Creative Programming and Audience Development for the Community Band</td>
</tr>
<tr>
<td>Kingston High School Jazz Ensemble</td>
<td>Bob Shaut</td>
</tr>
<tr>
<td>Syracuse University Jazz Ensemble</td>
<td>Joe Riposo</td>
</tr>
<tr>
<td>Erie County Chamber Winds</td>
<td>Richard Fleming: A Morning Of Chamber Music</td>
</tr>
<tr>
<td>Clarence 6th Grade Band</td>
<td>Ron Case: Back to Tonal Concepts are Fundamental</td>
</tr>
<tr>
<td>Roundout Middle School Band</td>
<td>Jason Clinton: Strategies for Involving Your Band in Interdisciplinary Curriculum</td>
</tr>
<tr>
<td>Fairport High School Wind Ensemble</td>
<td>Bill Tiberio: Looking Back and Looking Forward-Honoring the Traditions While Pursuing New Directions</td>
</tr>
<tr>
<td>The Northern Symphonic Winds</td>
<td>Scott LaVine and Dr. Timothy Topolewski</td>
</tr>
<tr>
<td>The C.W. Post Wind Ensemble and Symphonic Band</td>
<td>Dr. James Mcroy</td>
</tr>
<tr>
<td><strong>2004</strong> Binghamton High School Jazz Ensemble</td>
<td>Joel Smales: The Role of The Rhythm Section in the Jazz Ensemble</td>
</tr>
<tr>
<td>Canton High School Jazz Ensemble</td>
<td>Timothy Savage: Coaching Improvisation In The Jazz Ensemble Rehearsal Setting</td>
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</tbody>
</table>
### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Ensemble / School</th>
<th>Conductor(s)</th>
<th>Presentation Topic</th>
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</thead>
<tbody>
<tr>
<td>French Road Elementary School Concert Bands (Rochester City Schools)</td>
<td>Mr. James Orger and Ms. Debra Parker</td>
<td>The 98% Solution: The Top Ten Reasons Why Almost Everyone Plays An Instrument at The French Road Elementary School</td>
</tr>
<tr>
<td>Kingston High School Jazz Ensemble</td>
<td>Bob Shaut</td>
<td>Walt Weiskopf; (Guest Soloist) (Saxophone)</td>
</tr>
<tr>
<td>C.W. Post/Long Island University Jazz Ensemble</td>
<td>Dr. Chris Culver</td>
<td>Walt Weiskopf; (Guest Soloist) (Saxophone)</td>
</tr>
<tr>
<td>Various Williamsville Student Chamber Ensembles</td>
<td>Rhonda Schwartz, Kevin Rocktachel, and Eileen Yu</td>
<td>Chamber Music: How It Can Enrich The Lives Of Your Students</td>
</tr>
<tr>
<td>West Genesee High School Wind ensemble</td>
<td>Mr. Andrew Perry</td>
<td></td>
</tr>
<tr>
<td>Barnum Woods Elementary School Concert Band (Long Island)</td>
<td>Frank Bonasera</td>
<td>Getting Your Elementary Band To Play Beyond Its Years; A Method from Lessons To Rehearsals</td>
</tr>
<tr>
<td>Mill School Concert Winds (Williamsville Central Schools)</td>
<td>Pim Liebmann</td>
<td>Sound Development for The Middle School Band</td>
</tr>
<tr>
<td>University of New Hampshire Wind Symphony</td>
<td>Dr. Andrew Boysen</td>
<td></td>
</tr>
<tr>
<td><strong>2005</strong> Empire State Youth Jazz Ensemble</td>
<td>Paul Evoskevich</td>
<td>Conrad Herwig; Guest Soloist (Trombone)</td>
</tr>
<tr>
<td>Phoenix Middle School 8th Grade Concert Band</td>
<td>David Frateschi</td>
<td>Ability vs. Grade Level Bands, Is There A Question?</td>
</tr>
</tbody>
</table>
Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Group Name</th>
<th>Speaker(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red Hook Concert Band</td>
<td>Anne Oja</td>
<td>Building a Level Six Program with a 9-12 High School Band: Smaller Schools CAN Play with the Big Boys.</td>
</tr>
<tr>
<td>Clarence High School Wind Ensemble</td>
<td>William Eicher</td>
<td>What I Learned From....</td>
</tr>
<tr>
<td>Allentown Band</td>
<td>Ronald Demke</td>
<td>Oldest civilian concert band in the United States</td>
</tr>
<tr>
<td>Duquesne University Wind Ensemble</td>
<td>Dr. Robert Cameron</td>
<td>Donald Hunsberger; Guest Conductor</td>
</tr>
<tr>
<td>Lancaster High School Symphonic Band</td>
<td>Richard Goss</td>
<td>Intonation: Conquering the Fear Factor</td>
</tr>
<tr>
<td>Salt City Jazz Collective</td>
<td>Joe Columbo</td>
<td>Sherrie Marcicle; Guest Soloist (Percussion)</td>
</tr>
<tr>
<td>Canandaigua Middle School 8th Grade Band</td>
<td>Brian Story</td>
<td>Carnival Balloons and Balancing Acts</td>
</tr>
<tr>
<td>Scott M. Ellis Elementary School 5th Grade Band</td>
<td>Christine Wegrzyn</td>
<td>Excellence Starts Early!</td>
</tr>
<tr>
<td>Liverpool High School Symphonic Band</td>
<td>James Spadafore</td>
<td>Expanding Instrumental Skills Through Performance in Band</td>
</tr>
<tr>
<td>United States Military Academy Band</td>
<td>LTC Timothy J. Holtan</td>
<td></td>
</tr>
<tr>
<td>2007 Horseheads High School Wind Ensemble</td>
<td>Art Carichner</td>
<td>Quality Literature Is The Key</td>
</tr>
<tr>
<td>Skaneateles Middle School Jazz Ensemble</td>
<td>David Wilber</td>
<td>Your Middle School Jazz Ensemble Can Play Gigs Too</td>
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</table>

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### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Performer(s)</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Potsdam Brass Quintet</td>
<td></td>
<td>Developing Musical Independence Through Chamber Music</td>
</tr>
<tr>
<td>Olympia High School Jazz Ensemble (Greece)</td>
<td>Jeffery Greene</td>
<td>Conquering the Fear of Improvisation</td>
</tr>
<tr>
<td>Central New York Jazz Ensemble</td>
<td>Bret Zvacek</td>
<td>Chris Vadala; Guest Soloist (Woodwinds)</td>
</tr>
<tr>
<td>A.A. Kingston Middle School 7th &amp; 8th Grade Band (Potsdam)</td>
<td>Jill Rubio</td>
<td>Level 3 Band: Embracing the Middle Level While Preparing For the &quot;Big Time&quot;</td>
</tr>
<tr>
<td>Mill School 6th Grade Band (Williamsville)</td>
<td>Marni Conte</td>
<td>Communicate! Collaborate! Create!</td>
</tr>
<tr>
<td>Eastman School of Music Wind Orchestra</td>
<td>Dr. Mark Scatterday</td>
<td>Mark Kellogg; Guest Artist; Rochester Philharmonic/Eastman School of Music (Trombone)</td>
</tr>
<tr>
<td>Stik Figures Percussion Ensemble</td>
<td></td>
<td>Percussion Accessories Made Easy</td>
</tr>
<tr>
<td>Blasdell Elementary School Band</td>
<td>Maleah Gawlack</td>
<td>The &quot;Model&quot; Student</td>
</tr>
<tr>
<td>Ang Mo Kio Symphonic Band</td>
<td>Brando Tam</td>
<td>Techniques of Singapore Band Development-A Different Approach to the Same Mission</td>
</tr>
<tr>
<td>United States Military Academy Jazz Knights</td>
<td>CW3 Matthew Morse</td>
<td>Jim Snidero; Guest Artist (Saxophone)</td>
</tr>
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</table>
### Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Year</th>
<th>Ensemble/Group</th>
<th>Presenter(s)</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>2008</td>
<td>A.A. Kingston Middle School 7th and 8th Grade Band (Potsdam)</td>
<td>Jill Rubio</td>
<td>Level 3 Band: Embracing the Middle Level While Preparing for the &quot;Big Time&quot;</td>
</tr>
<tr>
<td></td>
<td>Allegro Youth Wind Ensemble</td>
<td>Terrance Caviness/Dr. John Coggiola</td>
<td>Preparing Your Ensemble for Performance and Life: It’s All About the Kids</td>
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<tr>
<td></td>
<td>The Crane School of Music Wind Ensemble</td>
<td>Dr. Brian K. Doyle</td>
<td>Anna Henderickson; Guest Artist: Crane School of Music (Oboe) Carol Lowe; Guest Artist (Bassoon)</td>
</tr>
<tr>
<td>2009</td>
<td>Hamburg 6th Grade Band</td>
<td>Marti Ricci</td>
<td>Making Music Wearing Our CAPPS</td>
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<td></td>
<td>Fabius-Pompey High School Band</td>
<td>Geoff Magnani</td>
<td></td>
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<tr>
<td></td>
<td>River Rat Rhythm Project Steel Drum Band (Alexandria and Morristown Central Schools)</td>
<td>Daniel Hammond</td>
<td>Steel Drums in the School Music Program</td>
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<td></td>
<td>Ithaca College Jazz Ensemble</td>
<td>Mike Titlebaum</td>
<td>Michael Davis; Guest Soloist (Trombone)</td>
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<td></td>
<td>Boynton Middle School Band (Ithaca)</td>
<td>Michael Allen</td>
<td>Student Conducting; Composing, and Commissioning Made Easy</td>
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<tr>
<td></td>
<td>Central Winds</td>
<td>Andrew Perry &amp; James Tapia</td>
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<td></td>
<td>Houghton College Wind Ensemble</td>
<td>Gary Stith</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>West Islip High School Wind Ensemble</td>
<td>James Krais</td>
<td>Balanced Instrumentation: It's Not Always About Numbers</td>
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</table>
## Appendix G: Symposium Performances and Performance Clinics

<table>
<thead>
<tr>
<th>Year</th>
<th>Band/Ensemble</th>
<th>Conductor(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>2010</td>
<td>Martha Brown Middle School Band (Fairport)</td>
<td>Richard DePasquale</td>
<td>I've Learned a Few Things In 35 Years, And Mama Taught Me I Oughta Share</td>
</tr>
<tr>
<td></td>
<td>Fredonia Jazz Ensemble</td>
<td>Matt Koerner &amp; Mike Casey</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clarence High School Symphonic Band</td>
<td>Louis Vitello</td>
<td>Creating A Concert Program: Where To Find The Good Stuff - Elementary To High School</td>
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<tr>
<td></td>
<td>Bradley Elementary School (New Hartford Central Schools)</td>
<td>JoAnne Goodemote</td>
<td>The Virtues Of Band</td>
</tr>
<tr>
<td></td>
<td>Ithaca College Concert Band</td>
<td>Keith Kaiser &amp; Beth Peterson</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>Niskayuna Middle School Band</td>
<td>Joseph Lamb</td>
<td>Recruitment, Retention And Refinement In The Ever Evolving World Of Busy Kids</td>
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<tr>
<td></td>
<td>Schenectady Community College Jazz Ensemble</td>
<td>William Meckley</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5th Grade Jefferson Road and Mendon Center Elementary Schools (Pittsford Central Schools)</td>
<td>Eva Brieger Regan</td>
<td>Beginning Band... Creating A Standard For The Future</td>
</tr>
<tr>
<td></td>
<td>Perinton Concert Band (Rochester)</td>
<td>Charles Van Buren</td>
<td></td>
</tr>
</tbody>
</table>
1982-83 Richard S. Snook
1984-85 Frank Cipola
1986 Jeffrey Renshaw
1987-88 Gary Stith
1989 William Frederickson
1990-91 Christopher Izzo
1992-93 Daniel Fabricius
1994-95 Kevin Coughlin
1996-97 Timothy Topolewski
1998-99 Mitchell Lutch
2000-01 Scott LaVine
2002-03 George Smith
2004-05 Matthew Cool
2006-07 James McRoy
2008-09 Don Franklin
2010-11 Melinde Poupore
PREAMBLE
The New York State Band Directors Association is a not-for-profit professional organization composed of Band Directors and Teachers. It is founded for the purpose of improving and promoting instrumental music in New York State. This shall be accomplished through a program of appropriately designed forums, planned and regulated in a thoroughly democratic manner by the entire membership.

ARTICLE I – NAME

Section I
The name of this organization shall be the New York State Band Directors Association.

Section II
A two-thirds affirmative balloted vote of the entire membership (not just of the members present, but of the entire membership) shall be required to change the name of this organization or to affiliate with any other organization. Ballots by mail will be accepted.

ARTICLE II – OBJECTIVES
The objectives of this organization shall be to:

1. Assist and serve the needs of Band Directors in all areas of the profession and to encourage their professional growth and development;
2. Provide encouragement, networking, and professional development opportunities for college and university students’ training for the instrumental music profession;
3. Promote, encourage, and honor outstanding musicians in our schools by sponsoring statewide honor bands that rehearse and perform under nationally recognized conductors at the Annual NYSBDA Symposium;
4. Advance the standards of school, community, and professional bands by providing forums for the exchange of ideas and methods;
5. Foster a spirit of friendliness and cooperation among Band Directors in elementary and secondary schools, colleges and universities, as well as community and military organizations in New York State;

6. Cooperate with:
   a. The State Department of Education, the New York State Music Association, and the universities and colleges of the state;
   b. All school administrations, Board of Education, and Governmental Agencies in the development and maintenance of band music at all levels;
   c. Associations and organizations whose common goal is the further improvement of the band as a worthwhile medium of musical expression.

7. To encourage and foster the development of community bands and community music programs;

8. To encourage a genuine spirit of professional ethics and maintain a highly professional attitude in all meetings and functions of the organization.

ARTICLE III – OFFICERS

Section I
The Officers of this organization shall consist of a President, First Vice-President, Second Vice-President, Third Vice-President, Secretary, Treasurer, and Executive Director.

Section II
Officers (with the exception of the Executive Director) shall be elected for a term of two years and shall not hold the same office for more than two consecutive terms (four consecutive years).

Section III
The Executive Director shall be appointed by the Executive Board. The Executive Director is not subject to any term limits and may continue to serve indefinitely at the discretion of the Executive Board.

Section IV
The Executive Board shall consist of the Officers, the two Immediate Past Presidents, eight Regional Representatives, four At Large Representatives, the Bandstand Editor, and Website Editor. All positions with the exception of Bandstand Editor and Website Editor shall be elected from the General Membership. The Executive Board may terminate any person holding any office at any time by a simple majority vote of the same.

Section V
An Advisory Board shall be formed for the purpose of advising the Executive Board on matters pertaining to the organization.

1. The Advisory Board will be made up of four members representing different backgrounds that are not serving on the current Executive Board: two members representing the General NYSBDA Membership, one member representing Music Administration, and one member representing Music Industry.
2. Members of the Advisory Board shall be appointed by the President to two-year renewable terms, but each member must be approved by the Executive Board.
3. Members of the Advisory Board shall be invited to all meetings of the Executive Board, but are not entitled to vote as a member of the Executive Board.

ARTICLE IV – MEMBERSHIP

Section I – Active Membership
Active membership shall be granted to all directors and instrumental teachers who are engaged in the development of band ensembles. Active members will pay dues, which entitles them to vote and hold office.

Section II – Retired Membership
Active retired membership shall be granted to all retired directors and instrumental teachers. Active retired members will pay dues, which entitles them to all rights and privileges of active members.

Section III – Student Membership
Student membership shall be granted to students enrolled in the study of music in a New York college or university upon payment of dues. A Student Member is not entitled to vote or hold office. Student members may choose to form student chapters of NYSBDA at their colleges or universities. Student chapters may also choose to elect officers to coordinate the activities of their chapters, organize student membership drives, sponsor events/workshops, and promote and encourage future Band Directors.

Section IV – Honorary Membership
Honorary membership may be granted at the discretion of the Executive Board to any individual who has made a significant contribution to the field of band ensembles. An Honorary Member is not entitled to vote or hold office and will not be required to pay dues.

ARTICLE V MEETINGS
A minimum of two meetings of the General Membership shall be held annually as specified in the Bylaws.

ARTICLE VI
Constitutional amendments/revisions to be acted upon by the General Membership shall be made at any General Membership Meeting of the organization by a two-thirds vote of the voting members present. Proposed amendments shall be presented first to the General Membership at the previous General Membership Meeting, and shall be published in the announcement of the next General Membership Meeting.
ARTICLE I – OFFICERS AND EXECUTIVE BOARD

Section I – President
1. It shall be the duty of the President to preside at all meetings of the General Membership and Executive Board;
2. It shall be the President's duty to make emergency decisions that may arise. These decisions shall hold until the next meeting of the Executive Board or General Membership, when the decision shall be confirmed or rejected;
3. The President shall call regular and special meetings as provided for in the Bylaws;
4. It shall be the President's duty to appoint all committees and committee chairs as may be necessary to promote the work of the organization. The President shall be an ex-officio member of all committees, but shall not be required to attend committee meetings;
5. The President shall advise the 1st Vice-President in the duties of the office prior to leaving office at the final Executive Board Meeting of the academic year (June);
6. The President shall mail notices of all meetings;
7. The President shall serve as the liaison to all State Agencies, Organizations, and Associations, and represent the interests of the organization as directed by the Executive Board.

Section II – First Vice President
1. It shall be the duty of the First Vice President to assist the President in the furtherance of the organization;
2. It shall be the duty of the First Vice President to perform all the duties of the President in the event of the President's absence, inability, disability, or resignation;
3. The First Vice President shall serve as Coordinator of the organization’s Annual Symposium. This shall include the supervision of all Committee Chairs and Committees for each Symposium held during the First Vice President’s tenure in that position;
4. The First Vice President shall advise the First Vice President-Elect in the duties of the office prior to leaving office at the final Executive Board Meeting of the academic year (June);
5. The First Vice President will assume the Presidency and shall become acquainted with the duties of the Presidency prior to leaving office.

Section III – Second Vice President
1. It shall be the duty of the Second Vice President to assume the duties of the First Vice President in the absence of the First Vice President;
2. The Second Vice President shall also serve as Chair of the Membership Committee;
3. The Second Vice President will communicate with and provide direction for the activities of NYSBDA Student Chapters;
4. The Second Vice-President shall advise the Second Vice-President Elect in the duties of the office prior to leaving office at the final Executive Board Meeting of the academic year (June).
Section IV – Third Vice President
1. It shall be the duty of the Third Vice-President to assume the duties of the Second Vice-President in the absence of the Second Vice-President;
2. The Third Vice-President shall serve as the Coordinator of the Band Director’s portion of the New York State Summer Music Conference;
3. The Third Vice-President shall advise the Third Vice-President Elect in the duties of the office prior to leaving office at the final Executive Board Meeting of the academic year (June).

Section V – Secretary
1. It shall be the duty of the Secretary to maintain a record of the proceedings at all Executive Board and General Membership Meetings;
2. The Secretary shall perform whatever official correspondence is required in relation to the organization as directed by the Executive Board;
3. At the discretion of the President, the Secretary shall compile, publish, and distribute materials deemed pertinent;
4. The Secretary shall advise the Secretary-Elect in the duties of the office prior to leaving office at the final Executive Board Meeting of the academic year (June).

Section VI – Treasurer
1. It shall be the duty of the Treasurer to pay all obligations incurred by the organization as directed by the Executive Board, to supervise and keep a written report of all transactions of the office, and to prepare an annual budget report that will be presented at business meetings of the organization;
2. The Treasurer shall close all books following an Annual Audit by the Executive Board, and be prepared to turn over all books and records to the Treasurer-Elect at the final Executive Board meeting of the academic year (June);
3. The Treasurer shall advise the Treasurer-Elect in the duties of the office prior to leaving office at the final Executive Board Meeting of the academic year (June).

Section VII – Executive Director
1. It shall be the duty of the Executive Director to assist members of the Executive Board as deemed appropriate by the same;
2. The Executive Director shall assist the President in his role as liaison to all State agencies, organizations, associations, and represent the interests of the organization as directed by the Executive Board.

Section VIII – Past Presidents
The two Immediate Past Presidents’ duties shall include advising the Officers and other members of the Executive Board in all matters concerning the organization, helping to provide continuity to the traditions of the organization.
Section IX – Executive Board
1. It shall be the duty of the Executive Board to:
   a. Enforce all rules and regulations of the organization;
   b. Interpret the Constitution and Bylaws;
   c. Direct the President to appoint such committees as may be provided in the Constitution or required to properly conduct the business of the organization.
   d. Arbitrate any difficulties which may arise;
   e. Exercise such emergency powers as may be necessary to properly conduct the business of the organization, including the appointment of an officer or member of the Executive Board in the event a vacancy occurs prior to the end of a term;
   f. Provide for the Annual Auditing of the accounts of the Treasurer.
2. The Executive Board shall perform such legislative duties as cannot be brought before the membership due to the set time of meetings.

ARTICLE II – REGIONAL AND AT LARGE REPRESENTATIVES

Section I
1. Eight Regional Representatives and four At Large Representatives from the State of New York shall be elected by the membership every two years for two-year terms of office;
2. Each Representative will perform other duties as assigned by the President.

ARTICLE III – DUES

Section I
The Executive Board will decide on appropriate dues for the membership, which must then be approved by the General Membership at one of the bi-annual General Membership Meetings.

Section II
Active Membership begins when current dues are received by the Second Vice President. Membership status is good for one calendar year.

ARTICLE IV – MEETINGS

1. Two bi-annual meetings of the General Membership and four quarterly meetings of the Executive Board shall be called by the President.
2. Additional meetings of the Executive Board shall be called at the discretion and authorization of the President.
3. A quorum for General Membership Meetings shall consist of all the members present at a meeting officially called by written notice. The notice must take place one month prior to the proposed meeting.
4. Eleven members of the Executive Board shall constitute a quorum for the transaction of business.
ARTICLE V – ELECTION OF OFFICERS

Section I
The President shall appoint a Nominating Committee consisting of three members of the Executive Board, and three Members At Large. The Nominating Committee is subject to approval by the Executive Board.

Section II
A slate of officers will be presented by the Nominating Committee at the March General Membership Meeting of the organization. Nominations from the General Membership must be presented in writing to the Secretary at least two weeks prior to such meeting in order to be presented from the floor at the General Membership Meeting. Nominating speeches by the membership shall be limited to a total of three minutes for each candidate. If there is more than one person speaking for the same candidate, the total time shall not exceed three minutes.

Section III
All officers are to be elected at the Annual March General Membership Meeting. They shall take office and assume administration of the organization at the final Executive Board Meeting of the academic year (June). This meeting shall be a combined meeting of all Executive Board members leaving office, and all Executive Board members assuming office. The outgoing President shall be in charge of this meeting, and will turn the administration of the organization over to the 1st Vice President and new Executive Board at the conclusion of this meeting.

Section IV
As per the Constitution Article III, Section II, an Officer may not hold the same office for more than two consecutive terms (4 consecutive years).

Section V
All members of the Executive Board shall be elected by ballot by plurality vote of the active members present. Where there is but a single candidate for an office, the rules may be suspended. In such a case the President (with the consent of the majority of the active members present) may cast a unanimous vote for a given candidate or for an entire slate as presented by the Nominating Committee.

ARTICLE VI – AMENDMENTS
These Bylaws may be amended at any General Membership Meeting of this organization by a two thirds affirmative vote of the active members present.

ARTICLE VII – PARLIAMENTARY AUTHORITY
All meetings of this organization shall be conducted according to the current edition of Roberts Rules of Order.
ARTICLE VIII – DISSOLUTION
In the event this organization is dissolved, assets shall be distributed for one or more exempt purposes within the meaning of section 501(c)(3) of the Internal Revenue Code, or corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by the Court of Common Please of the county in which the principal office of the organization is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.
Appendix J: Most Improved Student Award
Appendix K: Outstanding Musician Award

In Recognition of Superior Advancement, and for Modeling the High Qualities of Perseverance, Dedication, Cooperation, Loyalty, and Leadership that an Excellent Band Program Requires.

The Outstanding Musician Award is Presented to:

[Space for School, Principal, Date, Band Director]
## Appendix L: Symposium Clinician and Clinic Titles

<table>
<thead>
<tr>
<th>YEAR</th>
<th>CLINICIAN</th>
<th>CLINIC TITLE</th>
<th>ASSISTING GROUP/PERSON</th>
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<tbody>
<tr>
<td>1982</td>
<td>Frank Battisti; New England Conservatory of Music</td>
<td>Rehearsal Techniques</td>
<td>James Madison High School Band</td>
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<tr>
<td></td>
<td>PANEL DISCUSSION: Norman Beamish, Frank DelRusso, Fred Becham, Edward E. Lisk (Moderator)</td>
<td>Developing the Total Band Program</td>
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<td></td>
<td>PANEL DISCUSSION: Alfred Fabrizio, Russel Pizer, Robert Spradling (Moderator)</td>
<td>Criteria for Selection of Literature</td>
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<td></td>
<td>Russel Pizer</td>
<td>Recruiting Techniques</td>
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<td></td>
<td>PANEL DISCUSSION: Alan Bomwell, Marcia Bornhurst Parkes, Steve Landgren Albert Fabrizio (Moderator)</td>
<td>Everything you Wanted to Know But Weren't Afraid to Ask About Elementary and Middle School Bands</td>
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<tr>
<td></td>
<td>PANEL DISCUSSION: Carl J. Bianchi, Richard Grunow, John Ianotta, Robert Spradling (Moderator)</td>
<td>Everything you Wanted to Know But Weren't Afraid to Ask About High School and College Bands</td>
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<tr>
<td>1983</td>
<td>Elizabeth A.H. Green; University of Michigan</td>
<td>Conducting(Sessions I)</td>
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<td></td>
<td>Elizabeth A.H. Green; University of Michigan</td>
<td>Conducting(Sessions II)</td>
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</table>
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix L: Symposium Clinician and Clinic Titles

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>Richard Snook</td>
<td>Development of Student Attitudes</td>
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<tr>
<td>Kenneth L. Ingram; President</td>
<td>The School Band Movement, Phase II (Session I)</td>
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<tr>
<td>Gemeinhardt, Inc</td>
<td>What Works For You</td>
<td>&quot;Brown Bag Lunch&quot; Session</td>
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<tr>
<td>Kenneth L. Ingram; President</td>
<td>The School Band Movement, Phase II (Session II)</td>
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<tr>
<td>Gemeinhardt, Inc</td>
<td>&quot;Brown Bag Lunch&quot; Session</td>
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<tr>
<td>Frank Battisti; New England</td>
<td>Tips for the Conductor</td>
<td>Williamsville South High School</td>
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<tr>
<td>Conservatory of Music</td>
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<td>Band</td>
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<tr>
<td>Frank Cippola; State University of New York at Buffalo</td>
<td>Historical Perspective of Bands in the United States(Slide Presentation)</td>
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<tr>
<td>Dr. Richard Grunow; Eastman</td>
<td>Bands in the Age of Technology, A look into the Future and Thoughts as to the Place Bands and Music Programs Will Have in in our Constantly Developing Technology</td>
<td>Ed Lisk; Chairperson</td>
</tr>
<tr>
<td>School of Music</td>
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<tr>
<td>Dr. Sydney Hodkinson; Eastman</td>
<td>Questions and Answers Dealing with the Contemporary Music for Bands of All Levels</td>
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<td>School of Music</td>
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<td>Topic T.B.A.</td>
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<td>&quot;Brown Bag Lunch&quot; Session</td>
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<tr>
<td>Nathaniel Phipps; New York State Education Department</td>
<td>Views on the Proposed Regents Plan for New York State and It's Implications for Music Education</td>
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<tr>
<td>Dr. James Shelter; Eastman</td>
<td>Views on the Proposed Regents Plan for New York State and It's Implications for Music Education</td>
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<td>School of Music</td>
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<table>
<thead>
<tr>
<th>Year</th>
<th>Presenter(s) and Institution(s)</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>1985</td>
<td>James Smith; University of Wisconsin</td>
<td>Conducting and Rehearsal Technique; An Approach to a Band Work From Score Study through Completion</td>
<td>Williamsville South High School Band</td>
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<tr>
<td>1985</td>
<td>Carl St.Clair; University of Michigan</td>
<td>Identification and Solution of Common Conducting Problems in P.A. Grainger's &quot;Lincolnshire Posy&quot; (Session I)</td>
<td>West Genesee High School Wind Ensemble and three volunteer conductors</td>
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<tr>
<td>1985</td>
<td>Dr. Anthony Iannaccone; Eastern Michigan University</td>
<td>Textural Perspectives; What is the Music and Where is the Melody'</td>
<td>West Genesee High School Wind Ensemble</td>
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<tr>
<td>1985</td>
<td>Carl St.Clair; University of Michigan</td>
<td>Identification and Solution of Common Conducting Problems in P.A. Grainger's &quot;Lincolnshire Posy&quot; (Session II)</td>
<td>West Genesee High School Wind Ensemble and three volunteer conductors</td>
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<tr>
<td>1986</td>
<td>Bruce Pearson; KJOS Music</td>
<td>Success Tips For Teaching Beginning Band</td>
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<tr>
<td>1986</td>
<td>Donald Schleicher; University of Wisconsin at Stevens Point</td>
<td>Creating A Positive Rehearsal Atmosphere</td>
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<tr>
<td>1986</td>
<td>Richard Floyd; University of Texas at Austin</td>
<td>Rehearsal Tactics for Young Band</td>
<td>Hoover Drive Junior High Select Band (Carol Snook)</td>
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<tr>
<td>1986</td>
<td>Donald Schleicher; University of Wisconsin at Stevens Point</td>
<td>Sensitizing Your Ensemble</td>
<td>Auburn High School Wind Ensemble (Stephen Gage)</td>
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<td>1987</td>
<td>Lt. Cmdr Lewis Buckley; United States Coast Guard Band</td>
<td>Programing: The Brahma Bull and Being Tough Without Being Mean</td>
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<td>1987</td>
<td>Roger Behrend; United States Navy Band</td>
<td>Euphonium Performance</td>
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<td>1987</td>
<td>Bruce Pearson; KJOS Music</td>
<td>A Typical Junior High Band Rehearsal</td>
<td>West Genesee Junior High Band</td>
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<tr>
<td>Year</td>
<td>Speaker(s)</td>
<td>Title</td>
<td>Institution(s)</td>
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<td>1988</td>
<td>Bently Shellahamer; Florida State</td>
<td>The Computer in the Band Room</td>
<td>Florida State University</td>
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<td></td>
<td>Bruce Pearson; KJOS Music</td>
<td>Recruiting and Retention</td>
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<td></td>
<td>Allan McMurry; University of Colorado, Bently Shellahamer, Florida State University</td>
<td>Session from the Syracuse University Windfest</td>
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<td>Timothy Reynish; Royal Northern College of Music, England</td>
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<tr>
<td></td>
<td>James Thurmond (3 Sessions)</td>
<td>&quot;Note Grouping&quot; A Method of Achieving Expression and Style In Musical Performance</td>
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<tr>
<td></td>
<td>Ed O'Rourke and Kevin Coughlin</td>
<td>Urban/rural School Problems</td>
<td></td>
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<tr>
<td></td>
<td>PANEL DISCUSSION</td>
<td>Beginning Band Approaches</td>
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<tr>
<td></td>
<td>Larry Rachleff; Oberlin Conservatory</td>
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<tr>
<td>1989</td>
<td>Marguerite Wilder; Woodward Academy, Georgia</td>
<td>Tuned In or Turned Off?</td>
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<td></td>
<td>Sandy Feldstein</td>
<td>Yamaha Band Method</td>
<td>Arlington High School Wind Ensemble; William Sweeney</td>
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<tr>
<td></td>
<td>Sandy Feldstein</td>
<td>Instructional Uses of the Computer in The Band Room</td>
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<td></td>
<td>Georgetta Maiolo; Ithaca College and SUNY Binghamton</td>
<td>Flute Clinic</td>
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### Appendix L: Symposium Clinician and Clinic Titles

<table>
<thead>
<tr>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>Dr. Larry Rachleff; Oberlin Conservatory</td>
<td>Practical tips; Rehearsal Techniques</td>
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<tr>
<td>Gary Samulski; Honeoye High School Neil Hartwick; Brockport High School</td>
<td>Developing a Strong Public Relations Program for Your Band</td>
<td>&quot;Brown Bag Lunch&quot; Session</td>
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<tr>
<td>Marguerite Wilder; Woodward Academy, Georgia</td>
<td>You Too Can Win With Beginners</td>
<td>Roxboro 5th Grade Students</td>
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<tr>
<td>Kevin Coughlin, Rochester City Schools (Chairperson)</td>
<td>Scheduling the Instrumental Program in Urban Districts</td>
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<tr>
<td>Elaine Pierce, Sandy Creek C.S.D. Karen Boyd, Brocton C.S.D. (Chairpersons)</td>
<td>Music Education and the Rural Scene</td>
<td></td>
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<tr>
<td><strong>1990</strong></td>
<td></td>
<td></td>
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<tr>
<td>Frank Battisti; New England Conservatory of Music</td>
<td>Conducting and Rehearsal Techniques</td>
<td>Williamsville East High School Wind Ensemble</td>
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<tr>
<td>Dr. Arthur Ostrander; Ithaca College Dr. Francis Murphey; Owego Apalachin C.S.D. Terry Taylor; President NYSSMA Bruce Bush; Onondaga Music Ralph Hickman; Wendell Harrison Music Frank Battisti; New England Conservatory of Music, Moderator</td>
<td>Band Literature Discussion Panel Discussion</td>
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<tr>
<td>Dr. Tim Lautenheiser; Attitude Concepts</td>
<td>Music Education...World's Greatest Profession!</td>
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<tr>
<td>Dr. Robert Spradling; Syracuse University Dr. Frank Tracz; Syracuse University</td>
<td>Do They Know There's life After High School</td>
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<tbody>
<tr>
<td>Robert Garofalo; Catholic University</td>
<td>Music for Solo Strings and Wind Ensemble</td>
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<tr>
<td>PANAL DISCUSSION/Audience James Traina and Josephine Giacco</td>
<td>Elementary/Middle School &quot;Speak Out&quot;</td>
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<tr>
<td>Thomas Duffy; Yale University</td>
<td>Music of Percy Grainger</td>
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<tr>
<td>Dr. Roy Ernst; Eastman School of Music (Moderator) Malcolm W. Rowell, Jr. University of Massachusetts Orrin Richard Bundy, Jr., Penn State University Butch Marshall, Greenwich C.S.D. Munro Sherrill, Fairport C.S.D.</td>
<td>Bridging the Gap (High School and College Bands)</td>
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<tr>
<td>Dr. Roy Ernst; Eastman School of Music</td>
<td>Eagles and Turkeys</td>
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<tr>
<td>Dr. Junith Delsell; The Ohio State University</td>
<td>Alternative Scheduling for Middle School Performing Groups</td>
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<tr>
<td>Edward Lisk, Conductor/Clinician; Oswego School District</td>
<td>Alternative Rehearsal Techniques for Band</td>
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<tr>
<td>Alfred Reed; Composer/Clinician; Miami University</td>
<td>The Conductor as Composer (Part I)</td>
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<td>Alfred Reed; Composer/Clinician; Miami University</td>
<td>The Conductor as Composer (Part II)</td>
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1991
### Appendix L: Symposium Clinician and Clinic Titles

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<tr>
<td><strong>1992</strong></td>
<td>Dr. Richard Grunow; Eastman School of Music</td>
<td>Presentation: &quot;Jump Right In&quot; Band Method</td>
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<td></td>
<td>Anthony Gigliotti; Philadelphia Orchestra</td>
<td>The Value of Clarinet Fundamentals</td>
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<td>Louis Turro; Whitesboro C.S.D.</td>
<td>How to Start A Jazz Ensemble</td>
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<td>Member Discussion: Kevin Coughlin; Moderator</td>
<td>Member Speak-out: The State of Music in the State of New York</td>
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<td>Dr. Timothy Lautzenheiser; Attitude Concepts</td>
<td>PANEL DISCUSSION Marching Band: Most of Us Do it, What Are We Going to do About It?</td>
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<td></td>
<td>Dr. Timothy Lautzenheiser; Attitude Concepts</td>
<td>Motivation Techniques for Band Directors</td>
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<tr>
<td></td>
<td>Dr. Pat Rooney; James Madison University</td>
<td>Conducting and Rehearsal Techniques</td>
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<tr>
<td></td>
<td>Kristen Shiner McGuire; Percussive Art Society</td>
<td>Everything you Wanted to Know About Percussion But Were Afraid To Ask.</td>
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<tr>
<td><strong>1993</strong></td>
<td>Col. Arnald Gabriel</td>
<td>Interpretation of Contemporary Scores</td>
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<td>Michael Holober and Tom Christensen</td>
<td>Jazz Clinics</td>
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<td></td>
<td>Greece Arcadia(Tom Ellison) and Union Endicott(Chris Weber) High School Jazz Ensembles</td>
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<tr>
<td>Col. Arnald Gabriel</td>
<td>Preparing Any Orchestral Transcript</td>
<td>Greece Arcadia High School Wind Ensemble; Tom Ellison Director</td>
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<tr>
<td>Dr. Rodney Winther</td>
<td>Are We Doing Anything special in Band Today? Building a Comprehensive Band Program.</td>
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<tr>
<td>Dr. Joseph Casey</td>
<td>Teaching Techniques and Insights for Instrumental Music Teachers</td>
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<tr>
<td>Kristen Shiner McGuire</td>
<td>Everything you Wanted to Know About Percussion But Were Afraid To Ask. (Part II)</td>
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<tr>
<td>Tom Ellison</td>
<td>Presto Chango! We'll Show You the Secrets of How to Change Students From One Instrument to Another</td>
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<tr>
<td><strong>1994</strong></td>
<td><strong>Brett Zvacek; The Crane School Of Music</strong></td>
<td><strong>Improvisation</strong></td>
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<tr>
<td>Brett Zvacek; The Crane School Of Music</td>
<td>Basic Melodic and Rhythmic Concepts For Teaching Beginning Improvisation</td>
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<tr>
<td>Dr. John Paynter</td>
<td>Getting Their Attention</td>
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<td>Dr. John Paynter</td>
<td>Five New Ways to Look at Old Fundamentals for a Better Performance</td>
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<tr>
<td>Jeanne Gray, Dr. Edward Lisk, Dr. Edward Marschilok</td>
<td>The Maze of School reform: The New Compact for Learning and It's Ramifications for Your Band Program</td>
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<tr>
<td>Marguerite Wilder</td>
<td>Do You Hear What I Hear, Do You See What I See</td>
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<tr>
<td>Glen Grigel, The Crane School of Music</td>
<td>The Clarinet: What is a Crow's Foot?</td>
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THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

Appendix L: Symposium Clinician and Clinic Titles

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<tr>
<th>Year</th>
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<th>Title</th>
<th>Location/Institution</th>
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<tbody>
<tr>
<td>1995</td>
<td>Fred Sturm, Eastman School Of Music</td>
<td>Jazz Rehearsal Techniques</td>
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<td>Fred Sturm, Eastman School Of Music</td>
<td>Teaching Improvisation</td>
<td>Fairport High School Jazz Ensemble; Bill Tiberio, Director</td>
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<td>John O'Reilly, Composer</td>
<td>Composing for Band</td>
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<tr>
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<td>Glen Grigel, Crane School of Music</td>
<td>The Floating G# and other Saxophone Anomalies</td>
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<td></td>
<td>Dr. James Croft, Florida State University</td>
<td>Band Literature: High Hopes? Dumb Ideas?</td>
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<td></td>
<td>Cheryl Priebe Bishkoff, Oboe Specialist</td>
<td>The Care and Nurturing of the Beginning and Intermediate Oboist</td>
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<td></td>
<td>Dr. James Croft, Florida State University</td>
<td>Seeing Ourselves as Others See Us</td>
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<td></td>
<td>Mark Yancich; Atlanta Symphony Orchestra Paul Yancich; Cleveland Symphony Orchestra</td>
<td>Timpani Clinic</td>
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<td></td>
<td>Dr. Tim Lautzenheiser, Attitude Concepts</td>
<td>LECTURE: Excellence is Not a Destination, But A Lifelong Journey</td>
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<tr>
<td>1996</td>
<td>Chris Vadala, University of Maryland</td>
<td>Improvisational Technique and Methodology</td>
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<td></td>
<td>Chris Vadala, University of Maryland</td>
<td>The Sax Section: Conceptual Approach, extended Techniques and Doublings</td>
<td>Glen Cove High School Jazz Ensemble; Rich Roselli, Director</td>
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<td>Robert Sheldon, Composer</td>
<td>Composing in the Middle</td>
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<td></td>
<td>Glen Grigel; Crane School of Music</td>
<td>Repair: Baritone, Euphonium, Tuba and How to Avoid Those Dirty Low Down</td>
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### Appendix L: Symposium Clinician and Clinic Titles

<table>
<thead>
<tr>
<th>Year</th>
<th>Clinician/Title</th>
<th>Title</th>
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<tbody>
<tr>
<td><strong>1996</strong></td>
<td>Deborah Sheldon; University of Illinois</td>
<td>Double Bb Blues</td>
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<tr>
<td></td>
<td>Dr. Donald Hunsberger; Eastman School of Music</td>
<td><em>How to Fit 2 Hours of rehearsal Time Into a 1 Hour Sack</em></td>
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<td></td>
<td>Harvey Phillips; Professor Emeritus, Indiana University</td>
<td><em>The Development of Wind Orchestration in the 20th Century</em> (Eastman Chamber Ensemble)</td>
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<td></td>
<td>Dr. Michael Kumer</td>
<td><em>Band Director Stress and Burnout</em></td>
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<td><strong>1997</strong></td>
<td>Ed Shaughessy; Jazz Drummer</td>
<td><em>Teaching Drumset to Junior and Senior High Levels</em></td>
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<td></td>
<td>Brett Zvacek; The Crane School of Music</td>
<td><em>Really Playing Together: Listener Skills for Jazz Ensemble</em></td>
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<td>Chuck Elledge; Composer/Arranger KJOS</td>
<td><em>Putting It To the Test: Touchstones for Selecting Beginning and Intermediate Band Music</em></td>
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<td>Glen Grigel; The Crane School of Music</td>
<td><em>What Do You Know About Timpano?: Timpani and Low Percussion Topics</em></td>
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<td></td>
<td>Dr. Harry Begian; University of Illinois</td>
<td><em>Getting the Most Out of Your Rehearsals</em></td>
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<td>Dr. Harry Begian; University of Illinois</td>
<td><em>Playing Concerts that Will Increase Our Audience Attendance</em></td>
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<td></td>
<td>Edward Lisk(Clinician) and Dr. Edward Marshilok(NYSED)</td>
<td><em>Band is it Curricular, Co-Curricular or Extra-Curricular?</em></td>
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<td></td>
<td>Steve Frank; West Genesee Central Schools</td>
<td><em>Beef Up Your Back Row: Recruiting and Retaining the Elementary Low Brass</em></td>
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### Appendix L: Symposium Clinician and Clinic Titles

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<thead>
<tr>
<th>Year</th>
<th>Speaker(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>1998</td>
<td>John Fullum; Principal Clarinet, Buffalo Philharmonic Orchestra</td>
<td><strong>Craftsmanship and Inspiration</strong></td>
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<tr>
<td>1998</td>
<td>Vincent DiMartino, Trumpet Performer Clinician</td>
<td><strong>An Approach to Jazz Improvisation</strong></td>
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<tr>
<td>1998</td>
<td>Dr. Mark Fonder (Ithaca College) and Dr. Edward Marschilok (NYSED)</td>
<td><strong>Current Assessment Practices and the Wind Band</strong></td>
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<tr>
<td>1998</td>
<td>Vincent DiMartino, Trumpet Performer Clinician</td>
<td><strong>NYSSMA Solo Trumpet Literature Revisited</strong></td>
</tr>
<tr>
<td>1998</td>
<td>Mark Camphouse; Composer</td>
<td><strong>Music and Social Issues</strong></td>
</tr>
<tr>
<td>1998</td>
<td>Mark Camphouse; Composer</td>
<td><strong>Developing a Philosophy of Music Composition and Education from a Composer/Conductor's Viewpoint</strong></td>
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<tr>
<td>1998</td>
<td>Frank Wangler; The Crane School of Music</td>
<td><strong>BBB: Bassoons Belong in Bands</strong></td>
</tr>
<tr>
<td>1998</td>
<td>Scott LaVine; The Crane School of Music</td>
<td><strong>Alternative Accompaniment Strategies for the Instrumentalist</strong></td>
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<tr>
<td>1998</td>
<td>Glen Grigel; The Crane School of Music</td>
<td><strong>Bigger Reed, Bigger Mouthpiece, Bigger Problems: Maintaining Your Lower Clarinets</strong></td>
</tr>
<tr>
<td>1999</td>
<td>Dean Sorenson; Performer/Clinician Trombone</td>
<td><strong>30 Minutes to A Better Jazz Ensemble</strong></td>
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## Appendix L: Symposium Clinician and Clinic Titles

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<thead>
<tr>
<th>Clinician/Title</th>
<th>Title/Details</th>
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<tbody>
<tr>
<td>Joe Riposo; Syracuse University</td>
<td><strong>Jazz Improvisation: A Practical Approach</strong></td>
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<tr>
<td>James Curnow; Composer/Arranger Curnow Music Press</td>
<td><strong>A Composers View of Musicianship</strong></td>
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<tr>
<td>Ed Sueata; Clinician/Educator/Performer</td>
<td><strong>Successful Techniques for Teaching the Flute</strong></td>
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<tr>
<td>Ed Sueata; Clinician/Educator/Performer</td>
<td><strong>Teaching Rhythm: The First R</strong></td>
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<tr>
<td>Dr. Timothy Topolewski; The Crane School of Music</td>
<td><strong>Score Study: It's All In Your Head</strong></td>
</tr>
<tr>
<td>Scott LaVine; The Crane School of Music</td>
<td><strong>Software Update for the Band Director</strong></td>
</tr>
<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td><strong>Don't Let Your Rotors String You Up: Living With School French Horns</strong></td>
</tr>
<tr>
<td><strong>2000</strong> Ron Sutherland; Retired Clarence High School</td>
<td><strong>T.G.I.F.-That's &quot;Thinking-Feeling-Interest-and Feeling&quot;</strong></td>
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<tr>
<td>Jim Snidero; Soloist/Recording Artist Saxophone</td>
<td><strong>Jazz Conceptions</strong></td>
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<tr>
<td>Chris Weber; Union-Endicott Schools, Broome Community College Jazz Ensemble</td>
<td><strong>Taking Your Jazz Ensemble to NYSSMA Evaluation Festival</strong></td>
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<tr>
<td>Frank Battisti, New England Conservatory</td>
<td><strong>Score Study</strong></td>
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<tr>
<td>Dr. Stephen Mauk; Ithaca College</td>
<td><strong>Building a Better Saxophone Section</strong></td>
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### Appendix L: Symposium Clinician and Clinic Titles

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<thead>
<tr>
<th>Clinician/Institution</th>
<th>Title</th>
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<tbody>
<tr>
<td>Gale Bendik Bayen: Fairfax County Public Schools</td>
<td>Block Scheduling Is Not The End Of elementary Band &amp; Teaching to The National Standards</td>
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<tr>
<td>Dr. Paula Holcomb; SUNY @ Fredonia</td>
<td>Teaching Technique Through Musical expression</td>
</tr>
<tr>
<td>Scott LaVine; The Crane School of Music</td>
<td>Technology - Notation Software</td>
</tr>
<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td>Twenty Tips for Troubleshooting Those Tricky Trombones</td>
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<tr>
<td>Dr. Robert Hayden; Orthodontist, previously a clarinetist in the United States Air Force Band</td>
<td>Brass, Braces, Wires and Woodwinds</td>
</tr>
<tr>
<td>Michael Cirmo;</td>
<td>Drumset in the Big Band/A Guide for the High School and middle School Band Director Jazz Clinic I</td>
</tr>
<tr>
<td>Bruce Bush;</td>
<td>Essential Elements For Band Jazz Clinic II and III</td>
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<tr>
<td>Jeff Jarvis; Clinician, Composer/Arranger, Studio Musician(trumpet)</td>
<td>Teaching The Jazz Concept</td>
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<tr>
<td>Robert Sheldon, Composer</td>
<td>To Music and Beyond</td>
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<tr>
<td>Dr. Marc Guy;</td>
<td>Teaching French Horn</td>
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<tr>
<td>John Whitwell; Michigan State University</td>
<td>Keeping the Band On Task: Responsibility Sharing-A Joint Ownership For Students, Parents and Directors</td>
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<tbody>
<tr>
<td>Scott LaVine; The Crane School of Music</td>
<td>Enhancing Intonations Skills with Technology</td>
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<tr>
<td>Dr. Linda Thornton;</td>
<td>Composition and Improvisation in Elementary Band Lessons</td>
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<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td>Troubleshooting the Big 5* With Your Colleagues (flute/clarinet/saxophone/trumpet/trombone)</td>
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<tr>
<td>John Gallagher;</td>
<td>Using Public Relations Techniques in your Band Program</td>
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<tr>
<td>2002 Stephen Shewan; Williamsville East Central Schools</td>
<td>Developing A Deeper Musical Understanding Through Composition</td>
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<tr>
<td>Pim Liebmann; Williamsville School District</td>
<td>Brass Bands, Yesterday and Today</td>
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<tr>
<td>Tim Ries; Saxophone Performer</td>
<td>Improving Jazz Improvisation Skills</td>
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<tr>
<td>Anthony J. Maiello; George Mason University</td>
<td>Exploring Conducting Techniques</td>
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<tr>
<td>Dr. Mark Zeigler; Nazareth College</td>
<td>Eleven Strategies Musicians Can Use TO Reduce Their Risk Of Developing Tinnitus and Other Audiological Disorders</td>
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<tr>
<td>Charles Peltz; New England Conservatory</td>
<td>Great Expectations: Approaching Music for Its Content</td>
</tr>
<tr>
<td>Gary Stith; Houghton College</td>
<td>2B or Not 2B: A &quot;Hands-On&quot; Snare Drum Clinic for Non Percussionists</td>
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## Appendix L: Symposium Clinician and Clinic Titles

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<tr>
<th>Year</th>
<th>Name(s) and Affiliation</th>
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<tr>
<td>2003</td>
<td>Elliot Mile McKinley; Composer</td>
<td>Technology-Sibelius Music Notation Software</td>
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<td></td>
<td>Glen Grigel; The Crane School of Music</td>
<td>Percussion Repairs</td>
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<td>Dr. Christopher Azzara; Hartt School of Music</td>
<td>Developing Musicianship In Instrumental Music</td>
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<tr>
<td>2003</td>
<td>Jim Hynes; Studio Trumpet Artist</td>
<td>Improving Jazz Improvisation Skills</td>
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<tr>
<td></td>
<td>Dr. Robert Spradling; University of Western Michigan</td>
<td>Conducting</td>
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<tr>
<td></td>
<td>Dr. Jack Delaney; Southern Methodist University</td>
<td>The Search for Fire</td>
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<td></td>
<td>Jim Aikens; The Ohio State University</td>
<td>Tuba Techniques</td>
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<td></td>
<td>Scott LaVine; The Crane School of Music</td>
<td>Focus on Technology; Digital Video on the Band Wagon</td>
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<tr>
<td></td>
<td>Rodney Winther; Cincinnati Conservatory</td>
<td>Conducting</td>
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<tr>
<td></td>
<td>Glen Grigel; The Crane School of Music</td>
<td>Rotors Revealed</td>
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<tr>
<td></td>
<td>Frank Battisti, New England Conservatory and Dr. Thomas Duffy; Yale University</td>
<td>Conducting and Composing</td>
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<td>2004</td>
<td>Mr. Walter Weiskopf; Saxophone Performer/Clinician</td>
<td>Intervallic Improvisation</td>
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<td></td>
<td>Mr. Gary Green, The University of Miami</td>
<td>Notes On the Band And Music, A lifetime Of Discovery</td>
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### Appendix L: Symposium Clinician and Clinic Titles

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<th>Clinician/Title</th>
<th>Title/Session</th>
<th>Instrumental Education Program</th>
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<tr>
<td>Ronald Sutherland; Retired Clarence Schools</td>
<td>Leadership session</td>
<td>High School Honor Band</td>
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<td>John Flaver; Westhill Central Schools (Syracuse)</td>
<td>Guiding The Advancing Clarinetist</td>
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<td>PANEL DISCUSSION</td>
<td>Instrumental Retention at the Secondary Level</td>
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<td>Glen Grigel; The Crane School of Music</td>
<td>Half The Time They're Broken, Half The Time They Don’t Work Right: Bassoon and Oboe Tips For Educators</td>
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<tr>
<td>David Hawley; CODA Music Technologies</td>
<td>Smart Music in your Classroom</td>
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<td>2005 Ed Lisk</td>
<td>How We Deal with the Unadorned Markings of Musical Notation</td>
<td>Clarence H.S. Wind Ensemble</td>
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<td>Dr. Tim Lautzenheiser</td>
<td>Excellence is the Journey, Not the Destination: making Every Aspect of the Teaching Day an Opportunity for Quality Learning</td>
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<tr>
<td>Ms. Elise Stobel, NYSSMA</td>
<td>Mindful Techniques for Successful Inclusion in Band and Instrumental Programs</td>
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<tr>
<td>Dr. James Jordan, Westminster Choir College</td>
<td>Conducting Techniques, Through the Use of Body Mapping and the Swiss Ball</td>
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<tr>
<td>Sergeant Major Dennis Edelbrock(trumpet) Sergeant Major Woodrow English(trumpet) Sergeant 1st Class Joseph Levinsky(horn)</td>
<td>Relaxing Techniques for the Upper Brass Player</td>
<td>&quot;Pershing's Own&quot; United States Army Brass Quintet</td>
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## THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA

### Appendix L: Symposium Clinician and Clinic Titles

<table>
<thead>
<tr>
<th>Name and Institution</th>
<th>Clinic Title</th>
<th>Institution</th>
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<tr>
<td>Sergeant 1st Class Harry Watters (trombone) Sergeant Major Jack R Tilbury (tuba)</td>
<td>Lower Brass: Playing Like a Soloist</td>
<td>&quot;Pershing's Own&quot; United States Army Brass Quintet</td>
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<td>Conrad Herwig; NYC Jazz Trombonist</td>
<td>A Creative Approach for the 21st Century Jazz Musician</td>
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<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td>Seven Singular Sensations: Searching Out Those Single Reed Sticklers</td>
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<td>2006 Kevin Mixon</td>
<td>Building Your Instrumental Music Program in Urban/Rural Schools</td>
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<td>Glen Grigel; The Crane School of Music</td>
<td>Evaluating Instruments: How to Avoid Going Down the Rabbit Hole</td>
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<td>Sherrie Maricle; Sabian and Yamaha Clinician</td>
<td>Getting Your Rhythm Section to Walk, Comp, and Kick in Style</td>
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<td>Dr. Jeffery Renshaw;</td>
<td>Three Ways to Read a Detective Story or Prepare a Musical Score</td>
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<td>Ronald Sutherland; Retired Clarence Schools</td>
<td>Leadership Session</td>
<td>High School Honor Band/Jazz Band</td>
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<td>Dr. Sarah Hamilton;</td>
<td>Oboe Reed Adjustment for Non-Oboists</td>
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<td>Dr. Michael Schaff; The Crane School of Music</td>
<td>Do you Want Whipped Cream, Nuts, and a Cherry?</td>
<td>Canandaigua Middle School 8th Grade Band</td>
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<td>Carol Snook</td>
<td>33 Years of Teaching Tips in 33 Minutes</td>
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<td>Paul Merkelo</td>
<td>Master Class</td>
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<thead>
<tr>
<th>Presenter/Institution</th>
<th>Title</th>
<th>Event Year</th>
<th>Program Description</th>
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<tr>
<td>David Dolgon</td>
<td><em>A Suite of Software for the Band Director</em></td>
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<td>Terrence Olivo</td>
<td><em>Ballots and Batons- Music for the Political Landscape</em></td>
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<tr>
<td>Gary Stith; Houghton College</td>
<td><em>Practical Score Preparation for the &quot;Harried&quot; Band Director</em></td>
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<tr>
<td>Ronald Sutherland; Retired Clarence Schools</td>
<td><em>Its All About The TEAM: Total Effort(from) All Members</em></td>
<td>2007</td>
<td>High School Honor Band</td>
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<tr>
<td>Dr. Gary Sousa; University of Tennessee</td>
<td><em>Non-Verbal Communication and the Conductor: Do Your Students Really Understand What You Are Saying</em></td>
<td>2007</td>
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<td>Mr. Paul Lavender; Hal Leonard Corporation</td>
<td><em>Copyright Guidelines for Music Educators</em></td>
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<tr>
<td>Christine Zacher; Northport School District (Long Island)</td>
<td><em>Horn 101: Practical Tips For Band Directors And Non-Hornists</em></td>
<td>2008</td>
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<tr>
<td>Mr. Paul Lavender; Hal Leonard Corporation</td>
<td><em>Technology Learning Tools for Developing Band &amp; Orchestra Students</em></td>
<td></td>
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<tr>
<td>Jeff King; Duncanville Central Schools</td>
<td><em>Setting the Tone For Your Band</em></td>
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<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td><em>Gaskets, Glue and You!</em></td>
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<tr>
<td>Dr. Stephen Peterson; Ithaca College</td>
<td><em>Rehearsal Techniques: Empowering the Students In The Band Rehearsal</em></td>
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<td>Mary Kay Ortolano</td>
<td><em>What I Forgot About the Fagott</em></td>
<td>2008</td>
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<tr>
<td>United States Military Academy Jazz Knights</td>
<td><em>What to do with all those slashes - Working with your Rhythm Section</em></td>
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<tr>
<td>Ronald Sutherland; Retired Clarence Schools</td>
<td>Student Leadership Clinic</td>
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<tr>
<td>Dr. Russ Mikkelson; The Ohio State Univ.</td>
<td>Defining Success for High School</td>
</tr>
<tr>
<td>Gary Stith; Houghton College</td>
<td>Care and Feeding of Your Percussion Section</td>
</tr>
<tr>
<td>Robert Lehner</td>
<td>We Should Play Clarinet Like it is a French Horn</td>
</tr>
<tr>
<td>Glen Grigel, The Crane School of Music</td>
<td>Things That Get Stuck</td>
</tr>
<tr>
<td>Dr. Paula Holcomb; State University of New York at Fredonia</td>
<td>Capture, Infuse and Transcend the Musical Magic - Using Rehearsal Techniques to Teach Beyond the National Standards</td>
</tr>
<tr>
<td>INTERVIEW WITH A LEGEND'S SERIES</td>
<td>An Interview With Col. Arnald Gabriel</td>
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<tr>
<td><strong>2009</strong></td>
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<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td>Mouthpieces; Those Mangled, Maimed, Malodorous Mainstays Of Music</td>
</tr>
<tr>
<td>Dr. Brian Doyle; The Crane School of Music; Ronald Sutherland; retired Clarence Schools</td>
<td>Strategies for Musical Connection</td>
</tr>
<tr>
<td>Beth Fabrizio;</td>
<td>The Band Directors Toolbox for General Music</td>
</tr>
<tr>
<td>Daryle Redmond; Plattsburg City Schools</td>
<td>Auxiliary Percussion: It's As Easy As 1,2,4</td>
</tr>
<tr>
<td>Ron Sutherland; retired Clarence Schools</td>
<td>Thank God It's Monday So I Can Go Teach Music</td>
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</table>
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<tr>
<th>Name</th>
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<th>Clinic</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Frank Battisti; emeritus New England Conservatory</td>
<td>How Much Drilling? How Much Music Making?</td>
<td>NYSBDA Director's Band</td>
<td></td>
</tr>
<tr>
<td>INTERVIEW WITH A LEGEND'S SERIES</td>
<td>An Interview With Frank Battisti</td>
<td>Gary Stith; Moderator</td>
<td></td>
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<tr>
<td><strong>2010</strong></td>
<td>Glen Grigel; The Crane School of Music</td>
<td>I Never Bet Money, But If I Had To Wager A Guess...</td>
<td></td>
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<tr>
<td>Kathryn Struzik (NYSSMA Manual Chair)</td>
<td>Everything You Wanted To Know About The NYSSMA Manual and MORE</td>
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<tr>
<td>Dr. William Berz; Rutgers University</td>
<td>What Are We Really Doing? Reflections On The State of Music Education And Bands</td>
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<tr>
<td>Ron Sutherland; retired Clarence Schools</td>
<td>Student Leadership Clinic</td>
<td>High School Honor Band</td>
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<tr>
<td>Dr. Brian Doyle; The Crane School of Music</td>
<td>A Mindful Approach To Rehearsal Technique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Harris; Principal Trombone, Syracuse Symphony Orchestra</td>
<td>Low Brass Techniques - Posture Is The Key To Better Playing</td>
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<tr>
<td>Chris Vangellow; Northern Music &amp; Video</td>
<td>Practical Digital Recording From Classroom To Concert</td>
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</tr>
<tr>
<td>Dr. Lowell Graham; University of Texas, El Paso</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>INTERVIEW WITH A LEGEND'S SERIES</td>
<td>An Interview With Dr. Lowell Graham</td>
<td>Gary Stith; Moderator</td>
<td></td>
</tr>
<tr>
<td><strong>2011</strong></td>
<td>Craig Elwood: Central Square School District</td>
<td>The Use And Juice Behind Chamber Groups</td>
<td>Central Square High School Instrumentalists</td>
</tr>
<tr>
<td>Glen Grigel; The Crane School of Music</td>
<td>Many Paths To The Same Place</td>
<td></td>
<td></td>
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</tbody>
</table>
# Appendix L: Symposium Clinician and Clinic Titles

<table>
<thead>
<tr>
<th>Clinician and Clinic Titles</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>Mark Morette, Mark Custom Recording Inc.</td>
<td>The Wind Band And It's Recorded Archives- What's In Your Attic?</td>
</tr>
<tr>
<td>Joseph Kreines; Conductor/Arranger</td>
<td>The Need To Choose Quality Literature For All Levels Of Ensembles</td>
</tr>
<tr>
<td>Ron Sutherland; retired Clarence Schools</td>
<td>Student Leadership Clinic</td>
</tr>
<tr>
<td>Paul Evoskevich; The College of St. Rose</td>
<td>Improvisation For The Instrumental Director</td>
</tr>
<tr>
<td>Michael Colgrass; Composer/Conductor</td>
<td>Rehearsal Session NYSBDA 2011 Commission</td>
</tr>
<tr>
<td>2011 Dr. Carol Lowe(Bassoon), Dr. Anna Hendrickson(Oboe) and Dr. Julianne Kirk(Clarinet); The Crane School of Music</td>
<td>Tweaking and Tuning: Tips For Working With Oboe, Bassoon, And Clarinet</td>
</tr>
<tr>
<td>Anthony J Maiello; George Mason University</td>
<td>Conducting Nuances- Little things Mean A Lot</td>
</tr>
<tr>
<td>ROUNDTABLE DISCUSSION</td>
<td>Today’s Topics To Bring A Better Tomorrow</td>
</tr>
<tr>
<td>Anthony J Maiello; George Mason University</td>
<td>NYSBDA Membership</td>
</tr>
<tr>
<td>INTERVIEW WITH A LEGEND SERIES</td>
<td>Gary Stith, Moderator</td>
</tr>
<tr>
<td>INTERVIEW WITH A LEGEND SERIES</td>
<td>An Interview With Anthony J. Maiello</td>
</tr>
<tr>
<td>2011</td>
<td>NYSBDA Director's Band</td>
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</table>
### Appendix M: NYSBDA State-Wide Middle Level Honor Band Programs (1995-2011)

<table>
<thead>
<tr>
<th>Year</th>
<th>Conductor</th>
<th>Selections</th>
</tr>
</thead>
</table>
| 1995 | John O’Reilly        | Charter Oak, Eric Osterling  
|      |                      | Northwest Suite, John O’ Reilly  
|      |                      | Greenwillow Portrait, Mark Williams  
|      |                      | In Memoriam, John O’Reilly  
|      |                      | Jackson Lake Overture, Mark Williams  |
| 1996 | Robert Sheldon       | Invincible Eagle, John Phillip Sousa  
|      |                      | West Highlands Sojourn, Robert Sheldon  
|      |                      | Te Deum, Gounod/arr. Conley  
|      |                      | African road, Paul Jennings  
|      |                      | The Legend of Starved Rock, Robert Sheldon  |
| 1997 | Chuck Elledge        | Graduation Day March, Toshio Mashima  
|      |                      | Festivo, Vaclev Nelhybel  
|      |                      | Renaissance Festival and Dances, Arr. Bruce Pearson  
|      |                      | Chorale and Shaker Dance II, John Zdechlik  
|      |                      | Palm and Celebration, Bruce Pearson and Chuck Elledge  |
| 1998 | Dr. Mark Fonder      | Canterbury Tales, James Curnow  
|      |                      | Prelude and Fugue in d minor, Johann Sebastian Bach/  
|      |                      | trans. R.L. Moehlmann  
|      |                      | Okeanos, Jack Bullock  
|      |                      | Fanfare, Ode and Festival, Bob Margolis  
|      |                      | The Civil War, Arr. James Ployhar  |
| 1999 | James Curnow         | Intrada Festivo, Stephen Bulla  
|      |                      | Where Mythical Beings Play, James Curnow  
|      |                      | Valdres, Johannes Hannsen  
|      |                      | /arr. James Curnow  
|      |                      | Canterbury Chorale, Jan Van der Roost  
|      |                      | Freedom Road, James Curnow  |

2000: Ronald A. Sutherland, Conductor

Stirling Castle                      Major J.H. Howe
Symphony No. 1                       Daniel Bukvich
Shenandoah                          Frank Ticheli
At a Dixieland Jazz Funeral          Jared Spears
First Suite for Band (IV. Gallop)    Alfred Reed

2001: Robert Sheldon, Conductor

Dedicatory Overture                  Clifton Williams
Flourish for Wind Band               Ralph Vaughan Williams
Let Evening Come                     Robert Sheldon
The Forge of the Vulcan              Michael Sweeney
Ghost Fleet (manuscript)             Robert Sheldon

2002: Scott McBride, Conductor

Courtly Airs and Dances              Ron Nelson
Old Scottish Melody (Auld Lang Syne)  arr. Charles Wiley
Chicken Run                         Powell/Gregson-Williams
                                      Arr. Paul Murtha
Stars                                Jay Dawson
Military Escort                      Harold Bennett (Henry Filmore)
                                      arr. Frederick Fennell

2003: Dr. Robert Spradling, Conductor

Triumphant Fanfare                   Richard Saucedo
On A Hymnsong of Philip Bliss        David Holsinger
Overture for Winds                   Charles Carter
On the Wings of Swallows             Michael Sweeney
Don Pedro                            Johan Nijis

2004: Michael Sweeney, Conductor

Pantheon                             Michael Sweeney
Hymn to the Fallen                   John Williams/arr. Michael Sweeney
The Lord of the Rings                Johan de Meij/arr. Paul Lavender

Excerpts from Symphony no. 1
Normandy Beach                       John Edmondson
Lament and Tribal Dances             Michael Sweeney
2005: Ronald Case, Conductor

Stirling Castle March
Elsa’s Procession
Awakening Hills
Galop

By Love Compelled

2006: Dr. Patrick M. Jones, Conductor

Flourish for Wind Band
Three Ayres From Gloucester
Polly Oliver
Ginger Marmalade
The Chimes of Liberty

2007: Dennis Johnson, Conductor

Fanfare for the Third Planet
Ye Banks and Braes O’ Bonnie Doon
Regensis
Encanto

2008: Patrick J. Burns, Conductor

Suspended Animation
Voices of the Sky
Ocean Ridge Rhapsody
Pacifica March

2009: Dr. Elizabeth Peterson, Conductor

Battle Pavane
Old Churches
American River Songs
Liberty Bell March

2011: Ronald Case, Conductor

Stirling Castle March
Elsa’s Procession
Awakening Hills
Galop

By Love Compelled
2010: Dr. James P. Miller, Conductor

- Overture for Winds: Charles Carter
- Urban Scenes: Andrew Boysen Jr.
- Air for Band: Frank Erickson
- Odysseus and the Sirens: Dana Wilson

2011: Brett L. Wery

- Unraveling: Andrew Boysen Jr.
- Mortals, Gods, and Heroes: Brett L. Wery
  - III. Perseus and the Gorgon
- Adagio for Winds: Elliot Del Borgo
- Fantasy on Yankee Doodle: Mark Williams
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>March 11-13, 1982</td>
<td>Syracuse University</td>
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<tr>
<td>March 3-5, 1983</td>
<td>State University of New York at Albany</td>
</tr>
<tr>
<td>March 8-10, 1984</td>
<td>Eastman School of Music</td>
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<tr>
<td>March 7-9, 1985</td>
<td>Syracuse Holiday Inn, Evening Concerts at</td>
</tr>
<tr>
<td></td>
<td>Syracuse University and West Genesee High School.</td>
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<tr>
<td>March 6-8, 1986</td>
<td>Syracuse University and Conference Center, Syracuse University</td>
</tr>
<tr>
<td>March 5-7, 1987</td>
<td>Syracuse University and Conference Center, Syracuse University</td>
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<tr>
<td>March 3-5, 1988</td>
<td>Syracuse University and Conference Center, Syracuse University</td>
</tr>
<tr>
<td>March 2-4, 1989</td>
<td>Sheraton University Inn and Schine Student Center, Syracuse University</td>
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<tr>
<td>March 1-3, 1990</td>
<td>Sheraton University Inn and Schine Student Center, Syracuse University</td>
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<tr>
<td>Feb. 28-March 2, 1991</td>
<td>Sheraton University Inn and Schine Student Center, Syracuse University</td>
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## Appendix N: Annual Symposium Dates and Locations

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>March 5-7, 1992</td>
<td>Sheraton University Inn and Schine Student Center, Syracuse University</td>
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<tr>
<td>March 4-6, 1993</td>
<td>Sheraton Inn (Liverpool)</td>
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<tr>
<td>March 3-5, 1994</td>
<td>Sheraton Inn (Liverpool)</td>
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<tr>
<td>March 2-4, 1995</td>
<td>Sheraton Inn (Liverpool)</td>
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<tr>
<td>Feb. 29-March 2, 1996</td>
<td>Sheraton Inn (Liverpool)</td>
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<tr>
<td>Feb. 27- March 1, 1997</td>
<td>Four Points Inn (Liverpool)</td>
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<tr>
<td>March 5-7, 1998</td>
<td>Hotel Syracuse, Radisson Plaza-</td>
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<td>February 25-27, 1999</td>
<td>Hotel Syracuse, Radisson Plaza-</td>
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<td>March 2-4, 2000</td>
<td>Hotel Syracuse, Radisson Plaza-</td>
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<td>March 8-10, 2001</td>
<td>Hotel Syracuse, Radisson Plaza-</td>
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<tr>
<td>March 7-9, 2002</td>
<td>Hotel Syracuse, Radisson Plaza-</td>
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<td>March 6-8, 2003</td>
<td>Wyndham Syracuse Hotel and Holiday Inn</td>
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<tr>
<td>March 4-6, 2004</td>
<td>Wyndham Syracuse Hotel and Holiday Inn</td>
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<td>March 3-5, 2005</td>
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<tr>
<td>March 2-4, 2006</td>
<td>Wyndham Syracuse Hotel and Holiday Inn</td>
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<tr>
<td>March 1-3, 2007</td>
<td>Doubletree Hotel and Holiday Inn (Syracuse)</td>
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### Appendix N: Annual Symposium Dates and Locations

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Location</th>
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<tbody>
<tr>
<td>March 7-9, 2008</td>
<td>Doubletree Hotel and Holiday Inn (Syracuse)</td>
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<td>March 6-8, 2009</td>
<td>Doubletree Hotel and Holiday Inn (Syracuse)</td>
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<td>March 5-7, 2010</td>
<td>Doubletree Hotel and Holiday Inn (Syracuse)</td>
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<tr>
<td>March 4-6, 2011</td>
<td>Doubletree Hotel and Holiday Inn (Syracuse)</td>
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## Appendix O: Honor Bands Guest Conductors

<table>
<thead>
<tr>
<th>YEAR</th>
<th>MIDDLE SCHOOL</th>
<th>HIGH SCHOOL</th>
<th>JAZZ ENSEMBLE</th>
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<tbody>
<tr>
<td>1995</td>
<td>John O'Reilly</td>
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<tr>
<td>1996</td>
<td>Robert Sheldon</td>
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<tr>
<td>1997</td>
<td>Chuck Elledge</td>
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<tr>
<td>1998</td>
<td>Dr. Mark Fonde</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>James Curnow</td>
<td></td>
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<tr>
<td>2000</td>
<td>Ron Sutherland</td>
<td>Frank Battisti</td>
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<tr>
<td>2001</td>
<td>Robert Sheldon</td>
<td>James Curnow</td>
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<tr>
<td>2002</td>
<td>Robert McBride</td>
<td>Anthony Maiello</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>Dr. Robert Spradling</td>
<td>Rodney Winther</td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td>Michael Sweeney</td>
<td>Gary Green</td>
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<tr>
<td>2005</td>
<td>Ronald Case</td>
<td>Ed Lisk</td>
<td></td>
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<tr>
<td>2006</td>
<td>Patrick Jones</td>
<td>Dr. Jeffrey Renshaw</td>
<td>Bill Katz</td>
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<tr>
<td>2007</td>
<td>Dennis Johnson</td>
<td>Dr. Gary Sousa</td>
<td>Chris Vadala</td>
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<tr>
<td>2008</td>
<td>Patrick Burns</td>
<td>Dr. Russ Mikkelson</td>
<td>Jim Snidero</td>
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<tr>
<td>2009</td>
<td>Elizabeth Peterson</td>
<td>Dr. Brian K. Doyle</td>
<td>Michael Davis</td>
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<tr>
<td>2010</td>
<td>James Miller</td>
<td>William Berz</td>
<td>Fred Sturm</td>
</tr>
<tr>
<td>2011</td>
<td>Brett L. Wery</td>
<td>Joseph Kreines</td>
<td>Paul Evoskevich</td>
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### Appendix P: Award Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>NYSBDA Award</th>
<th>NYSBDA Retired Band Director Award</th>
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</thead>
<tbody>
<tr>
<td>1994</td>
<td>Charles Van Buren</td>
<td>Outstanding Band Director Award</td>
<td>Edward S. Lisk</td>
</tr>
<tr>
<td>1995</td>
<td>Ronald Sutherland</td>
<td>Distinguished Service Award</td>
<td>Sandra Lombardo</td>
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<tr>
<td>1996</td>
<td>William Weikert</td>
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<td>Chris Izzo</td>
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<tr>
<td>1997</td>
<td>Josephine Giacco</td>
<td></td>
<td>Monro Sherill</td>
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<tr>
<td>1998</td>
<td>Ron Case</td>
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<td>Stanley Bialomizy</td>
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<tr>
<td>1999</td>
<td>Carol Snook</td>
<td></td>
<td>Norbert Buskey</td>
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<tr>
<td>2000</td>
<td>Jeffrey Greene</td>
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<td>Philip Natoli</td>
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<td>2001</td>
<td>Donald Franklin</td>
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<td>Peter Brasch</td>
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<td>2002</td>
<td>Gerald Law</td>
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<td>John Wade</td>
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<td>2003</td>
<td>James Van Dusen</td>
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<td>John Stranges</td>
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<td>2004</td>
<td>Dr. Stephen Shewan</td>
<td></td>
<td>Barry Peters</td>
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<tr>
<td>2005</td>
<td>Clarke Elliot</td>
<td></td>
<td>Helen Bauer</td>
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<td>2006</td>
<td>Matthew Cool</td>
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<td>Joe Sugar</td>
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<tr>
<td>2007</td>
<td>Louise Schwarz</td>
<td></td>
<td>John Flaver</td>
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<td>2008</td>
<td>Richard Rabideau</td>
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<td>Jonathan Bowen</td>
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<td>2009</td>
<td>Dr. James McRoy</td>
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<td>David Hurd</td>
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<tr>
<td>2010</td>
<td>Geoff Magnani</td>
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<td>Frank Turso</td>
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<tr>
<td>2011</td>
<td>William Eicher</td>
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</tbody>
</table>

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2000: Frank Battisti, Conductor

Flourish for Wind Band Ralph Vaughan Williams
Pageant Vincent Persichetti
Down a Country Lane Aaron Copland
trans. M. Patterson

Variations on a Shaker Melody Aaron Copland
(Copland selections played together as a suite)

American Hymn William Schumann
Pastime (A Salute to Baseball) Jack Stamp
His Honor Henry Fillmore
arr. Frederick Fennell

2001: James Curnow, Conductor

Fanfare for Spartacus James Curnow
Persis James L. Hosay
The Last Spring Peter Tchaikovsky
arr. James Curnow

Black Granite(Concert March) James L. Hosay
Fiddling Tunes of the American Revolution James Curnow
(Premiere Performance)

Dance of the Jesters Peter Tchaikovsky
arr. Ray Cramer

2002: Anthony J. Maiello, Conductor

Celebration Fanfare Steven Reineke
Festive Overture Dmitri Shostakovich
arr. D. Hunsberger

Pacific Commemoration Mark Camphouse
Shenandoah Frank Ticheli
Danse Folatré Claude T. Smith
Barnum and Bailey’s Favorite Karl King
arr. Cliff Bainum

2003: Rodney Winther, Conductor

George Washington Bridge William Schuman
Musica Boema Zdenek Lucas
Pavana from William Byrd Suite Gordon Jacob
Incantation and Dance John Barnes Chance

2004: Gary Green, Conductor

- National Anthem
- Symphonic Episodes
- Cloudburst
- Festal Scenes
  arr. Jack Stamp
  Brian Balmages
  Eric Whitacre
  Yasuhide Ito

2005: Edward Lisk, Conductor

- FANFARE
- Revelation March
- Caccia and Chorale
- Be Thou My Vision
- America, The Brave
- The Stars and Stripes Forever
  Stephen Shewan
  W. Paris Chambers
  Clifton Williams
  David R. Gillingham
  Stephen Melillo
  John Philip Sousa

2006: Dr. Jeffery Renshaw, Conductor

- British Eighth
- Symphony for Band
- Christina’s World
  Zo Elliot
  Vincent Persichetti
  Ken Fuchs

2007: Dr. Gary Sousa, Conductor

- Mangulina
- Contre Qui Rose
- Lincolnshire Posy
- Washington Post
  Paul Basler
  Morten Lauridsen
  trans. H. R. Reynolds
  Percy A. Grainger
  ed. Frederick Fennell
  John Philip Sousa
  ed. Keith Brion

2008: Dr. Russell Mikkelson, Conductor

- Shortcut Home
- Bayou Breakdown
- O Magnum Mysterium
- Blue Shades
- The Footlifter
  Dana Wilson
  Brank Karrick
  Morten Lauridsen
  Frank Tichelli
  Henry Fillmore/ed. Blatti
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA


2009: Dr. Brian K. Doyle, Conductor

Festivo
Fantasia in G Major
Children’s March
Dreams of the Blue River
First Suite in E-Flat

Edward Gregson
J.S. Bach
Percy Aldridge Grainger
Timothy Broege
Gustav Holst

(NYSBDA Commission and World Premiere)

2010: Dr. William Berz, Conductor

March “The Southerner”
Fanfare-Overture for Winds, Brass and Percussion
La Fiesta Mexicana (mvt. II and III)
Sleep
Seis Manuel

Russel Alexander
Kenneth Fuchs
H. Owen Reed
Eric Whitacre
Shelley Hansen

/arr. Bainum

2011: Joseph Kreines, Conductor

Crosley March
Elegy
Koenigsmarsch
Ghost River
Chorale and Alleluia

Henry Filmore
John Barnes Chance
Richard Strauss
Michael Colgrass
Howard Hansen

(NYSBDA 2011 Commission and Premiere)
THE ESTABLISHMENT AND DEVELOPMENT OF NYSBDA


2006: Bill Katz, Conductor

The Second Race
Blues Bossa
Brush Taps
But Not for Me
There Will Never Be Another You
Seven Steps to Heaven

2007: Chris Vadala, Conductor

Happy Blues
Stolen Moments
Well, You Needn’t
When You’re Smiling
Cottontail
Oliver

2008: Jim Snidero, Conductor

Li’l Darlin
All the Things You Are
Bird Count
Room 608
Basically Yours

2009: Michael Davis, Conductor

Wind Machine
Fog City
Each Day
Giant
Count Bubba’s Revenge
2010: Fred Sturm, Conductor

- Nice to Meet You
- Rivers
- Michelangelo
- Ascending
- Hora Decebitus

John Clayton Jr.  
Mike Tomaro  
Aston Piazzolla/arr. Fred Sturm  
Fred Sturm  
Charles Mingus

2011: Mr. Paul Evoskevich, Conductor

- Dunedin
- Have You Heard
- April in Paris
- Category 4
- Rockin’ in Rhythm

Bill Cunliffe  
Pat Metheny/arr. Bob Curnow  
arr. Bob Mintzer  
Jeff Jarvis  
arr. Bill Cunliffe