

Band Stand

The Official Newsletter of the New York State Band Directors Association



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**New Year,
New Beginnings!**

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Editor's Notes

by Hilary Soulia



Happy New School Year! I hope this edition of the Band Stand finds everyone off to a great start with their students. This year is full of new beginnings as I start my new position at South Colonie Central School District, and as bandstand editor. I have many ideas from the summer conference that I cannot wait to include in my teaching this year!

Whether it's your first year or 20th year, take time to reflect on why you decided to become a band director. Was it a great educator? Is it because you love what music can do for your students? Whatever the reasons, remember them as your to-do list and your days become longer. Finding joy in your tedious tasks will bring both you and your students happiness in the long run.

A special thank you to Jeffrey Soper for all of his hardwork in past bandstands and for being a great mentor. Thank you to Corey Riley, who simply answers all my questions regardless if they can be answered on the website. Finally, thank you to the greatest software engineer that answers all my tech questions, Cameron Boyer.

I welcome your feedback and article submissions anytime. You can e-mail me at bandstandeditor@gmail.com. Have a great beginning to your school year!



From the Podium

Michael Cordaro - NYSBDA President

Time flies by and now, after a restful and relaxing summer, we are starting off a new school year. I would like to take a moment to welcome all of our newly hired band directors and wish you the best of luck as you begin a long and rewarding career. To all our veterans, welcome back! I love facing the challenges of a new school year and all of the wonderful music making ahead. Since I began teaching I have always strived to be a better teacher and musician than the year before. In the back of my mind are always a few burning questions, “what can I do better?” or “what did I learn new today and how can I apply it?” Young teachers, experienced teachers, what do you do to make yourself better for your students? How do you improve your amazing skills to be even better? Isn’t that what being a musician is all about, we work and work to perfect a piece of music and when we get to the point that we are happy with it, we tear it apart to make it better. It is an ongoing cycle that should also be reflected in our approach to teaching. As we begin this new school year I want to point out, to our newest colleagues right up through our longest and most seasoned veterans, all the wonderful things that NYSBDA has to offer. I would also like to invite any band director who is not already a part of this organization to join and let us help you make the experience better for your students and yourselves.

NYSBDA offers so many opportunities for our members to hone their skills and gather information to make the learning experience for our students better. Annually we have our Symposium, where band directors can pick up so much information through the clinics offered, watching our guest conductors work, or just having a conversation with one of the legends of the band world. At the NYSSMA Summer Conference our 3rd VP’s have always put together some amazing clinics and band reading sessions. We even sponsor clinics and sessions at the NYSSMA Winter Conference. One of our best kept secrets, and I am letting the cat out of the bag here, is that we have members in every part of the state that are willing to be clinicians to share their vast knowledge and since we are CTLE certified, we can help many of you achieve the hours that you need. We have outstanding Region Representatives that organize sessions throughout the school year and can connect you with the right clinician.

With all of these benefits, if you are a band director, why would you not want to be a part of this organization and have first hand access. Our current members already know how much the benefits can help you and your students. I have been in my current district for the past 23 years. When I first came on board I was taken under the wing of our lead band director, Mr. Frank Turso, he was instrumental in my joining NYSBDA and I thank him for that. I clearly remember my first Symposium and how I felt so excited and energized after attending my first session. It

was something I had never before experienced, no matter how many other conferences I had previously attended. I remember using some of the techniques that I had picked up at my very next band rehearsal. It made my kids better; it made me better.

As we begin the 2019-20 school year, I would like to make it an effort to involve those who have yet to discover the wonderful benefits of our organization. I ask all of our current NYSBDA members to invite a colleague to join and attend our Symposium or our sessions at the NYSSMA Conferences. I plan on paying it forward and paying the membership fee of our newest band staff member and asking them to get involved because I know what the benefits will be for the person and their students and that will benefit our entire music program. Those of you who are not current members I urge you to give us a try. I can guarantee that we can help you become the best educator for your students. If you truly consider yourself a lifelong learner being a member of NYSBDA will open so many windows of learning opportunity for you.

Our Executive Board has already been working on the offerings for the NYSSMA Winter Conference in early December, our Honor Band Chairs are receiving the student applications and will be selecting the bands in October, the annual Symposium in March is shaping up to be one of our best and we are already looking forward to next summer and what the organization can put forth to help our members become better. NYSBDA has been very active in recognizing the value of our college students. In addition to our student chapters at Syracuse University and the Crane School of Music, we have a brand new collegiate chapter active at Hofstra University. Welcome to the fold.

As you can see NYSBDA has never lost sight of the fact that we exist to promote the best band education for the students of New York. We hold ourselves to the standard of lifelong learning and we provide the tools for that through our symposiums and clinics. We want to make the teachers of New York the best that they can be with the end game of providing the best teachers for our students. We also provide a heightened All-State performance opportunity for both middle and high school students.

I wish all of you the best possible school year. I know all of your students will love what you have planned for them. I look forward to seeing many of you at all of the upcoming events and I can’t wait to meet so many new faces. College students, have a great semester. Please feel free to reach out to me anytime at president@nysbda.org, I welcome your thoughts, questions, suggestions and ideas. Stay energized, our students deserve 100% of our effort and talent 100% of the time.



2019 NYSSMC Recap

Jaquelin M. Kovacs - NYSBDA 3rd Vice President

The New York State Band Directors Association was very pleased to have the opportunity to support the The New York State Summer Music Conference at the Hilton Albany. As always, the summer conference is a rewarding experience to learn, reconnect and recharge with music educators from across the state.

Thank you to the NYSSMA Executive Board for their organization and support of this conference. Thank you Mrs. Robin DeSantis, NYSSMA Third Vice President, for your role in making everything run smoothly for the entire event. A sincere thank you to Mr. Andy Pease, outgoing NYSBDA 3rd Vice President, for organizing an extremely beneficial NYSBDA portion of clinics. Thank you to the NYSBDA Board for their behind the scenes work and support. The NYSBDA Director Band and Reading Session would not be possible without the generous contributions of Ms. Denise Collins and the team at J.W.Pepper. Thank you Ms. Collins, for providing our music and score booklets for our members. And yet all of this would not have been possible without Jared Slingerland and his team, for the coordination of equipment, percussion and all the needs of our clinicians.

One of the highlights of the conference was the Director Band under the baton of Dr. Robert Ambrose, from Georgia State University. Dr. Ambrose selected a wonderful program which included Waltz from Finnish composer Iliara Hylkilä, a lush arrangement of Wayfaring Stranger by Christopher M. Nelson, Symbiophilie! by Jonathan Dagenais and selections from Carmina Burana, Carl Orff, arranged by Krance. During our rehearsals Dr. Ambrose utilized many techniques to ensure the highest quality performance. Our participants responded well to his rehearsal process and musicianship. Most impressive was the willingness of our members to participate on their secondary instruments to ensure a balanced ensemble. Congratulations to Dr. Ambrose, the Director Band ensemble members and the Director Chorus and Director Orchestra for another outstanding concert on Monday evening. Thank you NYSSMA and the Hilton Albany for the post-concert reception, a wonderful way to celebrate each other.

In addition to rehearsing and conducting the Director Band, Dr. Ambrose presented a clinic on Developing Rhythmic Accuracy and Awareness in Your Ensemble: Techniques and Strategies. The clinic worked on instructional strategies to use in daily rehearsals to increase student rhythmic independence. Dr. Ambrose reminded us that students are able to take responsibility for their own rhythmic learning. As educators we should be providing a tactile experience i.e. tapping, moving, dancing, conducting, to enhance their learning of rhythms and counting. The “self-discovery” process is critical to learning.

Sunday afternoon was off and running with a clinic titled: A Unified Sound: Improving Individual and Ensemble Performance with Auxiliary Clarinets with Ambassador Trio. What a rewarding session on “the other clarinets”; Eb Alto Clarinet, Bb Bass Clarinet; and Contra Bass Clarinet! The Ambassador Trio engaged our members with a discussion on the role of auxiliary clarinets, how to match the student to the clarinet, and pedagogical tools for

students. During the clinic, the Ambassador Trio also performed a modern repertoire of small ensemble music for these clarinets! It was amazing to experience. Following the clarinet trio, Mr. Brett Richardson explored, Make Your Mark: Steps Towards Better Score Study. Mr. Richardson broke down score study into strategies to be efficient and focused on the music. The goal of score study is to be prepared and to create a rehearsal plan that will ultimately engage the students. Then creating an atmosphere where the teacher is prepared and can then adjust to the needs of the ensemble.

Mondays sessions kicked-off with a Reading Session presented by Dr. Brian Doyle and Dr. William Tonissen, Exploring the Music of Under-Represented Composers. This reading session included high quality music literature from women and minority composer, some of which are self-published. We found the literature to be diverse and accessible to most middle school and high school ensembles. In addition to the reading session, Dr. Doyle and Dr. Tonissen provide background on the composers and links to find more music to explore. This session provided literature to diversify our programming. Next was The Daily Playing Warm-up: Fundamental Training to Maximize Rehearsal Potential, presented by Jonathan Sweet from Purdue University. Mr. Sweet’s clinic stressed the importance of a well-planned warm-up, everyday! Not only for making sure students are ready to play, but to incorporate warm-ups that use musical concepts from the literature being rehearsed. The goal is to have a focused warm-up to enhance the rehearsal experience.

Tuesday morning was rocking with Mrs. Holly McCoy’s ABC’s of Instrumental Music. (the clinic started with the Jackson Five recording) This clinic shared Mrs. McCoy’s experience on every letter of the alphabet with ideas to improve your students everyday! From advocacy for your program, organizing binders for the students, MIOSM promotional ideas, and community musician day! Mrs. McCoy’s ideas are easy to incorporate and provide ways to improve your classroom setting. Last but not least, Demystifying the Oboe with Mr. Shane Helfner. This clinic was very informative and hands-on, starting with how to select reeds, basic techniques to “fix” a reed to assist with student success, common issues with embouchure and pitch, using the wall to adjust posture to get appropriate playing position for best sound and “bring the oboe to you!” Participants had time to work on reeds and ask many questions they never knew they had about the oboe. It was a great clinic to wrap-up the conference.

Mark your calendars for next summer’s conference, August 16, 17, 18, 2020. NYSBDA is always interested in finding out the amazing teaching your colleagues could share in a clinic. If you are doing something innovative in your band room or know a fellow teacher who should share their knowledge with all of us, please contact me at vp3@nysbda.org and I will reach out to them to offer them the opportunity to present next summer! Best wishes for a successful school year.

2020 NYSBDA Middle School Honor Concert Band Preview



Omar Williams, Chair

The 2020 NYSBDA Statewide Middle School Honor Band will rehearse and perform at the NYSBDA Symposium March 6 & 7 at the Holiday Inn/Staybridge Suites, Liverpool, NY. Approximately 100 middle school musicians from New York State will be selected for the Honor Band.

Dr. Brian Cardany has accepted the invitation of the NYSBDA officers and executive board to guest-conduct the 2020 NYSBDA Middle School Honor Band. We are ecstatic to welcome his energy and expertise at this year's Symposium.

Honor Band selection will be based on band director recommendation and NYSSMA Solo Festival evaluation scores. Criteria for selection and an application for the Middle School Honor Band are included in this September issue of *BANDSTAND*. Applications may also be downloaded from the NYSBDA web site (www.nysbda.org).

Please make note of the first criterion, "Wind and Percussion students who demonstrate outstanding musicianship, accomplishments and exceptional musical interest," and only recommend students who truly fit that description. Also, while we realize that plans change, please only send applications for students who plan to participate if selected.

A copy of the NYSSMA Solo Festival evaluation sheet must be submitted with each student's application. While we accept students with a level III solo rating or higher, typically high scoring level IV, V, and VI students are accepted on most instruments. ***Please Note:** only official NYSSMA solo evaluation sheets are acceptable. County festivals or otherwise are not permitted and will disqualify the application.

Band directors submitting Honor Band applications must be active NYSBDA members. Any applications received from non-members or inactive NYSBDA members as of the application deadline will not be considered. **Applications must be postmarked no later than Monday, September 30, 2019.** Directors are strongly encouraged to submit applications as soon as possible prior to that date. Please send completed applications with evaluation sheets to:

Omar Williams
NYSBDA MSHB Chairperson
296 4th Street
Troy, NY 12180

LETTERS/PACKAGES REQUIRING SIGNATURE CONFIRMATION WILL NOT BE ACCEPTED, AS IT CAUSES DELAYS IN THE PROCESS.

Band directors will be **emailed** notification of students accepted for the Middle School Honor Band by Monday, November 4th, 2019. An all-inclusive, non-refundable participation fee of \$205.00 per student and signed commitment letter are due by Friday, December 13, 2019. The \$205.00 participation fee includes: music, guest conductor, shared room, meals and gratuities. In order to ensure the safety of all participating students, NYSBDA Honor Band members will be expected to stay overnight on Friday, March 6 at the Holiday Inn/Staybridge Suites, Liverpool, regardless of the proximity of their home to the hotel. Students will be housed two per room with chaperones and supervision provided by NYSBDA.

In addition, each school district with students participating in the Honor Band is expected to have an **authorized school chaperone** in attendance at the Symposium. Part of the responsibilities of the band directors, in addition to attending the Symposium, will be to actively participate in the student experience. All band directors will be asked to volunteer a few hours of their time during the Symposium to assist with supervisory duties of the Honor Band.

Students from the same school will not be assigned to the same hotel room and will need to stay overnight in the assigned room. Please make sure that students/parents are aware of this before applying for membership to the Honor Band.

Four meals, (Friday lunch, Friday dinner, Saturday breakfast and Saturday lunch) at the Holiday Inn/ Staybridge Suites are included in the \$205.00 participation fee.

Music will be mailed to band directors at their school addresses for distribution to Honor Band members on or **before Saturday, January 4, 2020.** Directors should expect to receive music packets by the middle of the following week. This will allow Honor Band members approximately nine weeks to thoroughly prepare their music prior to the first rehearsal. Students will be auditioned on their Honor Band music for chair placement at the first rehearsal.

[\(Continued on pg. 6\)](#)

Middle School Honor Band Continued...

The NYSBDA Middle School Honor Band will rehearse for an approximately ten hours. Registration will take place the morning of Friday, March 6 between 10:30 and 11:30 AM (Percussionists from 10:00-10:30AM). Rehearsals will commence after lunch and continue through the afternoon with breaks for auditions and dinner. At the conclusion of rehearsal on Friday evening, the Honor Band will be provided with free time, an ice cream social, and Ron Sutherland's famous leadership workshop. On Saturday, the Honor Band will rehearse during the morning and afternoon in preparation for their afternoon concert, with breaks for lunch. Students invited to participate will be provided with further details regarding the exact schedule.

Questions or concerns related to the NYSBDA Statewide Middle School Honor Band program should be directed to **Omar Williams, Middle School Honor Band Chairperson via email at mshb@nysbda.org**.

Additional Middle School Honor Band information and forms are available via the NYSBDA website (www.nysbda.org). Please do not hesitate to contact me with any questions or concerns regarding the NYSBDA Statewide Middle School Honor Band.

Musically Onward,

Omar Williams
NYSBDA Middle School Honor Band
Chairperson
mshb@nysbda.org



DR. BRIAN CARDANY is the associate director of bands at the University of Rhode Island where he conducts the Concert Band and URI Alumni Wind Ensemble, directs the athletic bands, and teaches courses in music education. He is the faculty sponsor for the Theta Upsilon chapter of Kappa Kappa Psi, coordinator for the URI Southern New England Honor Band, and conductor of the URI Commencement Band.

In the greater music community, Cardany is Conductor and Music Director for both the American Band of Providence (established in 1837) and the Ocean State Pops Orchestra. He also directs the South Kingstown Community String Orchestra, and has served as conductor for the South County Chamber Orchestra in Narragansett, RI each summer since 2010. Since its founding in 2013, Cardany has been the conductor for the Rhode Island Recording Ensemble, an organization that supports the work of aspiring composers through recordings and clinics at URI.

Cardany is an active guest conductor, clinician, and adjudicator. In addition to frequent engagements in New England, he has been invited to guest conduct ensembles in New York, Maryland, Arizona, and California. His scholarly activity includes presentations at the MENC Eastern Division Conference and the Midwest International Band and Orchestra Clinic in Chicago, and he has served as a research associate for several volumes of the Teaching Music through Performance in Band series (GIA Publications).

Cardany began his career teaching instrumental music at public schools in Virginia and Maryland, and holds a Bachelor's degree in Music Education from James Madison University, and both Master's and Doctor of Musical Arts degrees in Music Education from Arizona State University. His affiliations include the College Band Directors National Association (CBDNA), the World Association for Symphonic Bands and Ensembles (WASBE), the National Band Association (NBA), the National Association for Music Education (NAfME), and the Rhode Island Music Education Association (RIMEA).

*Membership Applications
and MUCH more can be
found at www.nysbda.org*

2020 NYSBDA High School Honor Concert Band Preview

Jason Rottkamp, Chair



It is that time again to think about providing your truly exceptional students with one of the most rewarding performance opportunities available to them! I look forward to serving as honor band chair as I begin my 15th year instructing band in the Riverhead CSD. I will help facilitate an experience where the students will walk away with a wonderful musical experience and lifelong friends.

The nomination process is simple, all you have to do is fill out an application, attach the students NYSSMA sheet from spring 2019 and mail it in.

Every year we receive between 350-450 applications and from those applications we put together a balanced band comprised of the best musicians in New York State.

The Honor Band selection committee will choose from all eligible applicants. Who is eligible? You can nominate any of your deserving students, grades 9 – 12, who performed a NYSSMA level V or VI solo last year, for the High School Honor Band. Students already selected for a 2019 NYSSMA All-State instrumental group ARE NOT eligible. One of the goals of the Honor Band is to provide an additional All-State level experience to the many eligible and worthy student musicians that are not selected for NYSSMA All-State. Dr. Paula Holcomb will be conducting the 2020 NYSBDA High School Honor Concert Band at the Symposium in March. What a wonderful opportunity for your students to work with her.

The 2020 NYSBDA High School Honor Concert Band will rehearse and perform during the Symposium to be held March 6 – 8, 2020 in Liverpool, NY. Approximately 115 student musicians, grades 9 – 12 from across the state, will be selected for the Honor Concert Band. A copy of the students 2019 NYSSMA Solo Evaluation must be submitted with each application. Band Directors must be current or new members of NYSBDA in order to have students selected. Applications are available in this issue of the BANDSTAND as well as on line at www.nysbda.org.

Completed Applications with all support material should be mailed to:

Jason Rottkamp
NYSBDA High School Honor Concert Band
c/o Riverhead High School
700 Harrison Ave.
Riverhead, NY 11901

Band Directors will be e-mailed notification of accepted students for the High School Honor Concert Band by the end of October 2019. So please provide, on the application form, the best possible e-mail. An all-inclusive, non-refundable participation fee per student and a signed commitment letter are due by the middle of December 2019. The participation fee includes: music, guest conductor, shared room, meals and gratuities.

All Honor Band members are required to stay overnight both Friday and Saturday, March 6 and 7 at the Symposium regardless of the proximity of their home to the hotel. Students will be housed two per room. Students from the same school will not be assigned to the same hotel room. Each school district with students participating in the Honor Band is expected to have an authorized school chaperone in attendance at the Symposium. We assume that the student's band director would not want to miss an opportunity to gain field specific professional development.

Music will be mailed to Band Directors for distribution to Honor Concert Band members by the second or third week in January 2020. This will allow Honor Band members plenty of time to prepare their music prior to the first rehearsal. All students will be auditioned on their music for chair placement and preparedness at the first rehearsal on Friday, March 6.

The NYSBDA High School Honor Concert Band will rehearse for a total of sixteen hours with Dr. Holcomb. Registration will begin at 11:30 am on Friday, March 6 with the rehearsal starting promptly at 12:30pm. A percussion sectional will be held prior to registration, from 10:30 AM to approximately 11:30 AM. All selected percussionists must attend. Concerts and opportunities to relax and socialize will be offered on Friday and Saturday evenings. On Sunday, March 8, the High School Honor Concert Band will rehearse during the morning, and then break for lunch before the afternoon concert.

The NYSBDA officers and executive board encourage NYSBDA members to submit applications of students who are qualified and interested in achieving a wonderful musical experience. I invite any of my colleagues that have not nominated their deserving students to do so this year. Call me if you have any questions or concerns.

(Continued on pg. 8)

High School Honor Band... continued

I can guarantee you that your attendance at this symposium will be rewarding for both you and your selected students. Every year I am able to bring back something to my band that inevitably will make them a better ensemble or me a better teacher.

Questions relative to the NYSBDA High School Honor Concert Band should be directed to Jason Rottkamp, High School Honor Concert Band Chair, via e-mail (preferred) at hshb@nysbda.org. Phone calls (expect Voice Mail) can be made to (631) 369-6741. When calling, please indicate the best time(s) to return your call. Have a great school year.



DR. PAULA HOLCOMB, Director of Bands, Area Head of Instrumental Conducting and Professor of Music at the State University of New York at Fredonia, conducts the Wind Ensemble and oversees the extensive band and instrumental conducting program. She developed and implemented the highly successful and internationally recognized Masters of Music in Conducting degree program and teaches graduate and undergraduate conducting. She has also held conducting symposiums with Gene Corpron, Mallory Thompson, Craig Kirchoff, Tim Reynish, Gary Hill, Alan McMurray, and Mark Scatterday.

Prior to her appointment with Fredonia, Dr. Holcomb served as Director of Bands at Central College in Pella, Iowa. Under her direction, the Symphonic Wind Ensemble and Symphonic Band toured internationally to Canada, Europe, and Mexico and performed at Alice Tully Hall of New York City's Lincoln Center. Dr. Holcomb is former

assistant horn of the Des Moines Symphony and past president of the Iowa Music Educators Association. As a hornist, Holcomb has performed with international artists including Chuck Mangione, Simon Estes, Billy Taylor, Doc Severinsen, Moody Blues, Grant Geisman, Bobby Shew, Gerry Niewood, Marvin Stamm, Ian McDougall, Arnold Chycoski, Lou Marini, Pete Christlieb, Phil Wilson and Roger Neumann.

Having received a Doctor of Music at Northwestern University studying with John P. Paynter, and Master's and Bachelor's degrees from Drake University, Holcomb is a highly sought adjudicator and guest conductor, having conducted bands and orchestras in 42 states, Hong Kong, Singapore, China, South America, Australia, Mexico, Europe, and Canada. She has presented Conducting Symposiums in Canada, South America, Australia, Europe, Asia, and the United States. Holcomb was presented with the Kappa Kappa Psi A. Frank Miller award, served on the Council and Artistic Planning Conference Committee for the World Association of Symphonic Bands and Ensembles, is the past president of the Northeastern Division of College Band Directors Association and past president of the Iowa Music Educators Association. Dr. Holcomb served as Vice President of the Conductors Guild and chaired the 2012 Chicago Conference.

Dr. Holcomb has hosted internationally known conductors, artists and composers including: Larry Combs, Gail Williams, Dan Perantoni, Donald Hunsberger Joseph Schwantner and Samuel Adler, Robert Van Sice, Jim Self, Yu Hai, Leslie Bassett, Timothy Reynish, Dana Wilson, Ray Cramer, and Timothy Foley. Most recently, she has organized, facilitated and conducted a ten-day Wind Ensemble Tour of China, including Beijing and Guangzhou, and released the Fredonia Wind Ensemble CD – Commissions and Concertos featuring new commissions, rarely heard works and soloists Alex Jokipii, Principal Trumpet of the Buffalo Philharmonic Orchestra, and Randall Hawes, Bass Trombonist of the Detroit Symphony. In 2011 she initiated the International Conducting Symposium with co-clinician Peter Ettrup Larsen at Sibelius Academy in Helsinki, Finland. The Fredonia Wind Ensemble received support from the Sorel Medallion in Recording, Carnahan Jackson Grant and Sigma Alpha Iota Philanthropies to complete a recording project featuring female artists including Nadina Mackie Jackson, Michael Colgrass, Valerie Naranjo, Sue Francher, Mark Engebretson, Gail Williams, Dan Perantoni and Jim Stephenson (<http://www.fredonia.edu>)

2020 NYSBDA Honor Band Applications
Print & Send

2020 NYSBDA High School Honor Jazz Ensemble Preview

Tim Savage, Chair



The 2020 NYSBDA High School Honor Jazz Ensemble will rehearse and perform during all three days of the Symposium to be held March 6, 7, and 8, 2020 at the Holiday Inn, Liverpool, N.Y. Eighteen Grade 9-12 student jazz musicians from across New York State are expected to be selected for the Honor Jazz Ensemble, which will perform on Sunday 3/8/20 at 12:00 noon.



We are thrilled to announce that trumpeter, composer and educator, Michael Philip Mossman, has agreed to conduct the fifteenth edition of our High School Honor Jazz Ensemble this coming March. Michael has been active on both the jazz and Latin jazz scenes with a virtual who's

who of the music industry since he was 17. He has toured and recorded with greats such as Dizzy Gillespie, Art Blakey, Joe Henderson, McCoy Tyner, Gerry Mulligan, Joe Zawinul, Slide Hampton, and countless others. Michael comes to us with a wealth of knowledge and a vast program of tunes that he has arranged for the most prominent ensembles in jazz. As an educator, Michael has held positions on the faculties of the Oberlin Conservatory of Music, Rutgers University, The New School for Social Research, Bloomfield College and Manhattanville College. Michael is currently Professor and Director of Jazz Studies at the Aaron Copland School of Music at Queens College in New York City. Michael is a Yamaha Artist and his music is published by Hal Leonard Corporation. For more information and a full bio, check out <https://qcpages.qc.cuny.edu/music/faculty/michael-mossman>

Selection of the High School Honor Jazz Ensemble is decided upon by a committee of NYSBDA Board members after careful review of submitted applications, resumes, and NYSSMA Solo Sheets. **Jazz Solo Evaluations will be given preference in the selection of this ensemble.** A copy of the NYSSMA Solo Festival Evaluation Sheet must be submitted with each application. **Non-jazz sheets should be accompanied by a recorded jazz audition on CD or mp3 containing the student performing a prepared piece and improvisation from the Level 5 or 6 listings in the current NYSSMA Manual (Edition 32, Effective July 2018). Pages 9-2,4, 9-13,14, and 9-22 through 9-62 contain this information. Please include a list of doubling capabilities for reed players.** Additional requirements are specified on the NYSBDA Honor Band Application Form included in this issue of the BAND STAND. Applications may also be downloaded from the NYSBDA web site, www.nysbda.org.

Only students who definitely plan to participate, if selected, should apply. 2019 Conference All-State Band, Wind Ensemble, Jazz Ensemble, Vocal Jazz Ensemble Rhythm Section, or Orchestra participants are not eligible to apply, as one of the missions of the NYSBDA High School Honor Jazz Ensemble is to give more students an all-state quality performance experience. Students notified as "Alternate" for Conference All-State are eligible to apply. Band Directors submitting Honor Jazz Ensemble applications must be active NYSBDA members. **Applications must be post-marked no later than October 1, 2019, but directors are encouraged to submit applications as soon as possible.**

Completed applications with evaluation sheets and other support should be mailed to:

Tim Savage
NYSBDA High School Honor Jazz Ensemble
6 East Drive
Canton, NY 13617

Band directors will be mailed notification of students accepted for the High School Honor Jazz Ensemble on November 1, 2019. An all-inclusive, nonrefundable participation fee of \$290.00 per student and signed commitment letter are due by December 15, 2019. The \$290.00 participation fee covers music, guest conductor, shared room, meals and gratuities. All Honor Jazz Ensemble members will be expected to stay overnight on Friday and Saturday, March 6 and 7 at the Holiday Inn, Liverpool regardless of the proximity of their home to the hotel. Students will be housed two per room. Students from the same school will not be assigned to the same hotel room. Please make sure that students are aware of this before applying for membership to the Honor Jazz Ensemble. **Each school district with students participating in the Honor Jazz Ensemble is expected to have a teacher in attendance at the Symposium to provide chaperone and supervision coverage.**

Music will be mailed to band directors for distribution to Honor Ensemble members in early January. This will allow Honor Jazz Ensemble members approximately eight weeks to thoroughly prepare their music prior to the first rehearsal. **Thorough personal preparation of all music by the student with help from his/her band director is absolutely necessary. It is the number one factor in ensuring a positive experience for all involved.**

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Welcome to the Executive Board!



Austin Day- High School Jazz Ensemble Co-Chair

Saxophonist and New York native, Austin Day, teaches Band, Music Technology, and directs the Jazz ensembles at Sleepy Hollow Middle/High School in Sleepy Hollow, NY. Mr. Day holds a Bachelor of Music in Music Education with a minor in Jazz Studies from the Crane School of Music at SUNY Potsdam. He also

holds a master of music degree in Jazz Studies from the University of Northern Colorado.

Prior to joining the faculty at Sleepy Hollow, Mr. Day worked as the director for the UNC/Greeley Jazz Festival, as well as assistant-publisher for UNC Jazz Press. He has been invited to speak as a guest lecturer in Jazz History and as a guest clinician colleges and universities throughout the midwest. In addition, Mr. Day has presented several lectures on the Music Industry for the pre-college program at NYU Steinhardt.

Mr. Day has been invited as a guest artist at venues and festivals throughout the United States as well as in Canada, Mexico and Romania. He has performed with the Colorado Jazz Orchestra and has been a part of a number of recording projects with artists throughout the country. Outside of teaching, Mr. Day is still an active performer in the New York tri-state area.

Sarah Wolff- Member at Large

Sarah Wolff brings 15 years of teaching experience to bands at the elementary, middle, and high school level. She currently teaches band at Halsey Junior High School 157 in Rego Park Queens. She previously was the band director at NEST+m in Manhattan, KIPP:STAR Charter School in Harlem, and West Park Academy in Chicago. Sarah's students have earned gold and silver ratings in concert and jazz bands. She holds music education degrees from Northwestern University (cum laude) and Teachers College, Columbia University. In November 2018, Sarah co-presented "No Pull-Outs? No Problem!" at the NYSSMA Winter Conference. Sarah performs with the Brooklyn Wind Symphony and Leona Saxophone Quartet. She is a member of NYSSMA, NafME, MEANYC, and serves on the executive board of NYSBDA as a member-at-large. Sarah lives with her husband and 2 young sons in Forest Hills, Queens.



Brett Richardson NYSSMC 2019

Jacquelin M. Kovacs- 3rd Vice President



Jacquelin Kovacs received her undergraduate education at Trenton State College, (now The College of New Jersey), where she earned a Bachelor of Music Education degree, cum laude. In 1993 she moved from New Jersey to begin her teaching career at W.A. Perry Middle School in Columbia, South Carolina. After relocating to New York State, she earned her Master of Music Education degree from Ithaca College. She taught for nine years in the Cincinnatus Central School District where her responsibilities included teaching elementary and middle school general music, instrumental music and lessons for grades five through twelve, conducting the 7th-12th grade jazz band, and directing a parade/marching band. Ms. Kovacs is currently the Director of Bands at Maine-Endwell High School. She has been at Maine-Endwell Central Schools for fifteen years. Her current responsibilities include the High School Symphonic Band, Jazz Band and Wind Ensemble and small group lessons at the High School and Middle School. She is also the director of the district's Pep Band. She serves as the Lead Teacher for the M-E Music Department. Ms. Kovacs is an active member of the National Association for Music Education, New York State School Music Association, Broome County Music Educators Association, serving as 2nd Vice President, and the New York State Band Directors Association, serving as Third Vice President. Ms. Kovacs is a recipient of the Regional 2002 Apple for the Teacher Award, which recognizes excellence in education, the October 2017 Liberty Mutual and META Teacher of the Month Award and the New York recipient of "50 Directors Who Make a Difference" in the 20th annual School Band and Orchestra Magazine.

In addition to her public school teaching, Ms. Kovacs maintains an active performance schedule. As a saxophonist, she performs regularly with the Southern Tier Concert Band. She also enjoys playing in the pit orchestras for the local musicals. Ms. Kovacs resides in Binghamton, NY. In her free time she enjoys running, biking, yoga and working on her 1966 Mustang. She values her time spent with her family and friends, their love and support make everything possible.

Honor Jazz Ensemble...continued

The NYSBDA officers and executive board encourage NYSBDA High School Band Directors to submit applications of students who are qualified and interested for possible selection. We are confident that under the distinguished direction of Michael Mossman the 2020 High School Honor Jazz Ensemble will prove highly memorable (and fun)!

Questions or concerns relative to the NYSBDA Statewide High School Honor Jazz Ensemble should be directed to Tim Savage, High School Honor Jazz Ensemble Chairman via email (preferred) at jazzensemble@nysbda.org. Phone calls (expect a voicemail) can be made to 315-323-8072. When calling, please indicate the best time(s) to return your call.

Region Workshops



Region 1 Workshop
Thursday, October 17th
7:30 am-3:15 pm
Lancaster High School
1 Fortin Drive
Lancaster, NY 14086

Keynote and principal clinician:

Dr. Sarah McKoin - Texas Tech University

For more info contact Richard Goss at rbgoss50@gmail.com.

Other Clinicians

Marni Conti (flute), Joe Clouse (repair), Richard Nunemaker (clarinet/bass clarinet), John Hasselback (trombone), Matt Miraglia & Jerry Miraglia (middle school jazz) and featuring the Hamburg Middle School Jazz Ensemble, Lancaster High School Symphonic Band as well as the NYSBDA Region 1 Directors' Band (bring your instrument)

Region 6 Workshop
Saturday, November 16th
9:00 AM
Saratoga High School
1 Blue Streak Blvd.
Saratoga Springs, NY 12866

Low Brass Clinic with Michael Meidenbauer

He would like to work with 3-4 students with potential or teachers can bring their own trombone. Topics to include: tone production, breath support, projection, and slide movement. For more information or if you plan to bring a student, contact Kathleen Ehlinger at Ehlingerkathleen@gmail.com.



Ambassador Trio NYSSMC 2019



Dr. Ambrose Conducting the Director's Band



Meghan Cabral Outstanding Band Director 2019



Melinda Smith Distinguished Service Award 2019



Mark Brenner: Outstanding Retired Band Director 2019

NYSBDA Membership

Corey Riley, 2nd Vice President

Dear NYSBDA Members,

I am writing to let you know that NYSBDA is now accepting dues for the 2019 - 2020 school year. Once again this year, NYSBDA will offer a \$10 discount off the annual \$85 dues for all Professional Memberships paid prior to October 15, 2019.

There is one change to membership I would like to draw your attention to as we begin the 2019 school year. In the past NYSBDA memberships ran from July 1st to June 30th of each academic year. We have adjusted that date to September 1st to August 31st. We felt that as our member's area section of the website expands, we would like our membership to have access throughout the summer. The majority of our members renew as the school year begins, so we adjusted the start date to match that trend.

We also have exciting news to share about our members area of NYSBDA.org. We will be posting session hand-outs and videos of select presentations from both the New York State Summer Music Conference and NYSBDA Symposium. Our goal is to build an archive of on-demand professional development resources that you can access as a member, providing you with the benefits of our conferences when you are unable to attend.

The officers and Executive Board wish to thank you for your involvement in the past. We hope you will continue to support NYSBDA so that we might continue to engage our membership in enriching professional development opportunities such as the Annual Symposium, Summer Conference, Regional Workshops, and of course the Honor Band experiences for outstanding instrumentalists in the state of New York.

Thanks again for your continued support.

Sincerely,
Corey Riley
riley.279@gmail.com

NYSBDA Executive Board 2019-2020

President	Michael Cordaro
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At Large/MSHB	Omar Williams
At Large/HSJE	Tim Savage/Austin Day
At Large	Phil Pandori
Website Editor	Corey Riley
Band Stand Editor	Hilary Soulia

Concert Programs from around New York State

NYSBDA members are welcome to submit your recent programs for publication in the Band Stand.

Please email them to Hilary Soulia at: bandstandeditor@gmail.com. Submissions should be without prior formatting and include the following information:

- 1) Date of Performance
- 2) Name of Ensemble
- 3) Name of Conductor(s)
- 4) Titles and Composers

(please list in actual concert order)
Programs will be published in upcoming issues of the Band Stand



Like us on FACEBOOK:
"New York State Band
Directors Association"



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Exploring Music of Underrepresented Composers

William Tonissen & Brian K. Doyle

Beacon
Kimberly Archer
Murphy Music Press
Grade Level: 3
Duration: 5:22
2012

Highest Written Notes for Brass: Tpt. 1: C above staff (c6); Tpt. 2: 5th line F# (f#5); Tpt. 3: 4th line D# (d#5); Hn. 1: 5th line F# (f#5); Hn. 2: 5th line F# (f#5); Tbn. & Euphonium: G above middle C (g4).

Beacon was written in memory of Dr. James Croft (1929-2012), Director of Bands Emeritus at Florida State University. A champion of music education, wind bands and conducting, he was also one of Kimberly Archer's first mentors – "an impeccable model of artistry, pedagogy, compassion and kindness."

Beacon is a colorful through-composed essay of unexpected harmonic turns with rhythmic flourishes in every part. Each melodic statement opens with a P5, either ascending or descending, giving the work an expansive quality. There are Divisi parts in Tpt. 1 and Euphonium. The mallet percussion parts are integral to the composition. Solos for Bassoon, Trumpet 1 and Horn 1.

Percussion [timpani + 4 players]

- Timpani (4)
- Orchestra Bells, Vibraphone (w/motor; bowed), Marimba, Xylophone, Chimes
- Crash Cymbals, Suspended Cymbal, Tam-tam
- Snare Drum

Other Works by Kimberly Archer:

American Labor Songs [Grade 5; Duration 18:53; Murphy Music Press]
Moorscape [Grade 4; Duration 7:55; Murphy Music Press]
Awakenings [Grade 3; Duration 5:10; C. Alan]
Ballad for Aisha [Grade 3; Duration 4:30; C. Alan]

Softly Speaks the Night

Carol Brittin Chambers
Carl Fischer Performance Series
Grade Level: 1.5
Duration: 3:00
2016

Softly Speaks the Night is an excellent piece for younger bands to work on their tone, expressive legato playing, and their listening skills – in terms of blend and balance, as well as harmonic and ensemble awareness. As the composer writes of her piece, "*Softly Speaks the Night* makes for a thoughtful tender moment in any concert program." In setting the mood, she continues, "a soft hush begins to fall over the land. The busy chatter of the day gradually calms and quiets. Light loses its strength, as day approaches its end and night settles in."

The work's form is: Intro-A-B-A-Transition-A-Codetta. The transition prepares a harmonic shift from Bb major to Eb major. The technical demands are modest, as are the ranges. The Trumpet 1 part extends only a M9, from written c4 to d5. The Horn part has the same written range, c4 to d5.

Percussion [timpani + 3 or 4 players]

- Timpani

- Bells
- Triangle, Suspended Cymbal
- Snare Drum, Bass Drum

Other Works by Carol Brittin Chambers:

So Wonderous Bright [Level Medium; Duration 3:00; Carl Fischer]
Sunchaser [Level Easy; Duration 4:58; Carl Fischer]
To Create A Voice [Level Medium Easy; Duration 3:55; Carl Fischer]

Rocketship!

Kevin Day
Murphy Music Press
Grade Level: 3
Duration: 4:23
2017

As a 2019 graduate of Texas Christian University, Kevin Day already has an impressive 140+ compositions for band, orchestra, chorus, and solo/chamber instrument combinations. Although it has no overt program, *Rocketship!* is a high-octane piece that would serve well as an opener or closer on a concert program. Composer Julie Giroux brought this work to broader attention by using it in her clinics and guest conducting appearances after reaching out to Kevin Day on FaceBook.

Rocketship! challenges players' discipline with regard to dynamics and dynamic contrast. While the work is energetic, the first collective fortissimo appears right before the end of the work and the piece actually has far more soft playing than loud. That said, there are two sections that feature snare drum (marching or deep concert snare) solo with the band playing heavy hits as accompaniment ("Beast mode?"). Overall, technical demands are modest. The trumpets only go to a written G on the staff (g5). There is one "trumpet call" for the section appearing twice. The horns have the same written high note (g5).

Rocketship! has a broad form that contains several grooves:

Intro (3/4)
ABCA' – Close
Drum Solo (4/4; heavy two-feel)
DE (3/4)
ABC – Close
Drum Solo (4/4; heavy two-feel)
Coda (3/4)

Percussion [timpani + 5/6 players]

- Timpani
- Orchestra Bells
- Chimes
- Bass Drum
- Marching Snare (or deep concert snare)
- Suspended Cymbal; Tambourine, Woodblock, Ride Cymbal [2 parts, playable by 1 person]

Other Works by Kevin Day:

A Song for Tomorrow [Grade 4; Duration 7:36; Murphy Music]
A Hymn for Peace [Grade 4; Duration 7:00; Murphy Music]
Havana [Grade 5; Duration 7:53; Murphy Music]
Dancing Fire [Grade 5; Duration 3:53; Murphy Music]

(Continued on pg. 14)

Underrepresented Composers Continued...

Celtic Voyage
Melanie Donahue
Alfred Music – Young Symphonic Band Series
Grade Level: 3
Duration: 3:50
2009

Highest Written Notes for Upper Brass: Tpt. 1: G above staff (g5); Tpt. 2: 4th line D (d5); Horn: 5th line F (f5)

Inspired by the many hardships encountered by Irish Immigrants, *Celtic Voyage* pays homage to their journeys precipitated by famine and poverty, their hope of a new life while crossing the Atlantic and seeing the Statue Liberty for the first time, and their sense of melancholy longing for their homeland, Ireland.

Celtic Journey begins with a plaintive flute solo in C Aeolian, accompanied only by an Ocean Drum. This solo could be performed to great effect on tin whistle for even more traditional flavor. The A and B themes are closely related compositionally, while the C theme offers contrast as it intensifies from piano to a fortissimo return. The overall form is A(solo)-A-B-B-C-A-A(solo). Each statement of melody is heightened through the addition of counter melodies, and the climactic return of the A theme is stated in F Aeolian before the flute ends with work with a return to C Aeolian.

Percussion [timpani + 4 players]

- Timpani
- Bells
- Tam-tam, Suspended Cymbal, Crash Cymbals
- Ocean Drum

Other Works by Melanie Donahue:
Remember [Grade Easy; Duration 3:20; Alfred]
Eire [Level Medium; Duration 3:50; Alfred]

**Over Great Waves
and Far Away**
Yo Goto
Bravo Music
Grade Level: 3
Duration: 5:30
2012

Highest Written Notes for Upper Brass: Tpt. 1: B above staff (b5); Tpt. 2: G above staff (g5); Tpt. 3: 4th space E (e5); Hn. 1: 5th line F# (f#5); Hn. 2: 5th line F# (f#5).

Over the Great Waves and Far Away was commissioned to celebrate the 60th anniversary of the Hokkaido District Band Association. The composer conducted the premiere performance with Hokkaido Honor Band. There is no program to this celebration piece, except perhaps to “link hearts between performers and audience and cherish each other’s lives.” Goto remarks that he wanted to music to “sing itself...(to) blossom people’s heart.”

The work goes through the key signatures of Bb major, G major, and C major, and tonicizes a few others as a result of imitative/contrapuntal activity. Unfolding slow-fast-slow in tempo, *Over the Great Waves and Far Away* is tightly composed thematically. The work truly “sings” throughout, remaining lyrical despite contrapuntal process.

The form:

[slow tempo]

Intro (foreshadows B theme)

A-A(truncated)-A/B

B (as transition)

[fast tempo]

Intro

C-C-Episode-C (truncated with transition)

[slow tempo]

B-B/A

Coda

Percussion [timpani + 4 players]

- Timpani

- Snare Drum
- Suspended Cymbal
- Wind Chimes (Mark Tree), Bass Drum
- Vibraphone, Orchestra Bells

Other Works by Yo Goto:

A Prelude to the Shining Day [Grade 4; Duration 4:00; Bravo Music] (Antiphonal Brass: 3 Tpt & 3 Tbn)

Dancing in Air [Grade Medium; Duration 5:41; C. Alan]

Songs for Wind Ensemble [Grade 4; Duration 8:10; Bravo Music]

A Wild Rose Above (Grade 5; Duration 8:30; Bravo Music)

Home Away from Home

Catherine Likhuta

Available Through Composer

Grade Level: 4

Duration: 7:00

2019

Highest Written Notes for Upper Brass: Tpt. 1 & 2: B above staff (b5); Tpt. 3: A above staff (a5); Hn. 1/2: Gb on the staff (gb5); Hn. 3/4: 4th space E (e5).

There is an integral piano part (w/solo). Horns need mutes, as do trumpets (straight & cup).

Katherine Likhuta received the commission for *Home Away from Home* just before leaving on a 6-month sabbatical. Born in Ukraine, she was raised in the U.S. before moving permanently to Australia, but all three seem “home” to her. Written for students entering university, *Home Away from Home* celebrates the excitement and emotional journey these young people experience in their new environment – a new “home away from home.” Likhuta describes the flow and form of the piece:

The opening section of the work represents the initial excitement associated with a new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what’s going to happen next, yet somehow you know you are in for an exciting experience.

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words – it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original, youthful, optimistic, and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

Percussion [timpani + 4 players]

- Timpani
- Tom-toms (4), Conga Drum, Cymbal (medium sustained), Chimes
- Snare Drum, Triangle (med.), Tam-tam (large)
- Bass Drum, Triangle (med.), Bongos
- Marimba, Xylophone, Vibraphone, Tambourine, Wind Chimes (Mark Tree), Wood Block, Snare Drum (shared with Perc. II)

Other Works by Catherine Likhuta:

Let the Darkness Out [Concerto for Alto Saxophone and Wind Symphony]

Scraps from a Madman’s Diary [Secular Oratorio for Wind Symphony and Mixed Choir]

Me Disagrees [Wind Symphony]

** All works available through Catherine Likhuta.

(Continued on pg. 15)

Underrepresented Composers Continued...

**Harvesting
the Fields of Russia**
Elena Roussanova Lucas
Revised Edition – Available Through Composer
Grade Level: 3
Duration: 4:51
2001

Elena Roussanova Lucas' pastoral work, *Harvesting the Fields of Russia* contains intimations of Grainger, but with a unique Russian affect. Programmatically, the work depicts the scene of an early autumn harvest of the wheat fields across Russia in the 19th century. Farmers swing their scythes in time as a woman sings a Russian folk song. Later she is joined in chorus by all the workers. After the completion of a successful harvest, their spirits rise as they walk home to their houses at sunset.

There are solos for oboe, flute, and clarinet. The brass ranges are modest: written A above the staff (a5) for Tpt. 1, and 4th line D (d5) for horn. There are only two horn parts, but three players are needed, as the first part contains divisi. The clarinets have some sixteenth-note arpeggiations, but other than those, the woodwind technical requisites are modest. Key centers are Eb major, F Aeolian, and Ab major.

The form:
[Eb major]
Intro-Theme I (oboe solo)-Intro-Theme I (tutti)
Transition to Close-Close
[F Aeolian]
Theme II (flute solo, then clarinet solo)
 Brass Response
 Theme II (tutti)-Link
[Eb Major]
 Intro-Theme I-Theme I-Climactic Phrase-
 Intro-"Jolly Tune"- "Jolly Tune"-Coda

Percussion [timpani + 3 or 4 players]

- Timpani, Chimes
- Bells, Marimba, Xylophone
- Bell Tree, Triangle, Suspended Cymbal, Crash Cymbals, Tom-tom, Bass Drum

Other Works by Elena Roussanova Lucas:

Tatarian Dances [Grade 4; Duration 11:00; **]
Serenade for Winds [Grade 3; Duration 3:35; **]
Prince Ivan and Vasilisa [Grade 3; Duration 4:39; **]
**Works originally published through Alfred, now P.O.P. Available through composer.

Hoverboard
Daniel Montoya, Jr.
Montoya Music
Grade Level: 3
Duration: 3:30
2016

Highest Written Notes for Upper Brass: Tpt. 1: G on staff (g5); Tpt. 2: 3rd space C# (c#5); Hn.: 3rd space C# (c#5)/ 4th line Db (db5).
Tpt. 1 is divisi, avoiding the g5. Trombone has glisses. The numerous percussion parts are integral to the piece.

With *Hoverboard*, Daniel Montoya, Jr. pays homage to Robert Zemekis' *Back to the Future II* (1989) and Alan Silvestri's evocative score to that film. The eponymous hoverboard is used by Marty McFly, the story's hero, to escape some rogues during his travels to the future (21 October 2015). Montoya tips a metaphorical hat to Silvestri's score by using metallic percussion, the tritone interval, and quoting the initial three notes of the movie's main theme at the end of the work.

Hoverboard is a programmatic "encounter" with this futuristic machine yet-to-be. The opening music depicts the tingling

excitement and awe of seeing such a revolutionary apparatus. A fledgling melody tries to build, but is repeatedly stopped short, symbolizing the protagonist's awkward attempts to master the machine. Eventually, practice makes perfect, with confidence and exhilaration overtaking clumsiness and timidity, resulting a breathtaking ride.

The form:
Opening [Anticipation]
(mm. 1-35)
Section I [Approaching the Machine; Fledgling Attempts]
(mm. 38-55; 36-70)
Section II [A Tentative Ride; Wild Excitement]
(mm. 71-92; 93-97)
Section III [Confidence & Exhilaration]
(mm. 98-145)
Closing [Silvestri Quote]
(mm. 146-153)

Percussion [timpani + 7(!) players]

- Timpani
- Orchestra Bells • Chimes • Vibraphone • Crotales & Marimba • Bass Drum & Triangle •
- Concert toms (5), Crash Cymbals, Egg Shaker, Hi-hat, Wind Chimes (Mark Tree)
- Casaba, China Crash, Ice Bell (!), Sizzle Cymbal, Suspended Cymbal, Tam-tam Tambourine

Other Works by Daniel Montoya, Jr.:

Garage Band (For Symphonic Winds and iOS Devices) [Grade 3.5; Duration 4:45; Montoya Music]
KWYJIBO [Grade 4; Duration 4:50; Montoya Music]
Myth [Grade 4; Duration 6:00]
Breath of Souls [Grade 4; Duration 7:45; Montoya Music]

Ancient Flower

Yukiko Nishimura

Carl Fischer Performance Series

Grade Level: 2
Duration: 4:42
2016

Yukiko Nishimura comments that, "the melodies of this piece have a flavor of Oriental atmosphere. However, most of the harmonies are composed with a Western-style vocabulary. Nishimura leaves the exact impression of *Ancient Flower* up to the performers. "You might imagine that the ancient flower is a dainty, tiny flower, perhaps an exotic flower; or perhaps something else. Whatever you imagine, the flower will bloom your way in this piece."

Harmonically, *Ancient Flower* is built using 7th and 9th chords and employs unexpected and interesting chord progressions. The plaintive melody leaves lots of room for interpretive flexibility. The form is A-A-B-C-A-A-coda. The trumpet hand horn ranges are modest, with high notes of 5th line F (f5) and 3rd line D (d5), respectively. The oboe part has some independent lines that are not cued elsewhere.

Percussion [Timpani + 3 players]

- Timpani
- Orchestra Bells
- Suspended Cymbal, Triangle
- Bass Drum

Other Works by Yukiko Nishimura:

Water Reflections [Grade 3.5; Duration 4:57; Carl Fischer]
Bluebell [Grade 3; Duration 4:18; Carl Fischer]
Sparkleberry [Grade Advanced; Duration 9:00; Subito Music]
The Back Room (Wind Ensemble) [Duration 8:20; Available through Composer]
Bright Moon (Wind Orchestra – No Euphonium) [Duration 13:00; Rental – T. Presser]
Key West Pink! [Duration 7:00; Rental – Bravo Music]

(Continued on pg. 16)

Underrepresented Composers Continued...

Tiriana

Carol Barnett

Boosey & Hawkes – Windependence Series

Grade Level: Master Level/Medium (3)

Duration: 7:40

2005

Highest Written Notes for Brass: Tpt. 1: Ab above staff (ab5); Tpt. 2 & 3: 5th line F (f5); Hn. 1: 5th line F (f5); Hn. 2: 4th space E (e5); Tbn. 1: E above middle C (e4); Euphonium: F above middle C (f4).

Tiriana is a series of original dances, introduced and interrupted by short fanfares. The basic pulse is steady throughout. While tonal, Barnett modified major scales with alterations: b2, b6, 67, #4. She also included some complex meter patterns which, with the exotic scales, give the piece a vaguely Southeast-European affect. Barnett admits the choice of the place-name Tiriana (in Albania) was random but seems apropos considering the compositional coincidence.

The scalar alterations Barnett creates in *Tiriana* can be isolated and practiced. Of particular importance is the [1, b2, 3, 4] tetrachord. Doubling this tetrachord results in the “Gypsy Major” scale [1, b2, 3, 4, 5, b6, 7, 1] used in the melody of the first dance. The half-whole diminished scale on Ab [Ab, A, B, C, D, Eb, F, Gb, Ab] also makes an appearance in the introduction to Dance 3.

The form:

Fanfare (Driving) [F-centric]
(mm. 1-12)

Dance 1 (Playfully)
(mm. 13-45; ABABA)

Fanfare (Driving) [Eb-centric]
(mm. 46-55)

Dance 2 (Playfully)
(mm. 56-97; Intro-CCDD-Link)

Fanfare (Driving) [Ab-centric]
(mm. 98-110)

Dance 3 (Driving)
(mm. 111-146; Intro-EEEE)

Fanfare Interruption [Ab-centric]
(mm. 147-150)

Dance 4 (Driving)
(mm. 151-162; FF)

Mixed Dance
(mm.163-235; Intro-AFC’AFF-EEEE-EEEE)

Percussion [timpani + 3 players]

- Timpani
- Drum
- Triangle (Med.), Suspended Cymbal, Guiro, Wood Block
- Marimba, Xylophone, Orchestra Bells

Other Works by Carol Barnett:

Cyprian Suite [Grade IV; Duration 16:00; Boosey & Hawkes]

Marian Variants [Grade Medium; Duration 5:19; Beady Eyes/Carol Barnett]

Prelude and Romp [Level Medium Difficult; Duration 8:15; Beady Eyes/Carol Barnett]

Addendum

Other Composers/Works to Explore

This list below is not intended to be comprehensive. It does, however, represent works I have programmed recently, and would recommend as of significant merit.

Bremer, Carolyn, *Early Light*
Chen, Yi, *Dragon Rhyme, Suite from China West*
Cuong, Viet, *Moth, Sound and Smoke*
Etezady, Roshanne, *Milestone, Shoutout*
Galbraith, Nancy, *Danza de los Duendes*
Garrop, Stacy, *Chariot of Helios*

Gioux, Julie, *Riften Wed, Bookmarks from Japan (Sym. 4)*
Greene, Joni, *Enigma Machine, Moonscape Awakening*
Hanson, Shelly, *Islay y Montañas (Suite)*
Higdon, Jennifer, *Fanfare Ritmico, Mysterium*
Ito, Yasuhide, *Gloriosa*
Kuster, Kristin, *Lost Gulch Lookout*
Salfelder, Kathryn, *Crossing Parallels*
Shapiro, Alex, *Liquid Compass*
Simon, Carlos, *Amen!, Sweet Chariot (New 2019)*
Svanoe, Erica, *Steampunk Suite*
Tailleferre, Germaine, *March, Suite-Divertimento*
Thomas, Augusta Read, *magneticreflies*
Thomas, Omar, *Come Sunday*

Great work is being done by the Institute for Composer Diversity, and especially Christian Michael Folk for his Wind Band Database:

<https://www.composerdiversity.com/composer-diversity-database>

Composer Jodie Blackshaw (Australia) has a website devoted to Musical Diversity:

<https://www.colourfullmusic.com/>



Williams Tonissen Conducting Reading Session



Clarinet Section of Reading Session

2020 NYSBDA Honor Band Application Requirements

March 6-8, 2020

- * Application Deadline: postmarked by **October 1, 2019**.
- * A non-refundable all-inclusive fee (see details below) for each selected student is due by **December 15, 2019**.
- * Membership is open to students who demonstrate outstanding musicianship, accomplishment, citizenship and responsibility.
- * Student must be an active member of the performing ensemble within his/her school.
- * Student must be recommended by his/her band director who is an active (**as of October 1, 2019**) NYSBDA member.
- * Student applications must be signed by student, parent and band director and approved by the school administrator.
- * Student must attach a copy of his/her **Spring, 2019 NYSSMA Solo Festival Evaluation form. This form must be from an officially sanctioned NYSSMA Solo Festival.**
- * Selection is decided upon by a committee of NYSBDA board members after their careful review of submitted applications, recommendations and NYSSMA solo sheets.
- * Accepted students must agree to abide by all rules and regulations set forth by NYSBDA while in attendance.
- * Thorough personal preparation of all music by the student with help from his/her band director is a must.
- * Selected students must be able to participate in all rehearsals and the concert.
- * Each director of a selected student must provide an on-site representative for student supervision.

High School Honor Band

Dr. Paula Holcomb,
Conductor

Fee: \$290.00

Return application to:

Jason Rottkamp,
NYSBDA HS Honor Concert Band
c/o Riverhead High School
700 Harrison Ave
Riverhead, NY, 11901

Additional High School Honor Concert Band Criteria:

- *Student must be enrolled in 9th, 10th, 11th or 12th grade during the 2019-2020 school year.
- *Student must have performed a solo from the NYSSMA Level 5 or 6 listing.
- *A playing audition will be administered to each participant upon arrival. Seating will be impacted.
- *2019 NYSSMA Conference **Instrumental (including the Vocal Jazz Rhythm section)** All-State members are not eligible to apply. Students chosen as All-State Alternates are eligible to apply; however, they must withdraw from the NYSBDA Honor group if chosen to perform with the NYSSMA All-State groups.

Jazz Ensemble Honor Band

Michael Philip Mossman,
Conductor

Fee: \$290.00

Return application to:

Timothy Savage,
NYSBDA HS Honor Jazz Ensemble
6 East Drive
Canton, NY 13617

Additional High School Honor Jazz Ensemble Criteria:

- *Jazz Ensemble membership is open to reed, brass and rhythm section students.
- *Student must be enrolled in 9th, 10th, 11th or 12th grade during the 2019-2020 school year.
- *Student must have performed a solo from the NYSSMA Level 5 or 6 listing. Please note: Jazz Evaluation sheets will be given preference. Non-Jazz sheets should be accompanied by a recorded jazz audition (CD or Digital Sound File) containing the student performing a prepared piece and improvisation from the Level 5 or 6 listings in the current NYSSMA Manual (Edition 32, effective July 2019. Pages 9-2 and 9-13,14 and 9-22 contain this information. Please include a list of doubling capabilities for reed players.
- *2018 NYSSMA Conference **Instrumental (including the Vocal Jazz Rhythm section)** All-State members are not eligible to apply. Students chosen as All-State Alternates are eligible to apply; however, they must withdraw from the NYSBDA Honor group if chosen to perform with the NYSSMA All-State groups.

Middle School Honor Band

Dr. Brian Cardany, Conductor

Fee: \$205.00

Return application to:

Omar Williams
NYSBDA
MS Honor Concert Band
296 4th Street
Troy, NY 12180

Additional Middle School Honor Band Criteria:

- *Student must be enrolled 7th or 8th grade during the 2019-2020 school year.
- *Student must have performed a solo from the NYSSMA Level 3 or above listing.
- *A playing audition will be administered to each participant upon arrival. Seating will be impacted.

2020 NYSBDA Honor Band Application
March 6-8, 2020

Please Print/Type all Information

Check one: High School Honor Concert Band High School Honor Jazz Ensemble Middle School Honor Concert Band

Student Last Name _____ Student First (Legal) Name _____

Grade in School _____ Gender _____ T-Shirt size (adult) S M L XL Instrument _____

Parent/Guardian Names: Father _____ Mother _____
(First/Last Name) (First/Last Name)

Home Address _____ City/Zip _____

Phone (w/AC) _____ Student e-mail _____

School Name _____ School District _____

School Address _____ City/Zip _____

Band Director Name _____ Director Address _____

Director City/Zip _____ Director School Phone (w/AC) _____

Director Home Phone _____ Director e-mail _____

Students: On an additional page, please list your musical experiences such as previous All-County, Area All-State, NYSSMA Solo ratings, extra-curricular activities, awards and honors, private instruction, etc.

Band Directors: Enclose a copy of the student's Spring, 2019 NYSSMA Solo Festival Evaluation form.

NYSSMA Solo Festival Date: _____ NYSSMA Solo Festival Location: _____

Band Directors: Please complete the following recommendation:

Highly Recommend Recommend Recommend with reservation (explain): _____

Student Signature _____ Date _____

Parent/Guardian Signature _____ Date _____

Band Director Signature _____ Date _____

Administrator Signature _____ Date _____

The following section is to be signed by the parent/guardian:

As parent/guardian, I hereby acknowledge that the performance of my child identified above may be photographed, reproduced and/or recorded on compact disc, DVD and/or other similar devices and may be displayed and/or heard in NYSBDA publications and/or on the NYSBDA Website without remuneration.

Parent/Guardian Signature _____ Date _____

NYSBDA Membership Application (2019-2020)

Please make all checks payable to: **New York State Band Director's Association Please**

mail to:



Mr. Edward O'Rourke, Treasurer
36 Nursery Lane
Syracuse, NY 13210

Active Membership: \$85.00 (\$75 if paid by 10/15/2019)

Student Membership: \$10.00

Retired Membership: \$30.00

Donation, Commission Project: _____

Total Enclosed: _____

(Please note: All NYSBDA memberships run concurrently from August 1st through July 31st of each academic year.)

Name: _____

Home Address: _____

Home City: _____ State: _____ Zip: _____

Home Phone: _____

E-mail: _____

School/Business: _____

School/Business Address: _____

School City: _____ State: _____ Zip: _____

Office Phone: _____ School County: _____

Grade Level (if school): _____ Major instrument: _____

NYSBDA is always looking for ideas for upcoming conferences and area clinics.

Please share your thoughts and ideas below.

If you are a new member, please visit www.NYSBDA.org to create an online account by registering and selecting "pay by mail" as the method of payment.

If you are a returning member, please renew your account online and select "pay by mail" as the method of payment. Please make sure that your account information is up-to-date on the website, so we can keep in touch with you.

Contact our website editor, Corey Riley, with any questions (webeditor@nysbda.org)