



IMPACT

Education | Performance | Advocacy



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Message from the Chairman

Welcome to the first edition of Impact. The goal of this publication is to inform, inspire and engage.

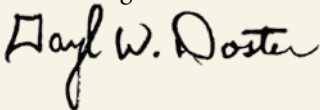
Given the current economic climate, now is a critical time to equip educators and parents with the advocacy tools needed to keep music education in public schools. Music for All uncovers the information and data that can be used by citizens and education leaders to influence local and state public policies in support of music education. Inside you will learn more about the on-going work the organization is doing in partnership with those equally committed to expanding access to music and arts education. Music for All is unique in that it combines the education and performance aspects of music with the information and resources necessary to quantify its positive impact on individuals and communities.

In this edition you will also read some of the personal testimonies provided by parents, educators and alumni that convey the positive impact of Music for All's education and performance programs. Since assuming the Chairmanship of the Music for All Board of Directors, I have personally experienced many of these programs. I am privileged to have the opportunity to witness the exceptional work of the Music for All staff and the joy that work provides to so many people in Indianapolis and across the country. The comprehensive nature of Music for All's programs offers something for everyone. So, whether you are a teacher, student, or patron, I invite you to join us at any of the upcoming events listed below. I am confident that you, too, will be inspired.

On behalf of the Music for All Board of Directors, I want to thank those of you who offer financial support to realizing the organization's mission of providing positively life-changing experiences through music. Currently, private support represents only four percent of total income. Our goal is to increase this to 18 percent. Please see page 7 for a summary of Music for All's financials. I know our donors will be pleased to learn that administrative costs only represent 14 percent of our total expenditures. For those who have not made a tax deductible donation this year, I hope you will join our family of donors. We still have a significant way to go to achieve this fiscal year's fundraising goal.

Finally, I want to thank the hundreds of volunteers that make our events possible. Music for All only employs twenty-two full time staff; therefore, it relies heavily on volunteers. We are grateful to those of you who invest in tomorrow's leaders through contributing your time and talents.

Sincere Regards,



Gayl W. Doster
Chairman, Music for All Board of Directors



Upcoming Music for All Events *For additional event information, visit musicforall.org*

Winter – January 1, 2009

2009 Bands of America Honor Band in the Tournament of Roses Parade®

Pasadena, California

Don't miss this on ABC, NBC, HGTV, Univision, Travel Channel and Discovery HD

Spring – March 19-21, 2009

Music for All National Festival
Indianapolis, Indiana

Concert performances from wind ensembles, orchestras, percussion ensembles and national honor ensembles.

Summer – June 20-27, 2009

Music for All Summer Symposium

Normal, Illinois

A week-long learning experience for music students and professional development for teachers from across the nation.

Fall – Sept. 19 - Nov. 7, 2009

BOA Fall Championships

Marching band events nationwide.

Nov. 11 - 14, 2009

BOA Grand National Championships

Indianapolis, Indiana

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Message from the CEO



It is with great pleasure that we debut IMPACT; Music for All's development publication designed to communicate the life-long benefits derived from music education, performance and enjoyment. Music for All's (MFA) ability to keep our readers informed through a regular publication is the direct result of the generous grant we received from Lilly Endowment, Inc. in November of 2007. One year later, MFA has established a proactive fundraising program that is increasing the organization's contributed revenue. Once again, I extend my gratitude to Lilly Endowment for making so much possible.

Since our founding in 1975, more than 1.25 million student-musicians have participated in programs that promote personal growth, perpetuate academic achievement and foster confidence to lead. As a result, I meet many alumni, some of whom will read this letter, who are now parents of our second-generation participants. These parents know from their own personal experience that music participation instills a desire to achieve. Research compiled by Music for All shows that student musicians have a distinct advantage on their peers scoring on average, at least 20% higher on SAT scores. This type of information gave impetus to Music for All's expanded mission of increasing access to music programs in public schools across the country.

Since our merger two years ago, Music for All has continued to pioneer a robust research, advocacy and public policy program as part of our third organizational pillar. Research, Advocacy and Public Policy are combined since at Music for All we believe these areas are linked together to provide a holistic approach to improving access to music and arts education. If we are to live up to the promise of our name, we must be focused on expanding opportunities for every child to receive the many benefits that an education including music provides. To that end, we believe that research is critical to our advocacy efforts; advocacy is critical to influence public policies and improvements to public policies create the needed change to bring music programs to more students.

If Impact accomplishes its goal, our readers will develop a new appreciation of the breadth and depth of Music for All. Whether you are a member of the Music for All Network, alumni, volunteer or advocate of music education, I hope you will express your values and belief in the importance of music and arts education by joining our family of donors. Private contributions are necessary to bring our programs to life. We could not accomplish any of our mission without an engaged and passionate Board of Directors, staff, sponsors and other generous contributors. Our thanks to Yamaha Corporation of America Band and Orchestral Division, National Presenting Sponsor, as well as the other sponsors and grantors listed on this page. Thank you for your support of our efforts to provide positive life change in the lives we touch.

Warmest regards,

L. Scott McCormick
President & CEO

What Inspires One to Give Away \$100,000?

By Annie Martinez

Director of Development, Music for All

As a fifteen year veteran fund raiser, the question I am most commonly asked is simply, “why would someone give away a lot of money?” The following feature best answers this recurring question.

As I walked across the campus of Illinois State University with Gayl Doster during the Music for All Summer Symposium in Normal, Illinois, he told me of how he became involved in music, the joy it has brought to his life, and the transferrable skills he attained from music participation and performance. “I am a marching band nut,” Gayl exclaimed with a smile. “I know from my own experience, as well as from my childrens’, that the skills one learns from music participation are transferrable to most areas of life,” he continued.

Gayl Doster’s affinity for marching band began many years before he became involved with Music for All (then known as Bands of America). It started in the fifth grade at the impressionable age of 11 when he started playing the baritone. According to Gayl, the school he attended was so small that the grade school kids were able to play in the high school band. “I sat between two high school girls who played so loud that the only way I knew I was playing was because I could feel my lips vibrating,” Gayl explained. He played baritone at Indiana University in the Marching Hundred, the Army ROTC Band, the basketball pep band, as well as concert band. He was one of only five non-music majors to play in the symphonic wind ensemble, served as band master of the Army ROTC Band, and was treasurer of the national honorary band fraternity, Kappa Kappa Psi.

“I loved being in marching band,” Gayl said. He went on to explain that it gave him a sense of confidence in high school. “During high school, a few of us played in the Tri State College Band and that made me feel as though I was pretty good,” he continued. Playing with college students wasn’t the only confidence booster Gayl experienced. He also placed first in several solo contests. “All of those things, coupled with the pride I experienced as a result of playing with the Marching Hundred, were really incredible,” he said.

Gayl transferred his love of band to his daughter, Amy. Following her father’s lead, she continued the Doster band tradition. The family resided in the Indianapolis area and

“I know from my own experience, as well as from my childrens’, that the skills one learns from music participation are transferrable to most areas of life,”

- Gayl Doster



Gayl and Beverly Doster

Amy played the mellophone and marched in the Lawrence Central Band during its first appearance in the Bands of America (BOA) Grand National Championships in 1984 at the RCA Dome. “That was my first introduction to BOA,” Gayl explained. “After attending Grand Nationals that year, I remember being very impressed by the opportunities Bands of America offered to kids,” he said. Gayl’s past performance opportunities had developed a discerning eye for recognizing pinnacle performing opportunities.

Following Amy’s graduation, the Dosters moved to Rhode Island. Gayl said he didn’t hear much about BOA while in the northeast. Gayl and his wife, Beverly, returned to Indiana in 1997 and once again started to hear about the BOA Grand National Championships. “When the organization relocated its headquarters to Indianapolis in 2002, I called and volunteered my services,” Gayl explained. After serving as a volunteer, Gayl was recruited to the finance committee. His service on that committee led him to serve on the Music for All Board of Directors and he eventually assumed the role of Chairman of the Board.

Upon assuming the board chairmanship, Gayl was even more committed to learning Music for All’s core business and to experience the organization’s various events. So in June, Gayl packed his bags and he and Beverly headed to Normal, Illinois for a bird’s eye view of Music for All’s annual Summer Symposium. It was during the renowned leadership and music performance camp that, once again, Gayl was inspired. “I was blown away by what I saw that week,” Gayl said. “The level of instruction coupled with the leadership message that was woven into every aspect of what the kids were taught made me excited for my grand children to attend the camp,” he added. Gayl and Beverly attended leadership and music instruction classes, watched

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team building exercises, and enjoyed concerts among 1,400 genuinely enthusiastic student musicians. “The positive energy you felt from just being among those kids was unforgettable,” Gayl reflected.

After returning from the Summer Symposium, the Dosters announced a \$100,000 matching gift challenge to Music for All. The challenge was simple, in order to receive the Doster’s \$100,000 gift, Music for All would first have to raise that amount in 45 days. “Beverly and I were delighted when the challenge was not just met but exceeded,” Gayl exclaimed.

So what motivates one to give? More often than not, it is directly proportional to the impact a place or an activity has on an individual and his or her perceived value of that impact. Complicated? No. Thought provoking? Certainly. ●

Did You Know?

Music for All is a central clearinghouse for music and arts education research, facts and advocacy tools. Research, done in a vacuum, has no impact. Research used to inform advocacy to move forward policy issues effecting music and arts education is the way to create change. Music for All’s leadership in advocacy provides an ever-increasing library of tools and information. During this past year alone, several school districts have effectively utilized materials from Music for All to “save” their programs from elimination. Our leadership role in this advocacy demonstrates our organizational commitment to our cause.

Music for All Advocates

Music for All depends on contributed income for about 15% of its annual budget. This national music education organization is pleased to recognize those who make it possible for us to deliver on these positively life-changing programs and research initiatives. This listing reflects gifts processed between November 2007 and November 2008. Every effort has been made to ensure the accuracy of this listing. However, we apologize for any inadvertent errors or omissions.

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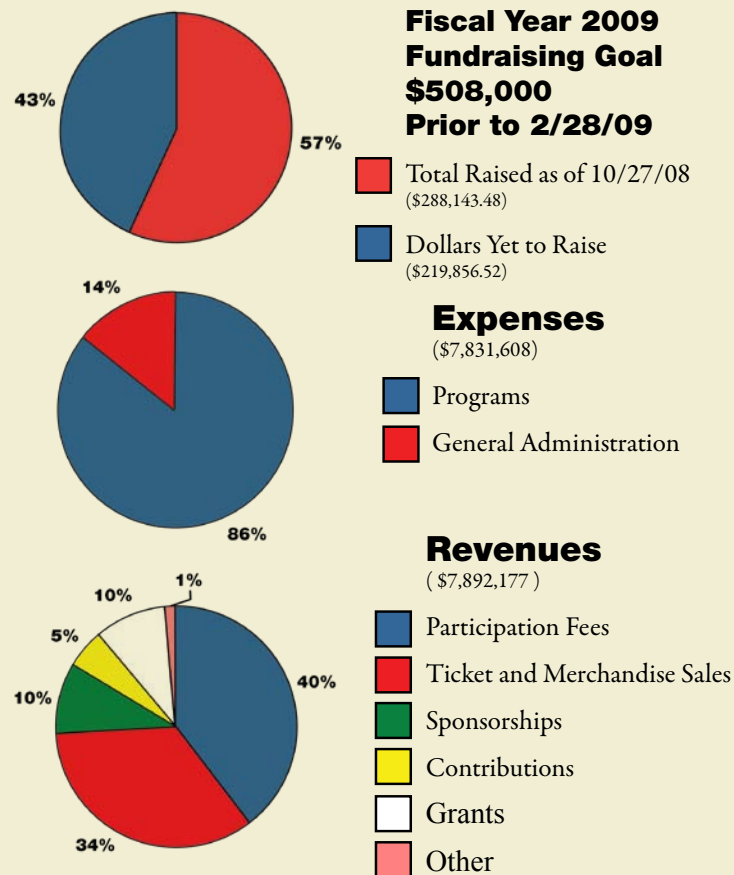
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Giving in a down market can provide tax savings

When the market's performing poorly, less money may be given away to charity. Yet that's the time when society needs it most – when more people are dealing with inflation, unemployment, and homelessness. That's why, despite market conditions, it's important to keep giving. If money is tight, think about ways to give that don't require monetary contributions or that could offset gains in your portfolio:

- Sell depreciated securities and donate the proceeds. If you have assets that have gone down in value, sell those and gift the proceeds to a public charity. There are three ways to take advantage of the corresponding tax break:
 1. Reduce your capital gains tax liability by using the capital loss from the sale to offset capital gains from your other investments.
 2. Reduce your ordinary taxable income by up to \$3,000 if filing jointly (up to \$1,500 if filing separately). If your net loss is greater than \$3,000, you can carry over the unused part and apply it to the next year's taxable income until the loss is completely used up.
 3. Gain a deduction for the value of the contributions, subject to the usual limitations (up to 50% of adjusted gross income [AGI] for all charitable gifts, with an additional limitation of up to 30% of AGI for donations of securities held over one year).
- Donate better-performing assets. You can generally take a tax deduction for the full market value of the securities you donate. You can also avoid paying capital gains tax on the amount the securities have appreciated since you acquired them – a tax you'd owe if you sold the securities first and then donated the cash proceeds.
- Give your time and talent. You can always donate your time and volunteer at your charity of choice. You may even find yourself becoming more connected to that cause.

Music for All Financials



Where Are They Now?

Actress Jennifer Morrison shares her BOA Story



Millions have watched Jennifer Morrison as Dr. Allison Cameron on the hit show “House,” but years ago, thousands were watching her perform on the field at Bands of America Championships. She was a member of the Prospect High School Band in Mt. Prospect, Illinois, where her father, David Morrison,

was band director for many years. Music for All spoke with Jennifer Morrison about her background in music and her experience in marching band.

MFA: Can you give us the Morrison family 101?

JM: My dad was a band director for 37 years and my mom was his assistant. She was the coordinator for the color guard and taught private clarinet lessons. I grew up playing piano, clarinet and singing. We all have music in our background, so it's a big part of our lives.

MFA: What are your memories of performing in the Bands of America Grand National Championships and the energy of that audience?

JM: My most prominent memories of high school were stepping onto the field for that performance. There was something about that show...an energy that was really special. I remember being in the airlock before going out on the field. There's all this pressure leading up to that door opening. When it opens and you see thousands of people waiting to watch you perform; you feel the energy. I remember thinking, “I'm always going to remember this.” It's an intense experience. It's very rare that anyone performs in front of thousands of people at any given time. It's kind of like being a rock star. That is what I always found amazing about marching band. There is this incredible sense of responsibility to each other. You're not performing for yourself, you're performing for each other.

“That is what I always found amazing about marching band. There is this incredible sense of responsibility to each other. You're not performing for yourself, you're performing for each other.”

- Jennifer Morrison

MFA: What life lessons have you learned from your involvement in music and how has that transferred to your acting career?

JM: When you have a teacher that uncovers your potential, like my dad, you learn to believe in yourself. That confidence transfers to your career. You aren't willing to settle. You don't want to just meet the mark; you want to exceed it. I remember watching my brother march in the Rose Parade®. It was pouring rain and really cold. The kids were in wool uniforms and soaked to the bone, but they were holding their instruments up and still looking professional and strong as they crossed the finish line. Afterward, my brother told me that it was one of the hardest things he's ever faced and that it created a life-long connection between the band members. He said the experience changed his life.

MFA: How did growing up in music shape your professional experience as an artist today?

JM: I started out performing as a dancer. Then, I became a musician. I've played two instruments and I've learned to use my voice. All of those things put me in front of audiences early-on and made me a well rounded individual. It taught me to be fearless and to try different things.

MFA: You're a successful actress at a young age. Would we be talking to you about your acting experience if music had not been a part of your life?

JM: It's so rooted in my being that it's hard to imagine doing any of the things I've done without it. Music is a place where kids can express their creativity. It's great to have an organization like Bands of America (BOA) that teaches student musicians to set milestones and work hard. The BOA competitions are also opportunities to see performances by

kids from across the country. BOA events bring together a community of people with like interests. It has had a lasting impact on my life and I'm proud to have been a part of it. ●

Music for All would like to thank Jennifer for taking time out of her busy schedule to share her BOA story with us!

Fulfilling the Promise Embedded in Our Name

Music for All has pioneered robust research, advocacy and public policy program as part of our third organizational pillar. Research, Advocacy and Public Policy are combined to provide a holistic approach to improving access to music and arts education. If we are to live up to the promise of our name, we must be focused on expanding opportunities for every child to receive the many benefits that music education provides. Music for All has pioneered research on the status and condition of music and arts education. In 2004 Music for All released the ground-breaking report *The Sound of Silence – The Unprecedented Decline of Music Education in California’s Public Schools*. This report was one of the catalysts leading Governor Schwarzenegger and the California Legislature to invest more than \$500 billion to strengthen and restore music and arts education programs and create an annual fund of more than \$100 million to continue this process.

After our success in California we revised and expanded the model for implementation in New Jersey. The Music for All report *Within Our Power: The Progress, Plight and Promise of Arts Education for Every Child* includes highlights, findings and recommendations from the New Jersey Arts Education Census Project. It is the result of collaboration between the New Jersey State Council on the Arts/Department of State, the New Jersey Department of Education, the Geraldine R. Dodge

Foundation and Playwrights Theatre of New Jersey. Additional support for this project was provided by NAMM - International Music Products Association, the D’Addario Foundation for the Performing Arts and David Bryan of Bon Jovi. The

New Jersey Arts Education Census Project is one

of the most comprehensive reviews of arts education ever conducted on a statewide basis with more than 98 percent of all New Jersey public schools participating. The Project created a 360 degree view of the status of arts education in New Jersey and led to significant policy changes for the state. *Within Our Power* was cited by the prestigious Rand Corporation as a pioneering model for other states to follow.

Since the release of *Within Our Power* in September 2007 new reports have been released in Wisconsin and Oklahoma. Additional reports are underway in New Hampshire and Indiana. Music for All is at the forefront of the “access and equity” discussion and our methodology for analyzing and presenting this information has become the catalyst to create systemic change for music and arts education across the nation. Research, done in a vacuum, has no impact. Research used to inform advocacy to move forward policy issues affecting music and arts education is the way to create change. Music for All’s leadership in advocacy provides an ever-increasing library of tools and information. During this past year alone, several school districts have effectively utilized materials from Music for All to “save” their programs from elimination. Our leadership role demonstrates our organizational commitment to our cause. ●

“Music for All’s advocacy tools helped us save our music program. Without the support and guidance provided by the organization, we would not have music in our schools today.”

- Pennsylvania Middle School Instrumental Music Teacher

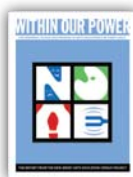


David Bryan (Bon Jovi), Lucille Davy (NJ Commissioner of Education) and Nina Mitchell Wells (NJ Secretary of State) at the release of Music for All’s report, *Within Our Power: The Progress, Plight and Promise of Arts Education for Every Child*.

Partner Testimonials:

“These findings have given us a realistic picture of the state of arts education in our schools. We now have the information we need to clearly identify where our existing resources can be best focused to strengthen student access to arts education and make sure that all New Jersey students get the complete education they deserve.”

- New Jersey Secretary of State Nina Mitchell Wells on Music for All’s *Within Our Power* Report



“Arts education is essential to providing a well-rounded, 21st century education for all students. The arts provide another way for us to communicate ideas, express our creativity, and appreciate the realities and the beauty of life through the senses and skills of the artist. The Department of Education remains committed to the arts and the many diverse lessons they teach all of us.”

- New Jersey Commissioner of Education Lucille E. Davy on Music for All’s *Within Our Power* Report

“The findings from the *Sound of Silence* report relating to the state of music education in California public schools are both dramatic and disturbing. Together in concert with music industry artists and professionals, education experts, and policy makers and politicians alike, we must charter an open dialogue in order to ensure that schools are provided with the resources to include music in our state’s educational curriculum.”

- Recording Academy President Neil Portnow on Music for All’s *Sound of Silence* Report

“We have had plenty of anecdotal information about what’s happening with the arts in education on the ground level in Wisconsin’s schools, but this is the first time in a long time that we have had numbers and data to help illuminate the big picture.”

- Peter Crawford, President of the Board of Directors of Arts Wisconsin on Music for All’s Arts Education in Wisconsin’s Public Schools Report

Bands of America: True Champions of Life!

Performance ●

My first Bands of America (BOA) experience was on a Saturday in late October, 1997. A friend, Tony, asked me to attend the BOA Regional in Indianapolis. So, we packed some sandwiches and sodas and headed down to see the kids from Marian Catholic High School in Chicago Heights, Illinois perform.

Having been a coach and physical education teacher for many years, I guess you could say I was more of a jock than anything else. And I was never someone who was interested in music. Yet, Tony intrigued me by saying that this would be like nothing I had ever experienced and that I would be amazed by what I was about to witness.

So, when I walked into the RCA Dome that Saturday evening, I was awestruck! There were precision-drilled young people keeping time and displaying discipline that I had rarely seen in athletes. They were marching and playing beautiful music that resonated through me and throughout the RCA Dome. My heart got stuck in my throat immediately as I tried to hide my tears. There I was the coach and so called jock who wasn't supposed to be touched or affected by this sort of thing. Yet, when I saw these kids, of all shapes and sizes, keeping in step and playing this amazing music while marching in perfectly coordinated rhythm, I couldn't hold back. I watched the color guard flip flags, sabers, and rifles, magnificently catching each one. With near perfect precision, the band members marched in coordinated movements, zipping in and out of one another without ever bumping or touching each other. And I just wanted to watch.

Marian Catholic didn't win that day but I did. I discovered an art that evoked emotions in me like nothing I had experienced before. That emotion was heightened by BOA's flawless ability to coordinate a finely tuned competition of precision and detail that, in my opinion, is unmatched. These high school bands were clearly there to compete and BOA provided the venue and parameters for the best to shine.

Two weeks later, my wife, Donna, and I returned to Indianapolis to watch the Bands of America Grand National Championships. We walked into the Hoosier Dome. It was filled with 35,000 plus parents, competitors, and fans. Even though the band had not won the regional two weeks prior, our expectations were immediately elevated by the excitement that filled the stadium. With a slow, perfect march the band assumed its position on center field. As chills went up my spine, I could feel the tears swelling in my eyes. In a breathless moment, my wife and I gave each other a quick, wide-eyed glance of awe. The emotional pride that swelled inside of me was like nothing I had ever experienced during an athletic event. As these high-school musicians flawlessly performed



The Wesley family at the 2004 BOA Grand National Championships

the show entitled, "The Images of the Orient" my wife and I cheered and cried along with all the other Marian High School parents who filled the stands proudly dressed in the school's colors. Marian won the Grand National Championship that night and its beautiful performance changed my life and interest in music and the arts forever.

Kristen marched all four years of high school and in her senior year, 2000, Marian Catholic won another BOA

National Championship. Our youngest daughter, Karyn, joined the band's color guard. As a result, Donna and I grew in the Performing Arts. We learned to enjoy the costumes, the sets, and the art of "flipping flags," as I called it. Karyn cringed when ever I would say she was a "Flag Flipper." She actually learned to flip rifles and sabers too, and did so quite well. She spent countless hours practicing her flips and twirls of the rifle and saber. Eventually, she did it all with ease and grace.

My wife and I will never forget the thrill of having Kristen home from college to watch her little sister compete at the BOA Grand National Championships in 2004. We all watched her as she moved beautifully across the field in fluid motion. The unforgettable thrill we felt, once again, brought tears to our eyes. At the end of the competition, we rushed to the stadium floor to congratulate our champion. Although both of my daughters performed well in athletics, it was the tears shed at BOA competitions that taught us all what it takes to be a complete champion! Even though Marian Catholic didn't win that night, all the kids on that field were winners.

As parents, we thank you Marian Catholic High School! We thank you Mr. Bimm, for your tremendous leadership and guidance, and most of all...Music for All's Bands of America, for making so many wonderful memories that will last forever! This mom and dad will forever remember the tears that streamed down our daughter Kristen's face, as she performed the encore her freshmen year after winning Grand Nationals. Those tears were tears of joy and relief that were earned through the hard work, dedication, and discipline that Marian Catholic and Bands of America helped to formulate. ●

Donna and Scott Wesley, Queen Creek, Arizona
Former Marian Catholic High School Band Parents



Marian Catholic H.S. (IL) students with the Bands of America Grand National Championship trophy in 2000.

Life-Changing Experiences

Education

An Educator's Perspective on the Music for All National Festival

Last spring, the Cedar Rapids Washington High School Wind Symphony submitted an audition tape to take part in the Music for All National Festival in Indianapolis. Upon receiving word that we had been selected, I started to worry. I was suddenly very concerned about our ensemble's ability to rise to the occasion. But Music for All's systematic process forced me to think about preparations in a way I had never before. The music we selected was extremely challenging for us; it demanded a different approach. I found myself having to dig deeper than I ever had in my career to keep the band on target.

I will never forget leading the ensemble from the warm up room to the auditorium. I don't believe I have ever been that focused on a performance in my life. Eric Martin, Music for All's Chief Operating Officer, was there to greet and congratulate us. It made me feel very special and welcome. Reality hit me when Carl Grapentine's incredible voice introduced us. At that moment, I knew that if I never directed another band this would be a very fitting way to end. The time to play "Awayday" by Adam Gorb, arrived. I tried to focus and forget that Colonel Arnold D. Gabriel was on the other end of the camera that was facing me. We settled in and the band played with a spirit and enthusiasm beyond their youth. The moment surpassed my wildest expectations. The audience responded with a standing ovation.

I have difficulty even now with the tide of emotions that swept over me after we were finished. As we left the stage, Richard Crain greeted the band and pulled me aside. I cannot remember his exact words but they were beyond congratulatory. A legion of parents stood in the hallway cheering and clapping for the band as we left for our clinic. With tearful eyes, my wife (also a music educator) asked, "What was that?" "Wow," was all I could say.

As you might expect, our kids were very excited as we went into our clinic. Joseph Missal was our clinician. I had not told the kids he was the person that commissioned the work that we had played. Facing an icon of the industry in circumstances such as these does not happen to band directors from Iowa, ever. They say you learn something new every day. Well, I'm here to tell you I learned eight

weeks worth of information in the 50 minutes Dr. Missal spent with our band. To do a clinic immediately following a performance is priceless to a band. Once again, I concluded that this moment alone was worth the trip.

Words cannot convey the positive impact this experience had on our students. The opportunity to perform on a national stage coupled with the active listening they experienced was indeed life-changing. I believe the performance by The Honor Concert Band was one of the most powerful concerts I have ever attended. The Eric Whitacre piece moved me to tears. The concert left my students in disbelief. Seeing this as an extremely teachable moment, I explained to them that they were all capable of being a part of that ensemble if they truly wanted it.

The logistics for this festival were absolutely world class. The gala awards banquet was unbelievable in its scope and message: You are ALL winners because you are here. You get what it means to perform at a higher level. You understand what making music together is all about. To see all of those kids in one room for the same reason was quite a sight. The experience showed them that music truly is for all.

My students returned home revitalized about music and excited by its possibilities. Furthermore, I can't begin to thank you enough for what this has done for me as an educator. This is the best thing I have done for a band in my nearly 30 years of teaching. They say that success comes about when preparation meets opportunity. I am thankful that we got prepared and met the opportunity! What teacher wouldn't embrace such an opportunity? ●

Jim Miller
Cedar Rapids Washington High School Wind Symphony
"Positively life-changing"

"Words cannot convey the positive impact this experience had on our students. The opportunity to perform on a national stage coupled with the active listening they experienced was indeed life-changing."

- Jim Miller

Our work is our passion, our passion is our cause, and our cause is our name: Music for All

Music for All is an organization that stands on three pillars: 1) Programming, 2) Education and Professional Development and 3) Research, Advocacy and Public Policy work.

Creating a Legacy

Sandy Feldstein committed his time, talent, and financial support to Music for All as a result of his belief and commitment to music education and performance.

By Annie Martinez

Director of Development, Music for All

When I joined the staff of Music for All in December of 2007, I had never heard of Dr. Sandy Feldstein. I quickly learned that he was a prolific composer, educator, and author who served on many boards including the Music for All Board of Directors. When Sandy passed away in August of 2007, contributions in honor of his life were donated to Music for All. This is a pretty common practice in the world of philanthropy, so I cannot say it prepared me for the compelling life-story I was about to unfold.

My first hint of Sandy's reach was provided by the sheer numbers. The Sandy Feldstein memorial fund generated more than \$60,000. Why was this a hint? Newly established memorial funds do not usually generate that much money. So, like any good director of development I decided to dig deeper. What I uncovered was the story of a man who was simply revered. Perhaps Bob Morrison, Music for All, Executive Vice President, Public Affairs said it best, "Sandy made everyone feel special." And according to Wendy Feldstein, Sandy's wife, it had nothing to do with a person's title.

In January 2008, I met Wendy, David and Tracy Feldstein. I mostly watched and listened as Wendy and her children talked with Music for All's former board chair, Matt Carter, and CEO, Scott McCormick. It was not an unusual situation to find myself in,

after all, I have spent a significant amount of my professional life

listening to people describe their interests and desires. What I heard from this group was a little different, however. It was less about the people present and more about the man who had brought all of us together, Sandy.

Since that first meeting with Sandy's family, I



Left to right: Tracy, Wendy, Sandy and David Feldstein

have had the pleasure of learning more about him.

This past July, I flew back out to California. I am happy to report that all of the Feldsteins are well. David and his wife are blessed with a daughter, Tracy is busy building her own business and Wendy is enjoying being a grandmother and having her family close.

The dollars raised in Sandy's memory will be used to rename the Music for All National Percussion Festival to the **Sandy Feldstein National Percussion Festival** and to establish the Sandy Feldstein Legacy Fund. Music for All will conduct on-going fundraising activities geared at growing the corpus of the legacy fund. The income generated from the Sandy Feldstein

Legacy Fund will be restricted to cover programmatic costs of the Sandy Feldstein National Percussion Festival. The goal of these two funds is to perpetuate Sandy's philosophy and beliefs and promote music through performance and education, thus inherently encouraging creativity and the creation of new work. Most importantly, both funds serve to memorialize a man through an event that reflects his musical fondness, percussion. Music for All recently named the \$5,000 giving level of its annual fund membership program the Sandy Feldstein Leadership Society.

"Sandy exemplified leadership. I am confident that anyone who knew him would agree," Scott McCormick, President and CEO said.

I have enjoyed unfolding Sandy's story. More than anything, I enjoyed witnessing

the joy on so many people's faces as they reflected on what he meant to them. One of the quotes from Sandy that I remember from the ArtistsHouse Music interview was when he was talking about people and he said, "a good leader should glow in their success." I am sorry that I never knew Sandy but I am happy that I got to learn his life story through some of the people who are better as a result of knowing him. ●

You can perpetuate Sandy's philosophy and beliefs and support music performance and education by donating to the Sandy Feldstein Legacy Fund at www.musicforall.org or by contacting Annie Martinez at annie.m@musicforall.org



Gifts That Keep on Giving

In the uniform world, there are few unfamiliar with Fred J. Miller Inc. FJM is known as the image maker for performing units across the world. But what is less known is the family's commitment to perpetuating music education. In August of 2005, Fred and Marlene Miller established the Fred J. Miller Scholarship endowment to support college-bound music majors. Given the Miller family's rich history with bands and all aspects of pageantry, it is not surprising that the Fred J. Miller Scholarship is reserved for high school seniors planning to pursue a degree in music education. "By offering this scholarship, it is our way of giving back to the students of today. It is rewarding for us at FJM to recognize all the hard work, dedication and determination that is devoted to this performing activity," says Mike Miller, Vice President, Fred J. Miller Inc.

Each year, Fred and Marlene Miller bestow a \$1,000 scholarship to an outstanding student selected from a band performing at the Bands of America Grand National Championship. "The return on investment generated by the endowment's principal is used to fund the scholarship," Annie Martinez, Director of Development explained. "Endowed gifts offer distinct advantages to nonprofit organizations because their lasting impact provides financial stability," she added.

Kevin Kimbrough of Walton High School was named the first Fred J. Miller Scholar. He is now a music education major at Western Carolina University. According to Kevin, college is going quite well and he is busy playing trombone. He was pleased to report that he was selected to perform as the sole trombonist in an ensemble that performed during the fall marching band season. Christina Paskert received the 2007 FJM scholarship. She is now a freshman at Baldwin-Wallace college. Kevin and Christina extend heartfelt thanks for the scholarships.



Above: Marlene and Fred Miller present their annual scholarship at the 2007 Grand National Championships

In addition to establishing a tradition of philanthropic giving to Music for All, FJM has been a corporate sponsor since 2003 and the Official Uniform Sponsor since 2005. Fred and Marlene Miller also share their time and expertise with the Music for All Advisory Board.

Securing the involvement of individuals, corporations, foundations and others through a variety of gifting opportunities is our aim as Music for All continues to provide more music-related programs, information and expertise across the country. Gifts to Music for All enable us to build a sophisticated fundraising program without diverting our funds committed to our programs and services. ●

Receiving a scholarship often plays a large role in a student's decision to continue their education. Endowed scholarships are an investment in the creative leaders of tomorrow. Financial commitments to create endowed scholarships can be made at various levels; the minimum required commitment is \$10,000.

Music for All Advocates

Official benefits are good for twelve months from the time of the gift and are based on availability. For more information on the Music for All Advocates Annual Fund or in regards to stock or planned giving, contact Annie Martinez at 317.524.6236 or by email at Annie.m@musicforall.org

●	\$100	Friends
●●	\$250	Virtuoso
●●●	\$500	Conductor's Circle
●●●●	\$1,000	President's Circle
●●●●●	\$2,500	Chairman's Circle
●●●●●●	\$5,000	Sandy Feldstein Leadership Society
●●●●●●●	\$10,000	Larry and Joy McCormick Founders Society

- Listing in the Music for All Annual Report
- Opportunity for advanced ticket purchases to Music for All events and listing on the Music for All website
- Complimentary Premier Network Membership for the first year, listing in Music for All newsletters and program books and invitations to exclusive Music for All donor events
- Two (2) VIP passes (non-transferable) to one Music for All event, based on availability and an invitation to quarterly online "Presidential Briefings" from the President and CEO

- "Premier" donor recognition in the Grand National program book, one (1) VIP parking pass to all events (when applicable, based on availability) and invitations to exclusive complimentary suite level entertainment and viewing during special events (based on availability)
- Special recognition at all Music for All events and opportunity to present at awards ceremonies, VIP passes for you and a guest to attend all Music for All events
- Invitation to annual Founders Society event and "Field Recognition" at Grand National Championship Ceremonies

Alumnus Notes

Scott Collins



As a corporate performance improvement consultant, I help managers increase their effectiveness.

Topics they often want help with are mastering the fundamentals of their role, coaching others, providing useful feedback and supporting teamwork. Interestingly, all these skills can be learned in high school marching band!

When I think about my band experiences, of course I remember the hours of practice, the countless drills and the hot days on dusty fields and in rustic band camps. But even though practice time far outweighed performance time, it's the excitement and satisfaction of performing under the lights that I remember most.

As a drum major, I had the "best view in the house" as I saw what were ragged formations in June become artful streams of motion by September. I heard the musicality of our performance become refined and I thrilled to see the pride of 280 young faces when we "nailed it."

Now, some 20 years later, I work with people every day who want to learn how to motivate others, to help teams coalesce around a common goal and to achieve excellence. I'm happy to support Music for All because I know that band students are learning all these important life skills right now. MFA helps them get a leg up on life.

Scott Collins
Performance Improvement Manager
OneAmerica Financial Partners, Inc.

The MusicCrossroads Initiative

Indianapolis has become the center for musical arts organizations

The Indianapolis Convention & Visitors Association (ICVA) created MusicCrossroads with a simple mission: advance the quality of life for all through the attraction, support and collaboration of leading performing art entrepreneurs. MusicCrossroads is building upon the past and potential of three notable art entrepreneurs: the International Violin Competition of Indianapolis, American Pianist Association, which moved from New York City; and Heartland Truly Moving Pictures. The relocation of Music for All's (formerly known as Bands of America) corporate headquarters from Chicago to Indianapolis in 2003 marked the beginning of the MusicCrossroads initiative. In 2007, the Percussive Arts Society brought its headquarters and soon-to-open museum to Indy, and this past March, the ICVA successfully relocated Drum Corps International from Chicago to Indy. DCI's relocation to Indy is perhaps a fitting tribute to the man who made drum corps a reality in Indiana,

Bloomington business man Bill Cook.

MusicCrossroads has already secured events and conventions that will import more than 750,000 "creative class" visitors to Indy, spending more than \$360 million. But it goes far beyond the economics of the convention business. This new music and arts strategy affords a "brain gain" opportunity for Indianapolis. Research confirms that students engaged in the arts over an extended period of time perform at a much higher academic level than the general student population. The SAT and ACT scores of students with sustained involvement in the arts are significantly higher. Graduation rates and college transitory rates are also higher. Bright, young people performing at their creative best in a city that embraces their "creativity" may just decide to make Indy their home. And perhaps the public/private partnership Indianapolis is known for will create possibilities that transform the city – and its dwellers – to a higher level of sustainable success. ●



As a result of the MusicCrossroads initiative, Indianapolis is home to multiple arts organizations that offer events that will amaze, entertain and inspire you.

Continuing the Tradition

Cam Stasa



It was 1976 when Camilla Stasa “Cam” boarded a charter bus with the other members of the Chesaning Union High School Band and departed Michigan for the first Marching Bands of America (MBA) Summer



Cam Stasa then..

National Championships in Whitewater, Wisconsin. “This was back when marching band season was in the summer,” Cam said. “It was a really big deal that we were getting on a charter bus and going to this new competition,” she reflected. What she didn’t know was how big a deal it would prove to be on her future.

During college, Cam served as a color guard instructor and adjudicator throughout Michigan and at Bands of America events. In 1989, she officially joined the staff of Bands of America, the not-for-profit spin off from Marching Bands of America. After almost 20 years with the organization, Cam has witnessed several evolutions of what is now Music for All. “The professional commitment from people like Cam, who have been with us through many evolutions, is central to the excellence synonymous with Bands of America,” Scott McCormick, President and CEO commented. **“Band directors across the country know and respect Cam,”** he added.

When asked about the “good ole days” Cam remembers when Bands of America was comprised of six staff members. “There were fewer events and everyone wore multiple hats,” she explained. She recalls the difficulty she had working on her first summer nationals. “I could not find bands; that was really scary,” she said. “Band directors were telling me that they would come to us in the fall,” she went on to explain. According to Cam, this was the beginning of the shift to a new season for marching band activity. During Cam’s first year, there were a total of six BOA events, including the Grand National Championships. BOA Events for the 2008 marching band season alone include: one Fall Preview

Experience, 12 Regional Championships, three Super Regional Championships, and the Grand National Championships. “I am proud to be one of the people who helped create the mantra ‘we are BOA,’” Cam said with a smile.

The days of the organization being an unknown entity in the education and performance circle has long past. “There is no one that offers the comprehensive programs that Music for All does,” Cam said. And comprehensive programming was the reason for the 2006 name change from Bands of America to Music for All. “We now offer educational programs and performance opportunities to students musicians from all genres,” McCormick said. “Our events and programming specific to marching band will always fall under the Bands of America brand,” he explained.

With the name change came the addition of an active research program to evaluate equity and access to arts education in public schools. According to Cam, this latest evolution closes the circle on the interdependent factors that affect music education. “Kid’s interest in music is often sparked in school,” she said. “If schools don’t offer music education there are fewer student musicians, a declining need for music educators, and less need for programs that enhance a student’s overall educational and performance experiences.”

It has been more than 32 years since Cam boarded that charter bus and traveled to Wisconsin. It is perhaps appropriate that the radio, television and film major would end up choosing to serve as the Director of Participant Relations for Music for All. After all, when a band director calls Music for All, it is Cam’s voice they want to hear. She has served an organization that has provided positively life-changing experiences to approximately 1.25 million kids. From Cam’s perspective, “the longer we keep them young by providing true kid experiences, the better off we are and so is the world.” ●



Cam Stasa now!
Director of Participant Relations
Team member since: 1989

“The professional commitment from people like Cam, who have been with us through many evolutions, is central to the excellence synonymous with Bands of America. Band directors across the country know and respect Cam.”

- Scott McCormick


IMPACT
Volume I • Fall 2008



Creating a Legacy
Music for All Names National
Percussion Festival in Honor of
Sandy Feldstein



Life-Changing Experiences
An Educator's Perspective on the Music
for All National Festival

BOA: True Champions of Life!
Participant parents, Donna and Scott
Wesley, share their BOA experience.

California, Here We Come!



Don't miss the Bands of America Honor Band
in the 2009 Rose Parade® on ABC, NBC, HGTV,
Univision, Travel Channel and Discovery HD!

Ring in the New Year with Music for All!
Music for All, NAMM and Sesame Street will present
"Musical Extravaganza!" in the 2009 Rose Parade®

musicforall.org is the
source for Music for All info!
Watch coverage online during
the 2009 Rose Parade® for a
behind-the-scenes look at the
BOA Honor Band and more!

