



**Ensemble & Seminar Descriptions**  
**Daily Schedule**  
**Evening Activities**  
**The Faculty**

## ENSEMBLES

All bands and ensembles require a commitment for the full week Tuesday-Friday unless marked as “drop-in”. If you try something and it isn’t right for you, please tell the instructor that you are not returning (yes, that is OK to do). Otherwise, please be at all of the rehearsals because the rest of the group is relying on you playing your part.

### **BAND FOR THE NOT-QUITE-READY PLAYER**

**Faculty: John McLellan**

*Beginner-Early Novice, Slot C-Full Week*

If the Concert Band music seems too hard or goes by too fast and you just aren’t quite ready for it, come join us in an ensemble especially for our Beginner or Early Novice players! Beginners, you should have played for at least 5 or 6 months. Notice that "Not Quite Ready" is not synonymous with, "I can't" or "I'll never be able to" or "I'm no good"; it simply means that on the continuum of learning, you aren't quite ready to play in the camp concert band! Come have fun learning with the NQ! “Not Quite, but ALMOST!!” Bring your instrument.

### **BRASS IN THE EVENING**

**Faculty: John McLellan**

*Intermediate-Advanced. After dinner, during the evening jam session time-Full Week*

A little extra fun for brass players! Join John the New Guy for four evenings where all the attention is on music designed for brass instruments. Offerings will span from Susato Dance music of the 16th century to chorales of the 18th century and some much more modern sounding compositions all specifically designed (and amendable) to fit our players. We rehearse Monday through Thursday from 6:30 - 7:15 and we hope to have something we can present at the Friday night concert. Regardless come along and enjoy the ride!

## CHAMBER MUSIC ADVENTURES

**Faculty : Deb Confredo, and other camp faculty TBA**

*All Levels Welcome, Slot E-Full Week*

Are you up for a musical adventure? If so, the Chamber Music Adventure may be for you! Participants who sign up for this ensemble program will complete a brief questionnaire about their skills and their ensemble and performance preferences. This information will help us match you with others of similar skills and interests to create a small ensemble (if you have your own group already and your own music, you can choose to work together). Most groups will be trios or quartets, and each ensemble will be given a few musical arrangements to try. Throughout the week, you'll rehearse with your ensemble and a coach will help! The chamber ensemble is an excellent way to meet new friends, have fun making music with others, and improve your musical independence! Sign up for this ensemble program for your group to meet and have coaching during the week.

**Please note that the deadline to sign up for this program is Monday, May 29, 2023.**

Music is being prepared specifically for each ensemble, so we ask that you please make a firm commitment to participating in this program. Before you sign up, carefully review all of the schedule choices in Slot E and make sure this program is the one you want.

## CONCERT BAND

**Faculty: Debbi Gibson & Nina Andersen**

*Novice-Intermediate, Slot D-Full Week*

Concert band is for our novice/ intermediate players who are looking for the joy of making music in a band. Grade Level of music tends to be Grade 1 to 2.

**SECTIONALS ARE REQUIRED!**

## JAZZ BAND-ADVANCED

**Faculty: Donna Morse**

*Advanced, Slot D-Full Week*

This is a traditional jazz band with saxes, trumpets, trombones and a rhythm section, one person per part. We will delve into some classic swing tunes, latin and maybe a funk tune! You must be a good reader with experience playing in a 'big band'.

## JAZZ EXPLORERS-BEGINNERS

**Faculty: Donna Morse**

*Beginner +, No Jazz Experience Required, Slot B-Full Week*

Are you jazz curious? We will explore the basics of playing jazz charts. Topics will include how to swing rhythms, how to play latin jazz, how to play jazz together and maybe even the beginnings of improvisation. This will not necessarily be a performance group but the option is there if we want. All instruments are welcome.

## KLEZMER!!

**Faculty: Adrienne Greenbaum**

*All Levels Welcome, Slot F-Full Week*

Would you like to play some upbeat, old-world modal music that reminds you of joyous-but-trying times of Poland, Ukraine, and Belarus? This ensemble will feature Eastern European instrumental music of pre-Israeli Jewish culture that was meant (mostly...) for celebrations. OF COURSE, as is the tradition, we will throw in some sorrowful music as well; laughing through tears is what life often really is about, is it not?

Absolutely no experience or knowledge of the music is necessary to enjoy this kind of ensemble; what you need will be taught in depth as we learn tunes by ear and with sheet music. You will also learn a few of the dances that go with our tunes so (hopefully) we will get that audience up on their feet as well! All instruments welcomed but flutes, clarinets, trumpets, trombone, and percussion particularly encouraged. (And, if you have brought your string instrument along to jam, join us! Even though my main instrument is flute, I'm a die-hard violist myself, so I know the feeling!)

## LIKE INSTRUMENTS ENSEMBLES

### **Faculty: Instrument Specialists**

*All Levels Welcome, Slot C-Full Week*

These ensembles will all be large group ensembles of like instruments, directed by the specialist for that instrument. Those in Spouse/Friend Track A are welcome to join these ensembles.

## SYMPHONIC BAND

### **Faculty: Debbi Gibson & Deb Confredo**

*Intermediate-Advanced, Slot B-Full Week*

Symphonic Band is for our intermediate/advanced players who want to work on more challenging repertoire. Pre-registration is required for part assignment purposes. **SECTIONALS ARE REQUIRED!**

## WOODWINDS IN THE MORNING

### **Faculty: John McLellan**

*Novice-Intermediate, Slot B-Full Week*

Join John the New Guy to start your musical day with some dedicated time to woodwind music and the techniques of playing together with other woodwinds. As woodwind instruments run the gamut of the lowest to the highest available, the mixture of instruments in the Woodwind Choir will have a distinctive sound but just as effective as a full concert band. We will have both chorale-like arrangements and some rhythmically energetic pieces but all at the novice-intermediate level of challenge and we hope to have at least one or two that we can present after four rehearsals at the Friday night concert.

## WOODWINDS AFTER LUNCH

### **Faculty: John McLellan**

*Intermediate-Advanced, Slot D-Full Week*

Based on the same concept as the Woodwinds in the Morning, we'll leave all the brass and percussion players out and enjoy some time together as "just us woodwinds". The parts are designed for every woodwind instrument and, depending on what sort of instrumental balanced is achieved, our repertoire will

include music from Bach to modern day but the level of challenge will be higher than that of the morning ensemble. After four, one-hour rehearsals, we plan to have one or two pieces ready for presentation at the Friday night concert.

## SEMINAR DESCRIPTIONS

Each seminar has a suggested level (NQR, Novice, Intermediate, Advanced or All Levels Welcome), which is listed right under the title. Some of you may be novice players, but advanced musicians! Everyone chooses seminars that work best for you.

### JAZZ ARTICULATIONS FOR WIND PLAYERS

**Faculty: Dennis Shafer**

*Single Session, attend one or both - All Levels Welcome - Slot B or D-Monday*

Do you ever wonder if your tonguing should be different in a jazz ensemble than if you're playing a classical piece of music? It's true! In this seminar you will learn not only how to play jazz articulations but also how to play the contrasting classical articulations as well. The silver lining: you will learn how to scat with your voice too!

### JUST BREATHE: BREATHING EXERCISES & TECHNIQUES FOR BEST PERFORMANCE

**Faculty: Sue Johnston**

*Single Session, attend one or both - All Levels Welcome - Slot B or Slot D-Thursday*

So many musicians have never been taught proper breathing technique and it is the foundation of wind instrument performance. When I was a beginning student in the 70's we did not spend any time on this and that is a common experience for many beginners among that age group.

In this workshop we will start with the basics of how to breathe using your diaphragm. You will learn exercises on how to increase the power of your breath control and basically there will be a lot of hot air flowing around the room. We will also work on techniques that will increase your lung capacity and breath support.

Breathing techniques can help anyone but if you are not sure about whether you are breathing diaphragmatically or not then this seminar is for you.

When your sound is supported by proper breathing techniques you will take your playing to the next level.

## INTRO TO IMPROVISATION – FOLK STYLE

**Faculty: Donna Morse**

*Double Session, Attend both - All Levels Welcome – Slot F-Monday & Wednesday*

Improvisation is often associated with jazz but it is used in all sorts of genres of music including classical and folk. We will work on a few folk tunes and learn to improvise on the melody using simple scales. This is a great way to dip your toes into creating your own melodies. Perhaps we'll entertain our camp friends one evening at Happy Hour.

## INTRO TO MUSIC THEORY

**Faculty: John McLellan**

*Single Session – attend one or both, All Levels Welcome  
Slot E – Monday & Wednesday, Slot F – Tuesday & Thursday*

Have you ever wondered, “What’s all the ruckus about *major* or *minor*?” or “What’s a chord, a triad, an arpeggio?” How about the origin of those pesky key signatures. Let’s unlock the mysteries of the scale and find out about the secret “magnetism” hidden within that moves notes from one to another and forms the basis of what we call *Music Theory in Western Music*.

Introductory *functional* harmony, why some sounds feel like “home base” while others force us to move on, is also hidden in that scale that we thought we knew so well. We may also deal with some basic transpositions of concert pitch and learn to write melodies for us (and others) to play.

(Two identical sessions offered to accommodate personal schedules)

## INTRO TO SIGHT SINGING & EAR TRAINING (DO, RE, MI, FA!)

**Faculty: Nina Andersen**

*Single Sessions-attend one or both, All Levels Welcome, Slot E-Tuesday or Thursday*

Many of us wind players (percussionists too) think that singing isn't for us - and are either reluctant or maybe a little embarrassed to try. There is tremendous value in being able to use our voices to match pitch and also know the relationship of notes to each other.

Come dip your toes in the world of sight singing and ear training with some fun interactive exercises using our voices and our instruments too!

## INTRO TO UKULELE

**Faculty: Nina Andersen**

*Single Session -attend one or all, All Levels Welcome, Slot F-Monday or Wednesday*

In this introductory workshop participants will learn 4-5 basic chords that can be used to play a number of popular tunes. We will cover how to tune and strum and learn at least one song to sing along with. We have 6 ukuleles available for campers to use or bring your own!

## LANGUAGE OF JAZZ

**Faculty: Donna Morse**

*All Levels Welcome*

*Single Session-attend one or both, All Levels Welcome, Slot E-Tuesday or Thursday*

Join this class if you want to become hip in the language of jazz. Learn the basic jazz vocabulary and how jazz players use it to communicate. What do they mean by 'the head', 'fours', '2 choruses', the 'form', etc.? We will go over the meaning and the use of those words and more. Offered twice!



## LEARN SOME NEW TECHNIQUES FOR PRACTICING RHYTHMS

**Faculty: Becky Leonard**

*Single Session, attend one or both - All Levels Welcome, Slot B & D-Tuesday*

We will dissect patterns of eighth notes, sixteenth notes and dotted rhythms. You will learn some fun counting and clapping techniques, talk about subdivision, and make a rhythm pyramid!

## LISTENING SESSION - (SOME) MUSIC BY BLACK COMPOSERS-MONDAY

**Faculty: Ben Fox**

*Single Session, All Levels Welcome, Slot A-Monday*

In this brief session, we'll listen to music by some black composers, such as Joseph Bologne, Samuel Coleridge-Taylor, Florence Price, and Adolphus Hailstork.

## LISTENING SESSION - WEDNESDAY

**Faculty: Steve Curtis**

*Single Session, All Levels Welcome, Slot A-Wednesday*

Steve will share some of his favorite old time jazz tunes that are still relevant in these modern times.

## LISTENING SESSION - ZYDECO MUSIC-THURSDAY

**Faculty: Deb Confredo**

*Single Session, All Levels Welcome, Slot A-Thursday*

In this session, we'll take a very short historical trip into the origins and development of modern-day Zydeco music. Our journey will have us listening to:

- Dennis McGee and Amede Ardoin: Blues de Basile (1930)

- Boozoo Chavis: Paper in My Shoe (1954)
- Clifton Chenier: Think it Over (1955)
- Clarence Garlow: Bon Ton Roula (early '60s)
- Bois Sec Ardoin: Bon Soir Moreau (1966)
- Queen Ida: Colinda (1977)
- C.J. Chenier: Bow Legged Women (1988)
- Rosie Ledet: My Toot Toot (1999)
- Curley Taylor: Country Boy (2003)
- Keith Frank: Good Music (2015)
- Horace Trahan: Uncle Bud (2022)

## PERCUSSION METHODS FOR BEGINNER AND ADVANCED PERCUSSIONISTS

**Faculty: Danielle Moreau & Tom Briggs**

*Full Week -attend all - Some Percussion Experience required - Slot E*

This seminar is geared towards campers that want to develop and increase their skill on percussion instrument playing with the intention of playing in a wind band either here at camp or at their home band. We will cover technique for mallets, snare and bass drum, cymbals, drumset and multiple auxiliary instruments (triangle, tambourine, castanets, etc.)

## READING THE SCORE AND PREPPING THE REHEARSAL: LEARNING THE CONDUCTOR'S TRICKS OF THE TRADE

**Faculty: Deb Confredo**

*Single Session, All Levels Welcome-Slot E-Monday or Slot D-Wednesday*

We'll take a look at how some conductors approach the score and how they use that information to help create good plans for rehearsing, from sight-reading through performance. Attendees will have access to a score as we focus on how to spot patterns, transitions, shifts in balance, and likely trouble spots. We'll talk about how to use this information in prepping rehearsal focus and pacing to optimize time together as an ensemble. You will have the opportunity to share your thoughts on how access to and knowledge of score contents might help an ensemble musician.

## THE ADDITION SYSTEM – COUNTING MADE EASY!

**Faculty: Debbi Gibson**

*Single Session-attend one or both, All Levels Welcome-Slot F-Monday or Wednesday*

Finding it easy to count to 4 or even 3 or 6 sometimes? But finding it a little tricky when given rhythm patterns that have “subdivisions”? Or meters that change? Well, come and spend some time with us using “The Addition System” by my former colleague and friend, Dr. Gary Corcoran. This method is designed to make rhythm counting comfortable and natural as you play along. We will reinforce that “rests count” as that is where most entrances happen early when playing. We will be counting and understanding subdivisions in 4/4, 3/4 and 2/4 time and 3/8, 6/8, 9/8, and 12/8. We will also explore eighth notes, sixteenth notes and triplets. Looking forward to counting with you!! The entire book can be found at <http://www.nhbda.org/corcoran-addition-system-for-counting-rhythm.html>

## WOODWIND FINGERINGS AND TRILLS – WHICH KEYS WORK BEST?

**Faculty: Debbi Gibson**

*Single Session-attend one or both, All Levels Welcome-Slot F-Tuesday or Thursday*

Did you know some notes can have up to 4 possible fingerings? What works best in what situations; skips, steps, trills, registers, tone quality, pitch and for your instrument? There are several different fingerings for different notes in different registers. Do you know which works best for your instrument? As well as, when do you use half step or whole step trills? Bring your instrument and a pencil as you fill in these best options.

# DROP-IN AND JAM SESSIONS

## MORNING MEDITATION

*Single Session-attend one or all - Drop In, Monday-Thursday Slot A - 8:15-8:45 am*

“The best way of waking up...” No, it is not “Folgers in your cup”. It is the gift of the new day ahead. You are invited to come spend a few moments to consider and give thanks for this place and for the people with whom we are gathered to share our daily gifts, including of course, the joy of music. Monday through Thursday mornings with Nina. Everyone is invited.

## DIXIELAND JAM

Tom Briggs and Steve Curtis will co-lead this group from 6:45 to 7:15 Tuesday, Wednesday and Thursday. Participants will be guided through some great Dixieland music. No experience needed; low pressure, “safety in numbers” improvisation is optional for those who would like to try. ALL instruments are welcome. Drop-ins are welcome.

## DRUM CIRCLE

Danielle Moreau will lead this after supper activity from 6:45 to 7:15 Tuesday, Wednesday and Thursday. Come when you feel the urge to drum. Drop-ins are welcome.

## IRISH AFTER DINNER

Adrienne Greenbaum will lead this fun group after supper on the porch of the Lodge 6:45 to 7:15 Tuesday, Wednesday and Thursday. Be Irish for a wee bit! Sessions of fun easy tunes! Bring your flute, whistle, fiddle, bodhran, accordion, guitar or even a non-traditional instrument! Let's get our jigs and reels on! Drop-ins are welcome.

## RECORDER JAM

Campers can gather in the Summer House from 6:45 to 7:15 pm each evening and play some recorder music together. Bring your recorder(s) and some music. This is a camper led group.

## MAKE YOUR OWN

Naturally, you are also free to make your own ensembles or jam sessions (a recorder jam, a ukulele jam, a bluegrass jam...) – write up an announcement for the bulletin board and we can announce it at meals. See Nina for more info and assistance and a rehearsal space. These groups can happen in the evening during the 6:45 to 7:15 jam session time or find your own time and space.

# OUR FACULTY

## Program & Music Director



**Nina Andersen** has been the Program and Music Director for the New England Adult Music Camp since 2017. Serendipity brought her to NEAMC as a camper in 2016 where at the end of the week her predecessor (Diane Muffit) announced her retirement. Nina quickly followed up on the opportunity and was selected to be the new Camp Director in the Fall of 2016.

She brings a lifetime of passion and dedication to facilitating and supporting adults making music at whatever level they can and believes that community music making is a vital part of our cultural history that needs to be nourished and sustained.

Nina's first experience making music with community musicians was as a teenager. She played with the Burlington Concert Band in their Summer Concert Series in Battery Park, Burlington, VT. That left a strong imprint on her which would later influence her choices in her music career. Like many of the adults Nina works with, she took a long hiatus from making music following high school. A few years after moving to Maine in 1987, she picked up her clarinet again, inspired by her Dad who had returned to music making at age 55. She went on to attend the University of Southern Maine graduating in 2000 with degrees in Music Education and Clarinet Performance.

In 1997 she was hired as the Music Director of the Italian Heritage Center Concert Band (now the Maine POPS Concert Band) and continued with them until 2017. Here she continued to develop her love of community music making and working with adult amateur musicians. In addition to her work with the Maine POPS she has been the Band Director at Freeport Middle and High Schools, taught individual and group instruction on clarinet, saxophone, and flute, and worked with woodwind players in local schools. In 2017 she founded the Southern Maine New Horizons Band based in Portland Maine where she serves as the Music Director. Nina is also an accomplished clarinetist and saxophonist performing in the Maine area with a variety of groups and musical genres - classical, contemporary, jazz, musical theatre and chamber music.

## Guest Conductor



**Debbi Gibson** has been an avid clarinetist and conductor since the start of her career. She views music as a gift and passion that she loves to share with others. A graduate of Shenandoah College and Conservatory of Music, Debbi holds a BME and Performance Certificate. She has her ME from James Madison University. A retired K-collegiate music educator from schools in Virginia and New Hampshire, Debbi has recently expanded her musical life to include conducting a variety of ensembles and music groups.

She is currently the conductor of the New Horizons Band of the Lakes Region, as well as the Carter Mountain Brass Band and the Taylor Community Chorus, all in Central New Hampshire. Debbi's clarinet has not taken a backseat since retiring from teaching at Laconia School. Her love of the clarinet fuels her as she performs in a local orchestra, several small ensembles and several town bands. She believes that "Music is Medicine", and enjoys helping people share in the joyful and healing experience that music can provide both through conducting and performing on her clarinet. Debbi lives in Sanbornton, New Hampshire with her Great Dane, Ziva and is surrounded by her children, 9 grandchildren and 1 great grandchild.

## Director of Jazz Studies



**Donna Morse** is currently the founder and director of the Monadnock New Horizons Band in Keene, NH as well as the musical director for the Nelson, NH Town Band, a private teacher and freelance musician.

In 2013 Diane Muffitt found Donna's name on a community band director list and invited her to the New England Adult Music Camp. While at the camp, Donna met Roy Ernst and learned about the New Horizons music programs. With this information, she returned to Keene and started the Monadnock New Horizons Band(MNHB) in the Fall of 2014. The band is going strong bringing together adult musicians of all ages to learn to make music together.

Donna is a founding member and plays lead saxophone in the Keene Jazz Orchestra and has also performed with the Vermont Jazz Center Big Band, Boston's White Heat Orchestra, East Bay Jazz Band, the Temptations, and the Les DeMerle Big Band on a Caribbean cruise, as well as many classical, jazz and pit orchestra gigs in the northern New England area including playing keyboard and singing backup for the local band, The Nines, from 2006-2015. She plays clarinets, saxophones, flute, piccolo, and piano.

Donna loves teaching private lessons in her own studio in Keene, NH area and at The Putney School. Her students have auditioned and have been accepted for NAFME All-National Honor Ensembles, NH All-state, NH Jazz All-State, VT All State, New England Music Festival, NH Honors Band, and the MA Central District Music Festival.

Her music education began in Miami around 50 years ago (yikes!) with piano lessons. She started clarinet in 6th grade and played in Florida All-state festivals, district festivals, and four years in the Orange Bowl parade.

After graduating from Bucknell University, Donna expanded her woodwind playing to flute and saxophone, studying flute with Shirley Gilpin and Julie Armstrong, studying saxophone and applied jazz harmony with Scott Mullett, John Mastriani, and Mark Pinto and studying jazz piano and harmony with Eugene Uman of the Vermont Jazz Center.

Donna, who loves playing music, traveling and sewing, lives in Keene, NH with her husband, Dave, and her ridiculous cat Chili.

## Director of Novice Studies



**John McLellan.** With degrees in Music Education and Music Composition from East Carolina University (1978) and the Hartt School of Music (Univ. of Hartford, CT, 1983), Mr. McLellan has over 40 years of experience in band rooms from North Carolina through New England. His tenure of 35 years in Belmont, MA brought him the Lowell Mason Award, the Massachusetts Instrumental and Choral Conductors' Association Hall of Fame Award, the Excellence in Chamber Music Education from Chamber Music America, among others. He has served as clinician and/or commissioned composer in New York, Vermont, New Hampshire, Minnesota and Massachusetts. Now retired, he works as a music engraver for Claude T. Smith Publications and teaches with the Sudbury

Valley New Horizons Program in Sudbury, MA. He lives with his wife and golden Labrador retriever and greatly enjoys his growing family of (so far) two grandsons.

## Chamber Music Program Coordinator & Symphonic Band Co-Director



**Deborah (Sheldon) Confredo**, a 42-year veteran music educator, is Professor of Music Education and Director of the Online MM in Music Education at Temple University (Philadelphia, PA). She is founder of Temple's Night Owls Campus/Community Band which launched Temple's community music performance outreach program and is past conductor of the Philadelphia All-City High School Band.

Confredo is President-Elect of the National Association for Music Education, chairs the NAFME Music Teacher Profession Initiative, and serves on the higher education sub-committee of the NAFME Repertory Diversity Task Force. Although a professor for Temple University, Dr. Confredo resides in Louisiana where she is an active member of the Louisiana Music Educators Association in her work on the LMEA Council for Diversity, Equity, and Inclusion, the Professional Development Committee, the Louisiana Music Adjudicators Association, and as contributor to the LMEA 12-for-12 webinar series. She has co-authored the texts *The Complete Woodwind Instructor: A Guidebook for the Music Educator* and *Lessons in Performance* (FJH), and is editor of *Superior Bands in Sixteen Weeks*, and *Chorales and Rhythmic Etudes for Superior Bands*. Confredo is lead author for the FJH publication *Measures of Success®*, a multi-level band method for beginning and intermediate instrumentalists. She developed and is featured in the *Measures of Success® Video Practice Buddy Series*, an online video tutorial program for developing band musicians. Her numerous articles are published in journals such as the *Journal for Research in Music Education*, *Bulletin of the Council for Research in Music Education (CRME)*, *Update: Applications of Research in Music Education*, *Journal for Music Teacher Education*, *Journal of Music Therapy*, *Music Educators Journal*, *Journal of Band Research*, *The Instrumentalist*, and *Contributions to Music Education*, as well as in several state music education journals. She has been an editorial board member on several professional journals and currently serves as editorial board member for the *Journal of Band Research*. She is in demand as conductor, clinician, adjudicator, speaker, and lecturer. Tau Beta Sigma, the Illinois Music Educators Association, and the Pennsylvania Music Educators Association have honored her for distinguished service to music education. Mansfield University (PA) has recognized her as a distinguished alumnus. She is recipient of the Pennsylvania State University College of Arts and Architecture *Distinguished Alumni Award*, the Florida State University *Faculty Citation for Graduate Alumni Award*, and the Temple University *Outstanding Faculty Service Award*. In Louisiana, Confredo continues to perform as a saxophonist with the Lafayette Concert Band and the Acadian Wind Symphony. She also performs and records with her bassist/guitarist husband, Ralph, in their music studio, *Electric Étouffée-dyland*. In her spare time, she and Ralph enjoy dancing to Zydeco and Cajun music which they do as often as possible.

## Clarinet Specialist



**Becky Leonard** started playing the clarinet when she was in the fourth grade and the saxophone in 7<sup>th</sup> grade. By the time she was a senior in high school she was teaching private lessons. After graduating from the New England Conservatory of Music with a Bachelor of Music in clarinet performance, Becky taught private and small group lessons and was busy working as a freelance musician. Over the years, Becky has taught lessons in many after school music programs as well as Brown University. At the All Newton Music School, where Becky taught for 9 years back in the '90's, she encountered her first adult students, and she has enjoyed the experience ever since.

Her career has included performing with the Rhode Island, Portland, Vermont, New Hampshire, Albany, and the Springfield Symphony Orchestras. She can be heard on the CRI, Pickwick, and Koch labels. As a member of the Ariel Quintet since 1989, she has performed many formal concerts, educational programs, and radio broadcasts.

Currently Becky has a large private studio in her home (which includes many current members of the Sudbury Valley New Horizon Band) and she is an adjunct professor at the University of Massachusetts – Lowell. When Becky isn't in the studio teaching, on stage performing, or helping with the family business (Leonards Music), she can be

found on the ski slopes, out in the back yard with one of her dogs, or accompanying her children to one of their many activities. Becky lives in Wayland, MA with her husband Michael, their children, Hunter, Mallory, and Bryn and their two dogs, Maisie and Ace.

## Double Reed Specialist



Oboist **Ben Fox**'s versatility matches the diversity of venues in which he has performed. From Carnegie Hall to retirement homes, rural churches in Panamá to nightclubs in Honolulu, Ben's joy comes from sharing music with everyone.

After working with a myriad of orchestras in the Boston area, Ben joined the Hawaii Symphony Orchestra for their 2013-14 season, playing Associate Principal Oboe and English Horn. Believing in the healing potential of live classical music, he brought together HSO colleagues to perform for bedridden hospital patients – a pursuit he continues with colleagues in Boston.

For years Ben has been Principal Oboe of the Marsh Chapel Collegium, whose performances of cantatas and oratorios by Bach and Handel reach a worldwide audience via radio and internet broadcasts. Besides a love of this Baroque and other common practice repertoire, he is also devoted to new music, premiering works, performing concerts, and recording albums with the contemporary music ensemble Callithumpian Consort. Recently, he has paired an interest in swing dancing with the sister art of blues and gypsy jazz improvisation.

A passionate educator, Ben enjoys teaching students of every age and ability. He teaches oboists how to practice, sight-read, make reeds, and perform with conviction. In addition to nurturing musicians' artistic talents, Ben has also taught music theory classes, developing students' analytical skills by exploring the inner workings of a composition in order to reveal its organization, coherence and beauty. In coaching chamber music, he challenges each player to balance their individual expression with the sensitivity required of good collaborators in order to present a performance that resonates as fully with each of the ensemble's members as with their audience. When not playing or teaching music, Ben occupies himself reading, running, dancing and cooking.

## Flute Specialist



**Adrienne Greenbaum**'s career as tutor, professor, mentor, and coach spans four decades. She has involved herself with teaching at all levels, from the day-one experience of flute playing, to coaching professionals on the fine distinction of making music come alive. Beyond her private studio she has taught at many adult programs: KlezKamp, KlezKanada, KlezmerQuerque, Boxwood Festival (Nova Scotia) and Santa Fe Flute Immersion. Known as a Flute Pioneer in the klezmer world, Adrienne leads workshops wherever she travels: England, France, Vienna, and across the US. She is a published composer and arranger of her own compositions of flute choir and of flute and orchestra music.

Currently, she is Professor of Music, teaching flute, piano lab and klezmer ensemble, at Mount Holyoke, a position she has held since 1974. She is Principal Flute Emeritus of Orchestra New England and the New Haven Symphony Orchestra and currently presents concerts on period instruments, connecting klezmer and baroque music.



Adrienne is proud of her NEMC connections in that she's not only had many fine students attend, but one of them is happily married to another NEMC camper (having met on the camp bus) and another is her daughter who has forever thanked her for pushing her out the door her first time.

### Horn Specialist



**Susan G. Johnston** has been playing the horn with great passion since she was 10, she started playing the piano when she was 8. Her favorite work is playing in pit orchestras for musicals which she has been doing since she was 14. Among her favorite gigs every year is playing the music of Gilbert and Sullivan for the CT Gilbert and Sullivan Society's annual Operetta. Sue is a proud member of the AFM Local 285-403 and plays with or conducts for the Silver Cornet Band.

She graduated with a BS in Music Ed in 1984 and a Masters in Music in 1994 from the University of Connecticut where she studied horn with Bill Nemeth. Sue is a retired CT band director who taught grades 4-8 instrumental music in Norwich Public Schools for 15 years and then she was hired to direct 7-8 band for 8 years followed by 10 years as the High School band director for East Lyme Public Schools. One of the great loves of Sue's life is community bands, she has played in or conducted them since she was 14 and is still very active with 2 bands in CT and 2 bands in FL. Sue was the conductor of the Noank Mystic Community Band for over 25 years, that band is like home to her and she enjoys playing with them to this day. Throughout her life she has been involved in many local music programs where she taught private horn lessons and assisted with ensembles. Chamber music is another important part of Sue's life, she has played in many brass and woodwind quintets and has always taught chamber playing to her students. Another favorite pastime of Ms. Johnston's is playing Klezmer, after she was introduced to Klezmer at NEAMC she joined a group, the KLEZMENCHENS, and has been having the time of her life, it is the most fun music she has ever performed. Sue is retired she plays as much as possible and has enjoyed attending the Florida French Horn Festival for the past few years where she has been able to meet and learn from some amazing players like Dale Clevenger. Ms Johnston retired in 2017 and has become a snow bird spending 7 months a year in Florida and 5 months in Connecticut. She was thrilled to be selected as the Guest conductor for the NEAMC in 2018, this is when she fell in love with camp and ever since then she hoped to some day be hired as the Horn Specialist and now that dream is realized. Beside a life full of music making Sue is also very active, she loves boating, surfing, biking, swimming, hiking, playing with dogs and painting with acrylic paints. Last year she was in her first surfing competition at 59, The Folly Beach Wahine, and she came in 5th out of 12 people in the body board division.

### Low Brass Specialist



**Steve Curtis** was a Band Director in Southborough Massachusetts from 1979 until his retirement in 2017. Since then he has been teaching band instruments to elementary school students in the Boston Public Schools with the non-profit group Making Music Matters. Steve has sung in the choruses of the Boston Symphony and Boston Pops. He plays trombone and tuba professionally with the New Magnolia Jazz Band, Boston's own Roma Band, The Point and Swing Big Band, and The Mad Bavarian Brass Band.

He has played and sung with countless jazz bands, rock bands, concert bands, orchestras, choruses, theater productions etc. etc. over the years. Steve has a Bachelor of Music Degree in Education from the Berklee College of Music and a Master of Music in Voice Performance from the University of Massachusetts at Lowell.

## Percussion Specialist



**Thomas Briggs**, percussionist, graduated from the University of Massachusetts at Amherst with a Bachelor of music degree in jazz studies and music education. He formed the Coast Guard jazz septet the Masters of Swing in the summer of 1989 performing as the band's drummer, arranger, and musical director. He is an award winning composer and has written and arranged many works for all types of musical ensembles from symphonic wind ensemble to jazz ensembles, as well as many chamber ensembles.

His Duet for Marimba and Piano was 1st place winner in the Percussive Arts Society Composition Contest, 1996. He won second prize for Harkness in the annual American Bandmasters Association-Ostwald Band Composition Contest. He was a featured soloist on his Concerto for Drumset and Band on the Coast Guard Band April 2006 tour. Tom is currently the music director at the Community Music School, director and arranger for the student jazz ensemble and piano and percussion instructor.

## Percussion Specialist



**Dr. Danielle Moreau** is a percussion performer, music educator, and entrepreneur based in the United States. She currently serves as adjunct faculty at the University of New Hampshire and percussion specialist of the Westbrook School Department in Maine. An active artist, Danielle has performed with several ensembles throughout Arizona and the New England areas including the Phoenix Symphony, the Phoenix Theatre, the Portland Symphony Orchestra, and the New England Brass Band. She is also co-founder and percussionist of the Moreau | VanTuinen Duo, one of the only all-female percussion/low brass duos in the world.

Since 2017, the duo has performed as featured artists at several universities and conferences including the International Women's Brass Conference, the Back Cove Contemporary Festival, Ithaca College, Central Michigan University, and the Asociación Española de Tubas y Bombardinos Festival in Madrid, Spain. As a strong proponent of new music, Danielle has expanded contemporary percussion repertoire through commissioning projects with composers such as Adam Silverman, Etienne Crausaz, Steven Snowden, James Grant, and Paul Lansky. This has resulted in 18 new works from 2015-2018, with five pieces to be completed and premiered in 2019. Danielle earned a Doctor of Musical Arts degree in Music Performance from Arizona State University. Her culminating doctoral project, "Establishing a Percussion Jazz Ensemble at the Collegiate Level", aims to provide educators with historical context, curricula, resource materials, and arrangements necessary for building and maintaining this unique group. She holds a Master of Music degree in Music Performance from Arizona State University and a Bachelors of Music degree in Music Education from the University of New Hampshire. Dr. Moreau is a member of the Percussive Arts Society and the College Music Society, and is an endorser of Black Swamp Percussion, Innovative Percussion, and Marimba one marimbas and vibraphones.

## Saxophone Specialist



Saxophonist and live composer **Dennis Shafer** engages his audiences with animated performances using multimedia, theatre, costumes, and music. His playing has been reviewed as "brilliant" by The Boston Globe, and he is a passionate interdisciplinary artist. In his performance, he always seeks create a unique experience to intrigue audience about new music and performance art, enhancing live performances with visual and interactive elements.

As a saxophonist, Shafer has performed concertos with orchestra in Boston and New York City, and has premiered countless new works for saxophone and chamber music. His solo album *Dennis Shafer and Friends* features works he commissioned for saxophone and promoted on a world tour to Paris, Thailand, Hawaii, and California.

As a director, he conducts and composes with The Chagall Performance Art Collaborative (ChagallPAC), which he founded with his partner Diana Norma Szokolyai in 2008. Most recently, ChagallPAC created the Salem Festival of Light and Color in with projection art on the outside and inside of historic Old Town Hall in Salem. The performance also included an interactive music performance featuring new compositions by himself and composer Mark Popeney. ChagallPAC also hosts a venue on Artists' Row in Salem which hosts over 100 performances a year, from classical music recitals to brass band and indy rock concerts.

As a teaching artist, Dennis Shafer is invited frequently to give workshops, masterclasses, and concerts at many places across the US, including the Boston Conservatory, the University of the Pacific (San Francisco), the University of Wisconsin (Whitewater), Salem State University and the University of Kansas, among others. Dennis' students have won many awards and performed in notable venues, with performances in Inman Square, Harvard Square, and Carnegie Hall in New York City.

In the 2022-2023 season, Dennis Shafer produced *Real Soundpainting Pirates*, a live-composed interactive show in collaboration with Intramersive theatre company and Salem Real Pirates museum. He also produced another interactive performance at Old Town Hall for the 2<sup>nd</sup> annual Salem Festival of Light and Color.

## Trumpet Specialist



**Patricia Hurley** attended NEMC just before her senior year in high school, and earned the Honor Musician award. Her teachers at NEMC (Sid Mear, trumpet and Bertha Seifert, piano) encouraged her to apply to Eastman, which she did. Her mother had different ideas, however, so she majored in music at Cornell where she was fortunate to have Karel Husa as a mentor.

The summer after her freshman year she served as a counselor at NEMC. She finally got to Eastman, where she earned her music ed. degree, and began a long career in teaching in Maryland, then in the New Haven, Connecticut area. After moving to Essex CT with her husband and two kids, she resumed her teaching career in Deep River, where she was Director of Music (band, chorus, related arts) at the middle school, and subsequently, Band Director in both middle and high schools. She saw the need for individual study, so founded the Community Music School (member of the National Guild for Community Arts Education) in 1983. She received a masters' degree in trumpet performance the same year, from UCONN. With the elimination of her teaching position in 1991 she moved to Greenwich, CT, and taught in the Scarsdale, NY, Middle School for 14 years.

Upon retiring in 2005, she returned home to the Ivoryton section of Essex and re-joined the Community Music School which, in her absence, had grown to 400 students of all ages. The school now serves close to 500 students ages 6 months to 90 years. She saw the need for an adult performing group, so founded the New Horizons Band of the Valley Shore. A highlight of my involvement with New Horizons was working with the trumpet students at the inaugural New Horizons Band Camp at NEMC, which some of my local students also attended.