



**SNOW POND**  
NEW ENGLAND ADULT MUSIC CAMP

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

August 25-31, 2024

## ENSEMBLES

All bands and ensembles require a commitment for the full week Monday through Thursday 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.

### BRASS IN THE EVENING

**Faculty: John McLellan**

*Intermediate-Advanced. After dinner, during the evening jam session time-Tuesday, Wednesday, Thursday*

A little extra fun for brass players! Join John 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 Thursday 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*

**Please note that the deadline to sign up for this program is Monday, June 3rd!**

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.

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: Russ Grazier & Deb Confredo**

*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 ENSEMBLE-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.

## NOT QUITE READY PLAYERS ENSEMBLE

### **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.

## SYMPHONIC BAND

**Faculty: Russ Grazier & Nina Andersen**

*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 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 Thursday 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 balance 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 Thursday night concert.

## SEMINAR DESCRIPTIONS

Each seminar has a suggested level (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.

### ADVANCED METRONOME PRACTICE

**Faculty: Ben Fox**

*All levels welcome-Single session, attend one or both- Slot B-Monday or Slot D-Monday*

So, you know how to turn your metronome on and follow it while you're practicing. Is your next step practicing without the metronome? During this seminar, you will find out what steps you are likely skipping. Please bring some piece of music, however brief, to demonstrate in front of the class with a metronome and see what you've been missing!

### HISTORY OF IMPROVISATION

**Faculty: Donna Morse**

*All Levels welcome-Single session, attend one or both-Slot F-Monday or Wednesday*

Improvisation and other unplanned notes go WAY BACK in history! Improvisation of music has been going on since at least the medieval period and throughout Baroque and classical music. It disappeared from western classical music in the early 20th century but then began to appear in various styles of jazz and has always had a place in folk music. I'll go through this history with lots of examples of how musicians throughout time have had to 'make it up'!!!

### IMPROVE YOUR RHYTHM THROUGH MOVEMENT - NOVICE LEVEL

**Faculty: John McLellan**

*Novice-intermediate-Double Session-Attend both, Slot F-Tuesday & Thursday*

How many times has your director asked you to SUB-DIVIDE the beat? Clearly learning to FEEL the underlying subdivisions of the pulse can greatly improve accuracy when performing rhythms and learning to *feel the rhythm* can be enhanced through movement of the body. No, we won't be getting up and dancing

but will begin with steadily tapping different areas of the body, marching in place, and progressing to using those familiar conducting patterns to decipher simple, to not so simple, rhythmic exercises. Using the leveled approach of Grover Yaus' classic work, *101 Rhythmic Rest Patterns*, participants will begin with the most basic mixtures of whole & half notes, along with corresponding rests, and go as far as we can go, targeting a concentration on feeling the underlying subdivisions WITHIN the notes that we will be voicing. Two sessions.

## IMPROVE YOUR RHYTHM THROUGH MOVEMENT-ADVANCED LEVEL

**Faculty: John McLellan**

*Advanced-Double Session-Attend both, Slot F- Monday & Wednesday*

Learning to FEEL the underlying subdivisions of the pulse can greatly improve accuracy when performing rhythms but it is also invaluable in deciphering the written notation of more complex rhythms. Learning to *feel the rhythm* through movement of the body which, for this level, will be mostly movement of the hands (some call this *conducting*), learning to use those familiar patterns to help you keep track of the pulse and their inner workings (the subdivisions). Using the selections from the leveled approach of Paul Hindemith's educational work, *Elementary Training for Musicians*, a method that quickly becomes quite complex, participants will begin with the most basic mixtures of quarter and eighth notes and rests we will go as far as we can go, targeting a concentration on feeling the underlying subdivisions WITHIN the notes that we will be voicing. Two sessions.

## INTRO TO JAZZ THEORY

**Faculty: Donna Morse**

*All levels welcome-Double Session-Attend both, Slot E-Tuesday & Thursday*

What do I do with those chords on my music? Intro to Jazz Theory is a 2 part class. The first part will be about the foundations of jazz theory using major scales and its modes. The second part will be how to derive the chords and how to go about learning chords. We'll talk about how to use chords and their scales for improvisation. Bring your instrument!

## INTRO TO UKULELE & JAM SESSION

**Faculty: Nina Andersen**

*All levels welcome-Single Session -attend one or both, Slot E-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!

## I'VE GOT RHYTHM!

**Faculty: Russ Grazier**

*All levels welcome-Single Session, attend one or both, Slot F- Monday or Wednesday*

Rhythm is one of the most important aspects of music. Playing rhythms correctly can make a piece sound wonderful, while stumbling over a rhythm can bring the music to a halt. Learn to internalize the pulse, feel the meter, and count rhythms, both simple and complex. Bring your instrument, because we'll actually play a variety of rhythmic passages. We'll also talk about practice techniques that can help you overcome rhythmic roadblocks.

## LEARN SOME NEW TECHNIQUES FOR PRACTICING RHYTHMS

**Faculty: Becky Leonard**

*All levels welcome-Single Session- Attend one or both, Slot B-Tuesday or Slot D-Tuesday*

We will dissect patterns of eighth notes, sixteenth notes, dotted rhythms, cut time, and syncopation. I will share my counting and clapping techniques, discuss subdivision, and make a rhythm pyramid with you. I will also have more challenging material for anyone who attended last summer.



## LEARNING ABOUT ADULT LEARNERS – YOU!!

**Faculty: Deb Confredo**

*All levels welcome-Single Session- Slot F-Tuesday or Thursday*

The influence of instrumental music educators goes way beyond the senior year in high school. Borrowing from West Side Story, music connects us all from “birth to earth”. This session is all about YOU as we discuss the advantages and challenges of adults in community bands. You will get to share your thoughts on why playing in your community band is important to you and talk about what community band directors can do to improve your experience.

## LISTENING SESSION - WHAT’S SO ODD ABOUT METERS ANYWAY?-MONDAY

**Faculty: Hunter McKay**

*All levels welcome-Single Session, Slot A-Monday*

Join Hunter for grooving songs to tap along in five, seven, nine and eleven!

## LISTENING SESSION - EASY JAZZ LISTENING THROUGH THE DECADES-TUESDAY

**Faculty: Steve Curtis**

*All levels welcome-Single Session, Slot A-Tuesday*

Steve will share music from the early days of jazz to the present. We’ll be hearing music of various bands, singers, composers, etc that Steve really enjoys playing and listening to.

## LISTENING SESSION - THE MUSIC OF LOUIS ARMSTRONG - WEDNESDAY

**Faculty: Russ Grazier**

*All levels welcome-Single session, Slot A-Wednesday*

Considered by many to be one of the most important founding fathers of jazz, Louis Armstrong's career spanned more than five decades, from his formative years in New Orleans, to his time in Chicago, to Hollywood and New York City. We'll listen to a wide variety of music spanning a majority of the twentieth century.

From jazz master to James Bond soundtracks, to number one hits on the pop charts, Armstrong did it all.

## LISTENING SESSION - FIDDLES, ACCORDIONS, AND TRIANGLES - OH MY!!-THURSDAY

**Faculty: Deb Confredo**

*All levels welcome-Single Session, Slot A-Thursday*

Last year we spent time listening to a brief history of the evolution of Zydeco music, learning that the music is intertwined with Cajun music. This year, we'll take a very short historical trip into the origins and development of Cajun music. It's guaranteed to put a smile on your face and get your toes tapping!

## THE MAGIC FIVE NOTES

**Faculty: Hunter McKay**

*All levels welcome-Single Session, Slot D-Wednesday or Slot E Monday or Wednesday*

Within the black keys of the piano lies a simple yet powerful secret that connects a variety of disparate musics from medieval chant to Impressionism, from Delta blues to bebop, from rock and roll to hyper-pop, and from Celtic folk to Javanese gamelan.

In this seminar we will explore the potential of the pentatonic scale to generate clear and compelling melodic ideas in almost any style.

Ever wished you could just sit down and join in on a jam session, but you're not always sure which notes to play? Ever wish you had more ideas for how to embellish your written music? You want to write music but don't know where to start?

Ask your doctor if the pentatonic scale may be right for you! If you have no idea what the pentatonic scale is, you will come away with a new way of mentally structuring the music that you play. If you already know everything there is to know about the pentatonic scale, stick around to learn how to use pentatonics to access not one, but two flavors of the blues! (Side effects may include burning eighth-note lines and heart-wrenching melodies.)

## MUSIC THEORY BASICS FOR BEGINNERS

**Faculty: Sue Johnston**

*All levels welcome-Single Sessions, attend one or both (content will be identical), Slot B or Slot D – Thursday*

Do you feel like you do not understand the basics of music theory? Well if so, it is not your fault and I can help. We are going to start with the difference between a whole and a half step, learn about scales and keys and some secrets of how to know how many flats or sharps are in a key, or how to even identify the key. We are going to move as slowly as people need to and learn important things for playing in a band, like what scale do I play if the conductor calls for a concert g scale. We are going to talk about everything that relates to music reading and answer all of your questions. Please give basic music theory a chance. I know we can make great progress together just covering the basics. Unfortunately, many of us did not have teachers who explained all of this so this is the time to unravel the mysteries.

## PERCUSSION METHODS FOR ALL PERCUSSIONISTS

**Faculty: Tom Briggs & Dan Foote**

*All levels welcome-Full Week -attend one or all - No 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.

Each day will focus on a specific area of percussion. Sign up for one session or all!

**Monday** - Auxiliary Equipment (triangle, tambourine, vibra-slap, etc.), Bass Drum & Cymbals

**Tuesday** - Mallets & Timpani

**Wednesday** - Snare Drum & Drum Set

**Thursday** - World Percussion

## WHAT'S THE BIG DEAL ABOUT BREATHING! (breathe and stretch)

**Faculty: Nina Andersen**

*All levels welcome-Single session-attend one or both, Slot E, Tuesday or Thursday*

Our breathing works automatically (autonomously), without our conscious effort. As musicians and as humans, we perform and feel better when we take the time to become conscious about how we breathe and use our breath. In this workshop we'll explore our breathing habits and learn tools to help us maximize the use of the breath to be more relaxed, manage performance anxiety, have increased air capacity for playing our instruments, and to improve our sense of time and rhythm when making music. Come prepared to be and feel a little silly and have some fun in this interactive session. Loose, comfortable clothing recommended.

# DROP-IN AND JAM SESSIONS

## MORNING MEDITATION/YOGA/STRETCHING

*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, Tuesday, Wednesday and Thursday mornings with Penny Foote. 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

Dan Foote 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.

## 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



**Russ Grazier**-Composer, saxophonist, conductor, and music educator Russ Grazier, Jr. is a native of Portsmouth, New Hampshire. He has taught saxophone, composition, and music theory for over 30 years. In 2002, together with Wendell Purrington and Katie Grazier, he co-founded the Portsmouth Music and Arts Center (PMAC), a nonprofit community music and visual arts school.

Russ is the founder of the New Horizons Band of Portsmouth, NH, which he has led as musical director for 21 years. He has developed an extensive adult music education program at PMAC, where nearly twenty music ensembles for adult amateurs rehearse weekly under the direction of a variety of professional teaching artists. He is an expert in the field of Creative Aging, gave a TED talk in 2022 titled "How Music Can Combat Isolation and Loneliness for Older Adults," and is currently

writing a book on the topic.

Russ has taught at some of the most prestigious music schools in the country including Boston Conservatory, Roosevelt University (Chicago), the University of Chicago College, the New England Conservatory Preparatory School, and the Merit School of Music (Chicago).

Russ lives in Portsmouth with his wife, Katie, and their cats Lily and Lincoln. Their two sons, Max and Jake, are active musicians in Chicago and New Hampshire, respectively.

## 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 44-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 of the National Association for Music Education, Immediate Past Chair of the NAFME Music Teacher Profession Initiative, and author of "A Blueprint for Strengthening the Music Teacher Profession". 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



**Dan Foote** is one of the most sought-after percussion instructors and player in the New England area. Magna cum laude graduate of the Berklee College of Music and recipient of a grant from the National Endowment for the Arts, he remains committed to fostering excellence in not just his students, but himself as well.

Dan is known for his expertise as a musician, whether it be on drum-set or percussion, playing jazz, popular music, leading drum circles or the percussion section for the orchestra. He has travelled the world performing, recording, and touring with a very wide variety of bands and genres. As a teacher, he has trained students since 1999 that have consistently placed in the top spots on snare, mallets, timpani and drum-set at all levels every single year (National Honors Orchestra, All State Bands, Junior and Senior Districts, Jazz Band ) He currently serves on the board of the Sudbury Valley New Horizons Band-classical percussion, plays hand drums with UMAMI -8 piece soul, blues band and drum-set with GFD- rock, pop and alternative band. He resides with his wife Penny in Weston, Massachusetts.

## Saxophone Specialist



**Hunter McKay** is a saxophonist and composer from Maine who is currently based in Boston. His original music has been wittily described as "music that will soundtrack the future (I suppose soundtracking the now as well, technically)" -Chris Hislop, Edge Magazine. Hunter is the founder of [www.SocialAnimalsBig.band](http://www.SocialAnimalsBig.band), a seventeen-piece collective with a postmodern musical philosophy that blends jazz aesthetics with various stylistic influences including folk, rock, hip-hop, and experimental music. Hunter is also a founding member of The Reanimators, an early jazz ensemble dedicated to resuscitating

America's original popular music. Hunter was a performer and guest clinician at the 2023 Panama Jazz Festival where he plans to return in 2025. As a member of the Portland Jazz Orchestra from 2015-2018, Hunter performed with jazz artists such as Jeff Coffin and Graham Breedlove. He has also performed as a sideman with popular artists such as Godsmack lead singer, Sully Erna; and America's Got Talent Winner, Landau Eugene Murphy Jr. Hunter is a doctoral teaching fellow at the New England Conservatory of Music and an adjunct professor of music theory at Fitchburg State University. He is currently finishing his DMA in jazz composition from the New England Conservatory. He earned his MM in jazz arranging at William Paterson University, and his BM in saxophone performance from the University of Southern Maine.

## 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.