



# SNOW POND

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## NEW ENGLAND ADULT MUSIC CAMP

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

August 23-29, 2025

## ENSEMBLES

All bands and ensembles require a commitment for the full week Sunday through Wednesday 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.

### Large Ensembles

#### CONCERT BAND

**Faculty: Russ Grazier & Debbi Gibson**

*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!**

#### SYMPHONIC BAND

**Faculty: Russ Grazier & Debbi Gibson**

*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!**

#### 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'. There will be opportunities to improvise but improvisation skills are not required.

## 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.

## Chamber Music

### BRASS IN THE EVENING

**Faculty: John McLellan**

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

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 Wednesday from 6:30 - 7:15 and we hope to have something we can present at the Wednesday night concert. Regardless, come along and enjoy the ride!

### 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 Wednesday 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 Wednesday night concert.

## 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.

## CHAMBER MUSIC ADVENTURES

### **Faculty : Camp faculty**

*All Levels Welcome, Slot E-Full Week*

**Please note that the deadline to sign up for this program is Tuesday, July 1st!**

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 with the help of a faculty. 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 will be selected 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.

## 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, so choose seminars that work best for you.

### ADVANCED METRONOME PRACTICE - ALL LEVELS

**Faculty: Ben Fox**

*All levels welcome-Single Session, attend one or both- Slot B-Sunday or Slot D-Sunday*

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!

### WE'RE ALL IN THE MOOD FOR A MELODY! - INTERMEDIATE LEVEL

**Faculty: Donna Morse**

*Intermediate, content is different each day, attend as many as you'd like, one or all four-Slot F-Sunday through Wednesday*

Did you ever wonder why when you play all the notes and rhythms right, the melody still doesn't sound very musical? Find out how to play melodies with style and phrasing. Each of the four classes will feature a different style of jazz. Come to as many as you like. We'll have a day for Ballads, Standards, Latin, and the Blues. Improvisation is not required to 'sing' the tune with your instrument; just a willingness to make the music your own.

### INTRODUCTION TO COUNTERPOINT- ADVANCED LEVEL

**Faculty: Emily Dunbar**

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

This class will explore the basics of counterpoint- focusing on how two independent melodic lines can fit together to create a harmony. We'll talk about topics such as; melodic independence, consonance/dissonance, voice leading, range limits, and the other rules in first species counterpoint. We will listen to

some musical examples and work through some group writing exercises.

Prerequisite: basic music theory knowledge required, must be able to read bass and treble clef

## **FOLLOW THE LEADER: AURAL TRAINING AND BEGINNING TRANSCRIPTION - ADVANCED LEVEL**

**John Mclellan, instructor**

*Advanced-Double Session-Attend one or both, Slot F-Sunday & Tuesday*

I remember my own fascination as a kid with being able to mimic what I'd heard on the radio and many of you have expressed a desire to learn something akin to transcription at a beginning level. Follow the Leader will allow you to exercise this skill of determining what it is you hear and recreating it on your own instrument in melodic form. Furthering this skill, we will also learn to commit to paper rhythmic and melodic patterns perceived aurally, the actual definition of "transcription." This course will be designed for beginner transcribers regardless of the experience on the instrument so players of advanced ensembles who would like to exercise aural perception are also quite welcome.

## **THE ADDITION SYSTEM: COUNTING MADE EASY! - ALL LEVELS**

**Faculty: Debbi Gibson**

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

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 on 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!!

## HELP FOR MUSICIANS WITH PERFORMANCE ANXIETY - ALL LEVELS

**Faculty: Becky Leonard**

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

Do you get butterflies in your stomach everytime you walk on stage? Learn some coping strategies to help you enjoy and not dread your performances. Get those butterflies in formation and walk on stage with confidence!

## CHORDS & SCALES: TWO SIDES OF THE SAME COIN - ALL LEVELS

**Faculty: Hunter McKay**

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

Have you ever wanted to just join in on a jam session, but you feel like you never know what notes to play? Do you keep trying to play along with your favorite recordings but still find yourself hitting the wrong notes?

Building on a brief review of last year's class on pentatonic scales, this class will delve further into exercises that strengthen ear training skills and music theory knowledge in tandem. By integrating ear training with music theory, you'll learn to combine your aural intuition with chord-scale theory to recognize and build the scales and chords that form the foundation of any music around which you wish to improvise.

While this class relates back to topics from last year, the previous class is definitely not a prerequisite. The topics in this class could apply to a tubist hoping to improve their improvised bass lines, a saxophonist looking to parse what to play over cryptic jazz chord symbols, a flutist trying to better understand the logic behind the complex arpeggios in their written music, or anything in between!



## ENSEMBLE CONCENTRATION -ALL LEVELS

**Faculty: Emily Dunbar**

*All Levels Welcome - Single Sessions, attend one or both (content will be identical), Slot B or Slot D- Tuesday*

In this class, students work through group exercises that focus on mental concentration, rhythmic subdivision, and active listening. All instructions are given aurally—no written musical notation is used—and the group does their best to follow these directions accurately while playing in time together.

\*Must bring an instrument or sing in class.

## SOLVING THE MYSTERY OF BASIC MUSIC THEORY - NOVICE LEVEL

**Faculty: Sue Johnston**

*Novice - Single Sessions, attend one or both (content will be identical), Slot B or Slot D- Wednesday*

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 E flat scale. We are going to talk about everything that relates to music reading and answer all 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 now is the time to unravel the mysteries because theory gives us a better understanding of music, our instruments and how everything works in the world of music.

## PERCUSSION METHODS FOR ALL PERCUSSIONISTS - ALL LEVELS

**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, vibraslap, etc.), Bass Drum & Cymbals

**Tuesday** - Mallets & Timpani

**Wednesday** - Snare Drum & Drum Set

**Thursday** - World Percussion

## BONUS WORKSHOP: POLYVAGAL EXERCISES TO REDUCE PERFORMANCE ANXIETY - ALL LEVELS

**Guest Instructor: Dave Douglas**

*All levels welcome - 6:45-7:15pm Sunday*

The workshop facilitator will describe how polyvagal exercises work, and will also include guided group practice, handouts, and information about improving performance as well as reducing anxiety.

## LISTENING SESSION - Sultry Saxophone Sounds - MONDAY

**Faculty: Donna Morse**

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

Enjoy some time listening to my favorite saxophone players playing standards and ballads.

## LISTENING SESSION - Indian Influence on the Beatles - TUESDAY

**Faculty: Emily Dunbar**

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

Hear how the Beatles' engagement with Indian music and culture shaped their sound and influenced Western perceptions of Indian traditions. We'll listen to key tracks, trace the band's relationship with figures like Ravi Shankar, and consider how Eastern elements were integrated into 1960s pop music.

## LISTENING SESSION - When Jazz Musicians Play Rock Music - WEDNESDAY

**Faculty: Russ Grazier**

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

Let's listen to and compare rock and jazz recordings of the same songs side by side. We'll see what happens when jazz musicians put their own spin on the pop music they love.

## DROP-IN AND JAM SESSIONS

### MORNING MEDITATION/YOGA/STRETCHING - ALL LEVELS

*Single Session-attend one or all - Drop In, Sunday- Wednesday 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.

Sunday, Monday, Tuesday, and Wednesday 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 Monday, Tuesday, and Wednesday. 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 Monday, Tuesday, and Wednesday. 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 Monday, Tuesday, and Wednesday. 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 Pat Roulet 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 Director



Teaching artist **Patrick Roulet** is the percussion professor and former music department chair at Western Washington University in Bellingham. During his 30-year career in music education, he has taught at Towson University and Southern Utah University and summer music camps for both youth and adults at the New England Music Camp in Maine and the Midsummer Musical Retreat in Washington state.

Patrick contributes to the local musical community in northwest Washington as a performer and/or board member with the Bellingham Festival of Music, Whatcom Wind Ensemble, Bellingham Symphony, Skagit Valley Chorale, Saratoga Orchestra, and the Bellingham Traditional Jazz Society. He has freelanced in several metropolitan areas performing with the Seattle Symphony and orchestras in Washington, Michigan, Pennsylvania, Maryland, and Utah. His profound curiosity for global music inspired him to study drumming and xylophone playing in Ghana, West Africa where he also experienced the joyful and powerful connection between music and community.

He finds music in all sounds from birdsong to steam trains to church bells and is driven to discover and create sounds and colors that connect the natural world and the human experience.

## Music Director



**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.

## 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 on Clarinet. 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 has been the Guest Conductor at several NH Festival Bands as well as the Guest Conductor for the New England Adult Music Camp at Snow Pond in Maine. 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.

## 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, and the piano since 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, 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



**Emily Dunbar** is a versatile freelance trumpeter based in Boston, originally from Mount Desert Island, Maine. She performs regularly with a variety of ensembles, including the Sultans of Swing, Granite Brass, Roma Band, and the Social Animals Band, which she co-founded. Emily is also an active pit musician, having played in productions with The Portland Players, Kittery Star Theater, Lincoln County Theater, and others. In addition to performing, she works as the Concert Manager for the Brockton Symphony Orchestra.

Emily earned her Master's degree in Music Performance from McGill University in 2020, graduating *summa cum laude*. She also holds a Bachelor's degree in Music Performance with a minor in Education from the University of Southern Maine. While at McGill, she worked as a trumpet assistant to Richard Stoelzel, leading warm-up classes for undergraduate performance majors and teaching private lessons. She also taught a piano accompaniment course at Marianopolis College in Montreal.

Emily enjoys working with young musicians and has coached students at the New England Conservatory Preparatory School. She interned at Camp Overture at the Portsmouth Music and Arts Center, helping high schoolers learn the ropes of pit orchestra playing. She has also volunteered with the Portland Symphony Orchestra's instrument petting zoo, introducing children to brass instruments in a hands-on, approachable way.

Her festival experience includes the Domaine Forget International Music and Dance Academy (Québec, 2019) and several years at Bar Harbor Brass Week (Maine, 2008–2013), where she studied with artists like Chris Martin, Wayne du Maine, and Douglas Prosser. She's also performed in masterclasses with Joseph Foley, Chris Gekker, Sergei Nakariakov, and Philippe Scharz.