



Your Ensemble & Seminar Choices
Daily Schedule
Evening Activities
The Faculty

August 27 - Sept 2, 2018



It is finally here...

Welcome to the sixth season of New England Adult Music Camp!

We want this week to be one of the best times of your summer and we want you to feel like YOU are in control of your schedule; therefore, put in as much music or as much free time as you need to make it both relaxing and invigorating! Don't see what you want? Ask and maybe we can make it happen. Keep me informed of what is working for you and what needs fixing.

Now some of you are very excited and really looking forward to new friends and making music all day long. Others of you are a little apprehensive--what if I can't keep up? What if I'm not good enough? What if I don't like it? Hopefully, you will soon be happy and comfortable. **If there are problems, seek a faculty member out and we can help.**

Meanwhile, get yourself settled into your living quarters, then walk around the camp and get to know the facilities (or for us alums, revisit favorite haunts!), or go practice your instrument – practice cabins are the little cabins with music stands in them all over the grounds. Make yourself at home.

Social hour (informal) is at 5:00 and on the porch of the lodge and dinner is 5:45 in the dining hall in the lodge. See you then!

Nina, Program and Music Director

ENSEMBLES

All bands/ensembles require a commitment unless marked as “drop-in OK”. 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 the sound of your part.

CHAMBER MUSIC ADVENTURE – Faculty – Linda Murdock, Matt Langley, Nina Andersen, Anita Jerosch, Ben Fox, Paddy Hurley, Sue Johnston, Becky Leonard

All Levels Welcome

Do you like playing chamber music or want to play in a small jazz combo? Are you up for a musical adventure? If so, the Chamber Music Adventure maybe for you! Participants who sign up for this small ensemble program will complete a brief questionnaire about their skills and their ensemble and performance preferences and will then be placed into small ensembles with others with similar skills and interests. Each group (most likely trios and quartets) will be provided with several musical arrangements to try and will be working with a coach during the week. It’s a great way to meet new friends, have fun playing chamber music with others, and improve your musical skills! OR – Do you have your own group already and your own music? Sign up for this ensemble program for your group to meet and have coaching during the week. (Note: Because music will be arranged and provided for each group, July 23rd is the deadline for signing up for this program.)

CLASSICAL WOODWINDS – Faculty: Linda Murdock

Intermediate-Advanced

Do you love classical music? Much of the classical repertoire seems made for the lovely sound of a woodwind choir. For the wide variety of music in dance form composed for elegant events at a royal court (think minuet, pavane, bourée, sarabande, and the like), and for more formal pieces like sonatas, the beautiful sound of a woodwind choir is wonderful. In this ensemble, we will explore some of the great variety of classical music arranged for woodwinds. Sessions will include some sight-reading as well as working on one or two pieces to be performed later in the week. All woodwind players are welcome (yes, that includes saxophones, but unfortunately not horns – horn players can join the Royal Brass)!

CONCERT BAND – Faculty: Nina Andersen & Sue Johnston

Novice-Intermediate

Concert band is for our novice/ intermediate players who are looking for the joy of making music in a band, but with easier music.

ENSEMBLES FOR LIKE INSTRUMENTS – Faculty: Instrument Specialists

All Levels Welcome

These ensembles will all be large group ensembles of like instruments, directed by the specialist for that instrument.

BAND FOR THE NOT-QUITE-READY PLAYER - Faculty: Diane Muffitt

Beginner-Early Novice

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! Bring your instrument.

FOUND SOUND - Faculty - Dan Foote

Open to anyone-no experience necessary. Come to all three sessions or drop-in

An introductory class to the wonderful world of percussion. We will learn hand and stick drumming techniques on indigenous instruments from musical genres A (Afro- Cuban) to Z (Zydeco). The journey begins with primitive items our ancestors "found" and used to create "sound" that became the origins of music: melody, harmony and rhythm. All instruments provided by instructor, except those we gather or sound sources you bring from home. Imagine playing a Cha-Cha on a frying pan, coke can and washboard. The book from Grateful Dead drummer Micky Hart (Planet Drum) will be used as a guide to the historical perspective and practical application. We end our travels with some ensemble experience on a wide variety of styles with STOMP instrumentation.

HORNS A PLENTY - Faculty: Linda Murdock

All Levels Welcome

From traditional hunting choruses to more contemporary tunes, there's nothing quite like the glorious sound of horns playing together! It's an amazing sound and, especially if you're used to playing by yourself or with only one or two other horn players, it's lots of fun to be part of a large horn group! (Imagine that gorgeous horn sound floating out over the lake. . .) This year, we will be reading some great works for multiple horn, including several new pieces. All pieces will include both simpler and more advanced parts, so everyone can play together. If we want to, we can perform at the participant recital, but in any event we'll have fun playing some great horn repertoire! Bring your horn and be prepared to have fun!

JAZZ ENSEMBLE - Faculty: Bill Schmearer

Intermediate-Advanced

This group is for musicians with some jazz experience, playing traditional big band instruments (saxes, trumpets, trombone/euph, piano, bass, guitar). Improvisational skills not necessary.

KLEZMER!! - Faculty: Adrienne Greenbaum

All Levels Welcome

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!)

NOVICE JAZZ BAND- Faculty: Matt Langley

All Levels Welcome

This group is for musicians on any instrument, who have limited jazz experience, including those of you who have never played any jazz before! Jazz equals freedom. For some, this is scary, for others, it's intriguing. I will cater to ALL and NO ONE WILL GET HURT. There IS written music but we'll also explore the stuff in the cracks, between the notes and beats and sounds and whatever else we can find. We'll work out of the Real Easy Book, Level 1, 3 Horn Edition. Get a copy before you come to camp. You'll never regret it. You've often heard the phrase, "there are no wrong notes in jazz." I think this another way of saying, "I don't really know what's going on in jazz and I don't understand it." This band will give you a better understanding of what's going on in Jazz and will open the doors to infinity.

ROYAL BRASS: Paddy Hurley

Intermediate-Advanced

Throughout history, the sound (and the power!) of a brass ensemble has been appreciated in many different contexts, from the forests to the castle to the concert hall. This year, the Royal Brass will be working on a type of arrangement common in the Renaissance and Baroque eras – an antiphonal piece for two brass choirs (think of Gabrieli, for example) as well as other classic brass music and some more contemporary music. Sessions will include some sight-reading as well as working on one or two pieces to be performed later in the week. All brass players are welcome!

SECTIONALS FOR CONCERT BAND AND SYMPHONIC BAND: Each ensemble will have sectionals once during the week.

Concert Band Sectionals are scheduled for Thursday from 9 to 10:30 (except Percussion which will meet on Friday from 2:45 to 3:45 pm).

Symphonic Band Sectionals are scheduled for Thursday from 1 to 2:30 (except Percussion which will meet on Tuesday from 2:45 to 3:45 pm).

Percussion Sectionals are scheduled at a different day and time - SB Percussion Sectionals are 2:45-3:45 pm on Tuesday and CB Percussion Sectionals are 2:45 - 3:45 pm on Thursday.

SYMPHONIC BAND – Faculty: Nina Andersen & Sue Johnston

Intermediate-Advanced

Symphonic Band is for our intermediate/advanced players who want to work on more challenging repertoire.

PRACTICE: Everyone will want to find some time and place to practice, and most of you will want daily practice time; our week's schedule has been built so that you should be able to find time each day. There are practice cabins all over the grounds; find an empty one and settle in! Please don't practice in the dorms or in the lodge as there may be people trying to catch a nap.

Practice Buddies: Some people found that it was fun and instructive (also motivational) to work with a practice buddy. Pick an old friend or pick out a new person you'd like to get to know, and try it out.

But, I'm a **PERCUSSIONIST! Where do I practice???** You have a few choices. There is a percussion

studio upstairs in the Bowl, top of the stairs, B4. You may also take some of the equipment from the studio or stage into other rooms in the bowl, or take equipment from the band setup to the back stage Alumni Hall rooms. Share nicely and please return all equipment to its proper home. :-)

DROP-IN AND JAM SESSIONS

MORNING MEDITATION: Join our Guest Conductor Sue Johnston from 7 to 7:30 am every morning for a short meditation session. Everyone is welcome whether you are new to meditation or have been practicing for years. We will do some energy exercises and meditate for about 20 minutes every morning. Meditating makes you feel wonderful and it sets you up for a wonderful day with fresh energy.

GENERAL HELP SESSIONS: Ted Evertsen or Diane Muffitt will be available Tuesday through Friday for any campers that are looking for a little individual help with band or ensemble music, or anything else. Just drop-in between 4-5 pm at Holton. Ted is also available at other times during the camp day by appointment - just find him and arrange a time that works for you both. Bring your instrument.

DRUM CIRCLE: Dan Foote will lead this after supper activity from 6:45 to 7:15 Tuesday, Wednesday and Friday. Come when you feel the urge to drum. Drop-ins are welcome.

IRISH AFTER DINNER: Adrienne will lead this fun group after supper on the porch of the Lodge - 6:45 to 7:15 Tuesday, Wednesday and Friday. 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.

DIXIELAND JAM: Also after supper from 6:45 to 7:15 pm, Matt Langley will guide participants through some great Dixieland music and introduction to improvisation - No experience needed, low pressure, "safety in numbers" improvisation. We'll start with sounds and go from there, wherever the muse takes us. No chord changes, no song forms, no "solos," just a gently directed, free ranging collective improv period exploring sound in a class setting. ! But, ALL instruments 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.

SEMINAR DESCRIPTIONS

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

ALL THINGS OBOE – Faculty: Ben Fox

All Levels Welcome

In this seminar we will have a whirlwind tour of how to adjust reeds, answer all of your instrument and equipment questions as well as oboe playing Q&A.

BRASS WARM-UPS – Faculty: Anita-Ann Jerosch

All Levels Welcome

Low Brass warm-ups will begin with mid-range long tone exercises and move to slow lip slurs, throughout the range of the horns. Our focus will be on producing a good tone and efficient breathing. Beginning each day with warm-ups will allow you to play longer with less fatigue and a good quality sound.

EXPLORATORY JAZZ IMPROVISATION – Faculty: Bill Schmearer

Intermediate and Advanced Jazz Players

Dig into the melodic approach to improvisation. We will explore methods of improvising with the music being worked on in the Jazz Ensemble and may use the Real Book (bring yours, if you have one).

GET THE BEAT– Faculty: Diane Muffitt

Beginner, Novice and Intermediate

You do NOT need this seminar if: You always know where beat one is, when listening or playing; You can tap your foot while playing and it (your foot) always cooperates and helps you learn the rhythm accurately; You easily use a metronome to help you learn/improve a passage; You understand how the physical beat fits with the intellectual knowledge of rhythm reading.

Did you answer “No” to any of those examples? If you did, come to this 3-session (90 minutes each) seminar and polish up your ability to find and USE the beat of the music. This will be an intense series where you will be working hard at something that is difficult for you, but I think you will leave feeling like you accomplished important work! And I promise that by the end of the week, your metronome will be your friend! Bring your instrument.

HOW DO I TUNE THIS THING? – Faculty: Paddy Hurley

All Levels Welcome

We will explain the origin and history of tuning, including why all instruments are not in the key of C. We will discuss intonation as dependent on development of tone quality as well as balance within a group. And we will cover alternate fingerings, mouthpieces, reeds and embouchures as well as specific techniques to improve your individual intonation. Bring your instruments to class!

INTRO TO UKULELE – Faculty: Nina Andersen

All Levels Welcome

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!

INTRO TO STEEL DRUMS – Faculty: Christine Letcher

All Levels Welcome

Playing the steel drums is pure fun! In this 2-session (1 hour each) workshop you will learn the basics beginning with calypso and other syncopated rhythms in harmony with the entire band as well as some improvisatory jam sessions. You'll get a brief history of steel drums and will learn one or two island favorites. 10 people maximum. No experience necessary!

JAZZ & SWING RHYTHMS FOR THE BAND PLAYER – Faculty: Diane Muffitt

Intermediate-Advanced

A few reasons to attend this seminar:

1- You want to have a better understanding of how to (correctly) play band arrangements of Gershwin, Duke Ellington & other jazz masters. 2- You play in a jazz group and you don't want to sound like a classical musician playing jazz (!) 3- You want to have a better understanding of some tricky rhythms that cross over between classical music, jazz, Latin, etc. 4- You love to learn all there is to know about rhythms or, it just seems interesting!

In each time slot (C or D), you may come to either session, or come to both – the two sessions will be different, but will stand alone, not requiring the other to be complete. Session one in both Slot C and D will include being accurate on **quarter note triplets over two beats** and session two in both time slots will include **untangling really tricky jazz rhythms** and making them playable. Both sessions will also include some practice in true swing, rather than swing with a classical accent) and time for your own questions about jazz rhythms you have been arguing with. Bring your instrument.

LISTENING WITH BILL – JAZZ & PROGRAMMATIC MUSIC – Faculty: Bill Schmearer

Open to anyone

Several times in the week, a new piece of music (or a set of pieces if they are short), will be presented for your listening pleasure. Tips on listening will be suggested. There is a reason that these pieces are called "Classics". Come enjoy orchestral works, piano, other solo pieces, band masterpieces, jazz or other styles, with various instructors.

LISTENING INSIDE THE MUSIC – Faculty: Diane Muffitt

Open to anyone

Tuesday 2:45-3:30 we will practice listening to more than just the melody or obvious line and we will do some deeper listening with some Leroy Anderson and some Beethoven. Prepare to be surprised at the depth of the pieces!

Thursday 8:45-9:30 we will work on "seeing with our ears" as we explore the images in Smetana was showing us in his *Vltava (The Moldau)*.

Thursday 2:45-3:30 we will be listening to several different pieces, all of which have some kind of surprise or startling use of instruments (like the melody in the timpani!). Beethoven, Canadian Brass, Handel, some jazz and others as time permits.

LISTENING SESSION – DON'T AVOID THE DISSONANCE – Faculty: Ben Fox

Open to anyone

Come discover why all notes were not created equally! If neither crescendi nor diminuendi are indicated by the composer, that does NOT (in most cases) mean you are to play with only one dynamic. Learn how to make your performances alive by adding a bit of interpretation.

PUTTING STYLE IN YOUR MUSIC! – Faculty: Ted Evertsen

All Levels Welcome

Have you ever listened to a singer or instrumentalist and said, “I know who that is.”? Doris Day did not sound like Jo Stafford; “Doc” Severinson did not play like Harry James. Popular performers put their own signature (their style) on the music they sang or played. In this two-session workshop we will explore some of the ways you can put your signature on the pop music you perform. In this hands-on workshop participants will have opportunity actually try styling. So bring your instrument and a sharp pencil (a requirement for every musician). If you missed last year’s seminar, that’s OK. Printed materials and music will be provided.

RHYTHMS ARE US – Faculty: Sue Johnston

All Levels Welcome

Do you have problems counting, or do find rhythm really difficult? Well you are not alone because I never learned anything about it until I went to college. Now I am a wiz at rhythm, let me show you how. We will use handouts, rhythm instruments or drum sticks and our instruments. Bring your music and we will discuss how to count problems in that as well. Everything can be counted in music and once you know the secrets and begin to practice you will see that your playing and sight reading will get so much better.

SINGING FOR INSTRUMENTALISTS & NON-SINGERS – Faculty: Christine Letcher

All Levels Welcome

Have you ever wondered if you could improve your singing with just a few tips about vocal technique? You can! Singing is not only good for your spirit but it also can help you be more musical on your primary instrument. In this two-session workshop (1 hour each) we will go over basic vocal technique, explore harmony and will perhaps dabble in a bit of vocal improvisation--don't panic--everyone can do it. We'll also learn a couple of pieces to sing as a group. No experience necessary.

SINGLE REED SELECTION, CARE AND ADJUSTMENT – Faculty: Becky Leonard

All Levels Welcome

Do you sometimes get a “chirping” sound? Are you having trouble with your very high or very low notes? Are you having trouble playing in tune? Are you happy with your tone? Did you know that your reed can affect all of these things? A good reed can make playing your clarinet or saxophone feel like a dream, but a bad one can give you nightmares! Come learn the ins and outs of selecting a good reed, making any needed adjustments, and how to make it last as long as possible.

TAKE A DEEP BREATH – Faculty: Ted Evertsen

All Levels Welcome

Has it happened to you? You ran out of air before you reached the end of that long phrase in the band music. Or, your embouchure muscles became so fatigued you couldn't play your instrument. Some people complain they don't seem to have the air or the stamina they once had. In this seminar we will present some simple techniques and exercises designed to help you make better use of your breathing and to improve the sound of your instrument. This seminar may also be helpful for anyone in the early stages of breathing disorders.

OUR FACULTY

Program & Music Director



Nina Andersen first experiences NEAMC as a camper in 2016. She had an amazing time and was so impressed with the curriculum, facilities, staff, faculty and hospitality, and of course all the amazing campers and musicians!!! At the end of camp week Diane Muffitt announced she was stepping down, so Nina applied for the position and here she is!

Like many of you, Nina took a hiatus from music for over 15 years, following high school. A few years after moving to Maine (from Alaska) she picked up her clarinet again and brought music back into her life. She was inspired by her Dad (a sax player), who also returned to music 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). Here she developed her love of community music 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, provided individual and group instruction on clarinet, saxophone and flute, and worked with woodwind players in local schools.

She, like her predecessor Diane Muffitt, is passionate about helping others make music at whatever level they can and believes that

community music groups are a vital part of Americana that need to be nourished and sustained.

Guest Conductor



Susan G. Johnston has been interested in music and conducting since she first saw Lawrence Welk and Ricky Ricardo direct ensembles on the TV as a child. In college she studied music education and majored on French Horn - but one of her first purchases at the UCONN co-op was a baton to work on her beloved craft of conducting. She received a B.S. in music education in 1984 and a Masters in Music in 1994 from the University of Connecticut.

In 1984 Sue began working as a 4th-8th grade band director and instrumental instructor for the Norwich Public Schools. In 1992 she was made the conductor of the Noank-Mystic Community Band and held that position through 2017. It was with this band that she became the conductor she is today and realized her passion for working with adult community bands.

Sue retired from public school education in 2017 and is now focused on playing her French Horn and directing the local musicians union band in southeastern CT. She loves to work as a freelance horn player and conductor and has recently become a snow bird because the music scene in southern Florida is wonderful and the temperature isn't too bad in January either.

Sue is thrilled to see where retirement brings her. Right now she is taking a

short break to catch her breath but knows she will be staying involved in music making, conducting and teaching. She is very excited about being the Guest Conductor for the New England Adult Music Camp this year.

Director of Intermediate/Advanced Jazz



Bill Schmearer is the former Supervisor of Music for the Spring-Ford Area School District located in Montgomery County, Pennsylvania. While at Spring-Ford he also served as Director of the Symphony Band, Jazz Ensemble and Marching Band at the senior high school. Schmearer is a 30 year faculty member at the prestigious New England Music Camp, where he serves as Director of Jazz Studies. He is a member of the Advisory Board for NEMC. For many years he conducted the Concert Band at the camp.

Schmearer is recently retired as Associate Conductor of the Pottstown Symphony Orchestra. During his tenure he founded and conducted the Symphony Singers as well. For many years Schmearer performed as a Jazz Pianist in Philadelphia, Baltimore and New York - many of those years as a member of the Mike Solick Quartet.

Mr. Schmearer is a frequent guest conductor in the Mid-Atlantic and New England regions. He serves as an adjudicator for the Cavalcade of Bands Jazz division and adjudicates other independent music festivals. As a clinician he presents

workshops at the university level.

Schmearer has degrees in Music Education and Conducting. His professional associations include Phi Beta Mu, Phi Mu Alpha Sinfonia, MENC and PMEA. He is a Past President of District 11 PMEA and he is a charter member of the Rotary Club of Twin Valley(PA) and a Past President of that organization.

Director of Novice Jazz & Saxophone Specialist



Matt Langley had a great band director at Rundlett Junior High School in Concord, NH, who turned him on to the paradoxical joy of improvisation at an early age. Thus began a largely self-guided musical journey that has also included lessons with saxophonist Stan Strickland, an Aebersold Jazz Camp encounter with “Blue Lou” Marini and David Baker, and a visit to UNH’s Summer Youth Music School.

Matt’s professional career began directly out of high school and his love of music has taken him from blues bars in Waterville, Maine, to the famous Green Mill in Chicago, to the Boston Globe Jazz Festival, and beyond. Matt teaches in the New Horizons Programs at Portsmouth NH Music and Arts Center, as well as in the Concord NH Community Music School, the Shaker Road School, and at his home studio in Eliot, Maine.

Matt has recorded extensively with the Charlie Kohlhlhase Quintet, his own group “Color,” and with pianist Pandelis Karayorgis’ “System of 5,” and in the fall of 2013, he toured the Pacific Northwest to promote pianist Ted Brancato’s 2013 CD release “The Next Step” on Origin Records, which features Matt’s soprano and tenor saxophone playing extensively. Most recent recordings include “Sojoy” (Sojoy - 2015), “The Adventures of Oliver Z. Wanderkook” (Sojoy - 2017), “The Repeatedly Answered Question” (weirdturnpro -

2017) and “Let me be unwound” (weirdturnpro - 2018) Matt has also shared the stage or recording studio with Ron Carter, Richie Cole, Fred Hersch, John Tchicai, John Medeski, Billy Martin, Chris Wood, Dave Fuzinski, Matt Wilson, Charlie Kohlhlhase, Tiger Okoshi, Roswell Rudd, Dave Douglas, Ben Allison, Gene MacDaniels, and many others.

Director of Percussion



Dan Foote, Percussion Coordinator, has performed in a wide variety of musical roles nationally and internationally, including freelance work in Hawaii, Peru, Germany and France. His role as the visual time keeper has taken him from the concert hall to the cruise ship, pit orchestra, recording studio, television, radio and nightclub. He is a magna cum laude graduate of the Berklee College of Music, three-time Boston Music Award winner, and recipient of a National Endowment for the Arts grant.

Dan served as the Jazz Department chair, and on the board of the Arts and Education Committee, for Indian Hill Arts and was an adjunct faculty member at UMASS Lowell where he taught world music to grad students. He has been the percussion instructor for the Weston Public Schools for over 25 years and his students regularly make it into the district and all-state bands. Dan has had the opportunity to enrich, engage and

entertain at many schools throughout the Boston Metrowest area with *RhythmKids*, an interactive multicultural group of percussionists.

Dan has served as the director of percussion for the Sudbury Valley New Horizons Band for the past six years. He thoroughly enjoys working with the group and finds the adult band rewarding in many different ways. He and his wife Penny reside with their three children in Weston, Massachusetts.

Director of Novice Studies



Diane Muffitt recently retired from a career of thirty-eight years teaching middle school bands, which started in Eliot/South Berwick, Maine, and continued since 1980, in Wayland, Massachusetts. A few years back, she started Sudbury Valley New Horizons Band, a band for adults who haven’t played in years (decades) or who never had the opportunity to try an instrument. SVNHM is thriving with about 90 members in the string program and the band, some having just started an instrument for the first time, and many of whom returned to their instruments after 50, 60 and even 70 years of not playing.

Diane was counselor and assistant head counselor at New England Music Camp during the summers of 1970-1975 and will tell you that camp changed her whole life - for the better! Anyone from the early years may remember her as an oboist and a counselor in UpDorm. Later years, Doug Campbell turned her into a horn player - oboe and horn, a good combination for a

young band director!

Diane is passionate about helping others enjoy making music together, whether it be adult beginners hearing a band around them for the first time, or the more advanced players in the state junior district bands.

In her free time enjoys canoeing, bird watching, photography, traveling with her wife, Linda, in their 1991 VW camper van, long walks with the dog, Blake, and a myriad of other pastimes.

Flute & Klezmer 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, Klezmer Querque, 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.

Double Reed Specialist



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 reach a worldwide audience via radio and Internet broadcasts. Besides a love of Baroque, he is also devoted to new music, premiering works and recording 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. 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.

Clarinet Specialist



Becky Leonard started playing the clarinet when she was in the fourth grade and the saxophone in 7th 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.

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, CT 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 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 in 1983. She received a masters' degree in trumpet performance the same year, from UCONN. 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. The students are mostly beginners, or instrumentalists who had lapsed for many years. The average age is around 75. We perform for local retirement homes and at parades and outdoor concerts in the parks. Would that every band director should have such dedicated and enthusiastic students!

Horn Specialist



Linda Murdock is the co-founder of the Sudbury Valley New Horizons Band and takes many roles within the group. She has taught beginners, played horn or trumpet in concerts as needed, learned the basics of clarinet and sax playing to

help with the woodwind beginners, organized a series of soirées musicales, taught seminars, and started and conducts a woodwind choir. She arranges music for the band and the woodwind choir, copies music, organizes events, and even walks Blake (the band dog) if he gets nudgy. Linda began her musical endeavors with piano lessons in 3rd grade; she desperately wanted piano lessons in 1st grade, but a 3rd grader told her that kids couldn't take piano lessons till 3rd grade so she waited, and on the first day of 3rd grade begged her parents for lessons. After piano came pipe organ in 5th grade, French horn in 7th grade, and violin in 9th; her initial goal was to learn to play every instrument, but she was sensible and instead settled on the horn as her primary instrument. During college, Linda studied horn with Carol Jensen and played in the University of Minnesota orchestra and band as well as a local horn quartet and other ensembles. After moving to the Boston area, she studied horn with BSO horn player Harry Shapiro, and freelanced in the Boston metro area. Although her day job morphed from corporate lawyer to middle school teacher to school principal, she continued her involvement in music, even including playing piano to accompany the school chorus. In the last three years, since retiring from her "day job," she is again focusing primarily on music, playing horn and piano, arranging music, and conducting the woodwind choir.

Low Brass Specialist



Anita-Ann Jerosch is Assistant Professor of Music and Department Coordinator at the

University of Maine at Augusta and instructor of trombone at Bowdoin College. Prior to that she was the band director at the University of Maine at Farmington for 10 years. She is a candidate for a PhD. in Music and Education from the University of Maine with her dissertation based on Adult Musicians and New Horizons Bands. She holds a M.M. in Trombone Performance and a B.M. in Jazz and Contemporary Music from the University of Maine at Augusta. Anita is bass trombonist with the Bangor Symphony Orchestra, Maine State Ballet Orchestra, Maine Chamber Orchestra and many others.

Anita previously studied at the Brooklyn College Conservatory of Music with Hal Janks; bass trombonist of the Metropolitan Opera Orchestra, David Taylor and Mark Manduca. She has toured the U.S. with the musicals "Hello Dolly", "Cabaret" and "Sweeney Todd" and musical revues for performers Carol Channing and Rita Moreno. With the Kit McClure Band she toured the U.S., Europe and Japan for five years, performed at the 1989 and 1993 Democratic National Conventions and at President Clinton's Inaugural Balls in 1993 and 1997. While in NYC, she performed with big bands and in Maine, has backed up Don McClean, Barry Manilow, Kenny Rogers, Clem DeRosa, Marvin Stamm, Joan Rivers, the Manhattan Transfer and Noel Paul Stolley.

Seminar Specialist



Ted Evertsen is a camper returning to the NEMC Adult Camp. Ted is an ordained Lutheran pastor (retired) who served in

Waterville and most recently in Bangor. For a number of years he did instrument repairs for the NEMC summer camp season. While still in high school he played with various New Orleans (Dixieland) style bands. He was one of the founding members of the West Virginia Wesleyan Collegians Swing Band where he played saxophone, became leader, and played the string bass. Ted taught instrumental music in the Lutheran schools in Fort Wayne, Indiana. He wrote his own beginner/intermediate band instruction method and developed a system for teaching transposition to grade school instrumentalists, which enabled them to

play for church services in ensemble reading from the hymnal. Ted taught instrumental music in the schools in Vermont where he also played with jazz, swing and dance bands in the Burlington area. In addition to serving the churches in Maine, Ted used his music to minister in nursing homes and senior centers throughout the state. Ted has also played the clarinet with the Ridgewood Symphony in New Jersey and with the Augusta Symphony.

Seminar Specialist



Christine Letcher teaches piano, voice, and music theory at the University of Maine at Augusta and is on the faculty of Snow Pond Community Music School in Sidney. She is the director of the Snow Pond Pantasticks Steel Drum Band and the organist at Green Street Methodist Church in Augusta.

Christine received a Master of Music degree in piano performance from Northwestern University and a Bachelor of Music degree from Westminster Choir College of Rider University. While both of her degrees have a piano focus, Christine was trained as a classical soprano from an early age by James McKeever, and throughout her undergraduate studies with Anne Ackley Gray, both Westminster Choir College professors. After graduating, Christine was on the faculty of Westminster Conservatory of Music and presented lecture recitals about women composers for seminars hosted by Westminster Choir College as well as service organizations in New Jersey.

Prior to moving to Maine, she served as a Peace Corps volunteer in Morocco.

Christine has sung with the Androscoggin Chorale, The Occasional Chorale, the Choral Arts

Society's Camerata, Singers, and Masterworks Choirs, and she has been a member of the St. Mary's Schola since its inception in 2008.

Seminar Specialist and Small Ensemble Coach



Larry Cooper earned his Master of Music from the University of Michigan and his BS in Music Education from Susquehanna University. He presently teaches both trombone and euphonium at Bucknell University.

Larry has played trombone with the Pottstown Symphony, Schuylkill Symphony, Susquehanna Valley Choral, Columbia Brassworks Quintet, and Commonwealth Brass Quintet. He has taken additional musical study at Eastman School of Music, Penn State University, and Bloomsburg University and has studied with James Steffy, H. Dennis Smith, Louis Stout, Abe Torchinsky and George Osburn.

He was the Shamokin Area High School Band Director for 36 years, now retired.

He has been at New England Music Camp since 1962 in several positions. At present he is Vice President of the Advisory Board for NEMC and on the Corporation Board for NEMC as well.

Percussion Assistant



Danielle Moreau is a performer, educator, and entrepreneur in northern New England.

She currently serves as adjunct faculty at the University of New Hampshire, percussion faculty at the Portland Conservatory of Music, and percussion specialist of the Westbrook School Department. Danielle earned a Doctor of Musical Arts and Master of Music degree in Music Performance from Arizona State University, as well as a Bachelor of Music degree in Music Education from the University of New Hampshire. She is a member of the Percussive Arts Society and an endorser of Black Swamp Percussion and Innovative Percussion.

NEAMC WEEK SCHEDULE 2018

Monday - August 27th

- 1:00 - 4:00 pm Arrival-Registration-Unpack-Meet Old Friends and Make some New Ones!
- 5:00 pm Social Hour on the Lodge Patio
- 5:45 pm Dinner at the Lodge
- 7:00 pm Meet Your Faculty for Combined Piece Sectionals

7:00 pm Green Tags Orientation with Cheryl - Lodge

8:15 pm Mixer for all Campers - Lodge

Daily Schedule - Tuesday, August 28th through Friday, August 31st

7:30 am Breakfast

8:30 -10:30 am Slot A Seminars for CB/NQRP & GT Campers

9:00 - 10:30 am Symphonic Band Rehearsal

10:45- 11:45 am Slot B for All

11:45 -1:00 pm Lunch

12:45-2:30 pm Jazz Ensemble and Improvisation

1:00 - 2:30 pm Concert Band Rehearsal

1:00 - 2:30 pm Slot C for SB/NQRP & GT Campers

2:45 - 3:45 pm Slot D Seminars and Small Ensembles for All

4:00 - 5:00 pm Slot E Seminars and Small Ensembles for All

5:00 pm Social Hour at the Lodge

5:45 pM Dinner

Evening Schedule - Tuesday, August 28th through Friday, August 31st

6:45 -7:15 pm Jam Sessions - Irish Music, Drum Circle, Recorders , Dixieland Jam

7:30- 9:00 pm Tues, 8/28 **Movie Night**“*Leonard Bernstein Conducts West Side Story*”- Alumni Hall

7:30 - 9:00 pm Wed, 8/29 - **Special Concert with J. Michael Leonard, Saxophonist** Alumni Hall

7:30 - 9:00 pm Thursday, 8/30 - **Faculty Concert** - Alumni Hall

7:30 - 9:00 pm Friday, 8/31 - **Campers Casual Concert** - Alumni Hall

Saturday - September 1st

9:00 - 12:00 pm Dress Rehearsals of All Ensembles

12:00 - 1:00 pm Lunch

2:30 - 4:30 pm Final Concert in The Bowl - Symphonic Band, Concert Band and Jazz Ensemble

5:00 pm Social Hours, Cookout and Lobster Dinner followed by Bonfire

Sunday - September 2nd

7:30 - 9:00 am Final Breakfast - Closing Activity

9:00 am - 12 pm Pack, final swim, say our goodbyes and head for home!

Other Special Activities

THURSDAY: Musical Attire Day

This is your day to wear your band shirt from home or any other fun musical piece of clothing! Too hot for your guitar tie? Just drape it around your neck or tie it to your arm. You have your home band's shirt, but you are also wearing a pair of bright green chinos with trumpets all over them? Too awesome!!

THURSDAY: Campfire and Sing-a-long - this has become an annual event for many campers. Join us after the evening activities down by the Grove for an hour or so of singing around the campfire.

SATURDAY: Post-concert Lobster Dinner, Cookout and Bonfire - Right after the concert in The Bowl-in-the-Pines will be our pre-dinner Social Hour, followed by a cook-out with optional lobster. Invite your friends and family members to come to the concert and join us for dinner (we will tell you how to purchase dinner for your guests and lobster for you and/or your guests on Thursday or Friday).

The evening activity is a traditional campfire! Bring your guitar or uke if you have one.

OTHER SPECIAL EVENTS OR ACTIVITIES

We hope to again have a **cheese and wine tasting**, or some other special event during one of the social hours.

The **boat tour of the lake** was very popular and we will have a few opportunities to go out on the boat. Listen to announcements and watch the bulletin board for when (weather dependent).

□

There are **canoes and kayaks that you may borrow**. They are all in a row down by the canoe dock, next to the Summer House. **DO NOT** take boats that are anywhere else around camp, as they belong to individuals, not to the camp. Be sure to take a life jacket with you for each person. Paddles and life jackets are near the boats. You must have signed the waterfront waver before you can use the camp boats. See the office if you missed that piece of paperwork.