



NEMFA NEWS-BULLETIN

New England Music Festival Association, Inc.

June 2008

Vol. LXXII, No. 3

PRESIDENT'S NOTES...

Dear New England Members,
Colleagues, and Friends,



As I write this message to the membership, I am reflecting on the fabulous festival experience our students had this year. This year seemed to be one of those years we all wish for, when the students are well behaved and sincere in their musical pursuits, and when there is a strong spirit of camaraderie amongst all our colleagues. Everyone seemed to pitch in and help when extra hands were needed, and the festival seemingly went off without any problems.

Foremost in my mind are the dedicated music educators and

festival staff at this year's host school. We congratulate Mount Anthony Union High School in Bennington, Vermont for organizing an outstanding festival for the Association! Represented by Marjorie Rooen, Band Director, Lynn Sweet, Choral Director, James Derby, Middle School Band Director, and Matthew Edwards, Middle School Chorus Director, this community went far beyond the call of duty to showcase our New England Music Festival in the most positive light possible. The program listed almost one hundred additional support staff who served this year's festival in a variety of ways; food committees, publicity, facilities, registration, concert program, tickets and t-shirts, housing and almost forty-three student assistants! Need I say more?

Thank you Mount Anthony Union High School!

As Managers, our colleagues log in countless hours of service for the pure and unselfish reward of seeing a performance transpire on Saturday! Jacob Wilson, our Band Manager from Lyme-Old-Lyme High School in Old Lyme, Connecticut, Ed Owens, our Orchestra Manager from Burlington High School in Burlington, Vermont, and Laura Hilton, our Chorus Manager from Valley Regional High School in Deep River, Connecticut, all deserve applause for their time

searching for outstanding conductors and offering our students the rare opportunity to work and learn from such distinguished musicians. Special thanks are most certainly in order to Asiat Ali from Essex Junction High School in Essex Junction, Vermont for stepping up in Ed's absence and doing an exceptional job as the Orchestra Manager at the festival. The up side of that is Ed now has a new daughter, Isabelle, and we look forward to seeing her in 2023 festival as a double bass player (the first year she might be eligible for acceptance into the festival orchestra!).

I am sure you all agree that this year's festival conductors were exceptional. Richard Clary from Florida State University at Tallahassee was such a professional musician and conductor, and the program he selected seemed to challenge our students, allowing them many opportunities to show off their technique and musicianship. I particularly enjoyed the Nelson "Lauds" and the Ito "Festal Scenes," but I must admit that it was a pleasure to see what he brought to the performance of the "Porgy and Bess" Medley. It has been a long time since we have had this kind of selection in the band program, and Mr. Clary brought to it a sense of integrity and honest musicianship.

James Tapia from Syracuse University in New York brought the orchestra together and produced a wonderful result. I remember the enthusiasm with which the audience received them on stage, and the sustained standing ovation they received because of their performance. The "Overture to Candide" was very exciting, and the students performed remarkably in spite of our initial concerns. The "Carmen Suite" of Bizet had extraordinary moments of beauty and highlighted several solo opportunities for talented students. I was quite moved by the exceptional musicianship demonstrated by our players in this selection, and just "wowed" by the Howard Hanson Symphony. What a dynamic closer, highlighted by powerful playing from the brass section.

Dan Gordon from the First Presbyterian Church in Lakeland, Florida brought a wealth of experience and expertise to our students in the Chorus. It isn't often that one is privileged to secure a choral conductor who is able to harness the focused energy of a large choral ensemble in the unique manner that Dan Gordon was able to do. After the first half hour of rehearsal, I knew the success of the Chorus was a done deal! His energy and enthusiasm, dedication and professionalism were all present in abundance, and the final product was as impressive as the sustained standing ovation.

The Executive Board continues to work on behalf of the membership to present a festival of the highest standards each year. Work has already begun on the 2009 festival on March 19-21, 2009 at Coginchaug Regional High School in Durham, Connecticut. It is my hope to report to the Executive Board the future host sites for the next four years at the

June 7 meeting in Boxboro, MA. By that time, we should have also procured our festival conductors for next year and their proposed programs. As always, check our website often to keep abreast of new information, dates, and the many changes that might occur as we move toward the 2008-2009 school year.

I was pleased with the members that took the time to attend the Director's Forum at the festival this year. From that discussion and private discussions, and from the general meeting as well, I have constructed a list of initiatives that our board will address at the June meeting and throughout the intervening year as we approach next year's festival. We are constantly striving to streamline the festival in every manner possible while still addressing the memberships' wishes and needs, always keeping in mind the real needs of the students we serve. In this area, Rob Gattie and Steffen Parker are instrumental, as a large majority of the concerns and issues revolve around the Solo & Ensemble Festivals in December. These members and the work they do are vital to the success of our organization, and they deserve many thanks for their perseverance and commitment.

I hope we are all keeping Dianne Rebelo in our thoughts as she continues to battle a serious illness. Dianne has been a member of our organization for many years, and I know how much this organization means to her. We are wishing Dianne well and looking forward to seeing her at next year's festival. If you would like to send her a note, please feel free to do so; her e-mail address is drebelo@cox.net, and her mailing address is 320 Chamber Street, Cumberland, Rhode Island 02864-7780.

A quick count of our membership shows about 144 members representing some 107 schools or parent/private teacher sponsors. We wish to see our membership grow and are always searching for new ways to spread the New England message. Although the Executive Board continues to work toward this end, it is the membership at large can most effectively act as the catalyst to increase membership. I would challenge each of you to select one prospective new member and commit to keeping them informed each step of the way, starting right now! I have a personal goal of increasing our membership by 20 by the time registration comes around next year. I do believe that the health and longevity of our Association depends on sustaining our present members and adding new ones. One of the unique characteristics of NEMFA is our ability to attach importance to our senior membership as well as our new members. I have presented the challenge; let us commit to making this growth happen!

As always, it is a privilege to serve you as President, and I look forward to next year as we begin work on the 2008 NEMFA Solo & Ensemble Festival and 2009 Concert Festival. Many people commit time and energy to our organization. I am proud of the NEMFA and the individuals I work with every year. It is always a pleasure to work with colleagues, but an added pleasure when I am also able to call them my friends. I know many of you feel the same. Have a restful summer filled with sun, family, good food and as little work as possible!

Most Sincerely,
Frank A. Whitcomb
President, NEMFA

NEMFA NEWS BULLETIN

The official newsletter of the New England Music Festival Association, Inc.. Founded 1936
June, 2008 Volume 72, No. 3

Published Quarterly during each school year at PO Box 102, Templeton, Massachusetts 01468.
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SECRETARY'S REPORT...

MINUTES OF THE EXECUTIVE BOARD MEETING. 14 MARCH 2008, BENNINGTON. VT

The meeting was called to order at 9:12 AM by President Frank Whitcomb. Also present were: John Kuhner, Laura Hilton, Frank May, Steffen Parker, Jay Wilson, Rob Gattie, Sal Ciccarella, Bill Sittard, Ruth Ann Heller, Lynn Sweet, Marjorie

Rooen, Christina Gabrus and Tom Reynolds.

The minutes of the previous meeting were read and approved.

Bill Sittard, Executive Secretary/Treasurer, gave a favorable report on the Association's finances. Cash on hand was \$23,728. The Treasurer's report was approved as submitted.

President Whitcomb reported that all was going well with the Concert Festival. Jay Wilson,, Band Manager, reported that rehearsals were "fantastic" and going smoothly, and that plans for next year were mostly set.

Laura Hilton, Chorus Manager, discussed arrangements for placement of chorus members, and commented that the quality of the chorus was "phenomenal". She also stated that the present accompanist had agreed to accompany next year. Also

discussed was a problem of one school's no-show students and choral director. More light was shed on this situation later in the day and found that there was apparently a lack of communication which caused the concern.

Asiat Ali, filling in for the absent Ed Owens, Orchestra Manager and brand new father, reported that the orchestra rehearsal was doing very well and was well organized.

Tom Martin, potential host for the 2009 Concert Festival raised the question of responsibility concerning hosts and was informed that the Association has event insurance. He also was informed of financial considerations.

Tom Reynolds, Editor of the Bulletin and Website Manager, reported that he is working on a CD containing excerpts from past concerts. *(continued on page 4)*

President Whitcomb commented favorably on the pictures and bios in the latest Bulletin. Frank May, Dean of boys, recommended that communications between present and past hosts be improved. The state of medical forms and procedural items was discussed. He commented that multiple sites at Concert Festivals presented a problem. He also complimented the Managers, Hosts and Medical staff on their efforts.

Rob Gattie, Co-coordinator of the Solo and Ensemble Festival, reporting from the Directors' Forum, noted comments on the length of some audition pieces. The suggestion of paring down some audition lists was discussed, the process to be delegated to Rob and Steffen.

Sal Ciciarella, President-elect, made note of the occasional inequality of scores when more than one adjudicator for each type of instrument was utilized.

John Kuhner, immediate Past President, brought up the subject of confidentiality if medical forms were to be placed on the Internet, resulting in a lengthy discussion. He agreed to report back to the Association regarding this matter after referring to the All-Eastern association.

A discussion ensued regarding the process of re-auditioning strings at the Concert Festival to determine seating arrangements. This subject was tabled until the June meeting.

The meeting was adjourned at 12:03 PM.

Respectfully submitted,

Donald L Hermance
Recording Secretary

MINUTES OF THE ANNUAL MEMBERSHIP MEETING, 14 MARCH 2008, BENNINGTON. VT

The meeting was called to order by President Frank Whitcomb at 2:10 PM. About 60 members and officers were present.

President Whitcomb began the meeting with opening remarks.

Bill Sittard announced the annual reception for all members to be held at the local Country Club.

Jay Wilson, Band Manager, reported that the Concert Band rehearsals were going very well.

Asiat Ali, Orchestra Manager, reported that the Orchestra Guest Conductor was great and getting a good response from the musicians. He was also looking for one more percussionist.

Laura Hilton, Chorus Manager, pronounced the Concert Chorus 'amazing'.

The three Bennington Hosts were given a well-deserved applause for a job superbly well done.

President Whitcomb announced that the Association was 80% sure that the Concert Festival for 2009 would be held in Keene, New Hampshire.

Tom Reynolds, Editor of the Bulletin, commented on the different format of the Bulletin, it being a duplication of the original publications. He also demonstrated one of the new Archive boxes being put into use.

The membership was informed that member Dianne Rebelo has been undergoing

chemotherapy and experimental procedures to combat a serious case of cancer.

Ruth Ann Heller, Dean of Girls, reported that all was going well with the students, and congratulated the Hosts on the smoothness of the hosting operation.

Rob Gattie, Co-coordinator of the Solo and Ensemble Festival, thanked the membership for both constructively-positive and -negative thoughts about the festival.

Steffen Parker, Co-coordinator of the Solo and Ensemble Festival reported progress in re-thinking the audition lists.

Sal Ciciarella, President-elect, encouraged music directors to be present in the audition rooms.

Don Hermance, reporting for the Past Presidents meeting, noted the success of the online adjudication system while thanking the membership for working through and being open to the process, congratulating Steffen and Rob for a job well done. He also congratulated the Association for its consistency and continuity in the ongoing operation.

Don also encouraged the membership, especially the younger ones, to become more involved in the Association by taking on more responsibility. He applauded the Managers for their excellent choice of guest conductors

He also urged them to talk up the Association with colleagues and friends, stressing the uniqueness of the adjudication process, with the intention of acquiring more members.

The meeting was adjourned at 3:00 PM.

Respectfully submitted;

Donald L Hermance

Recording Secretary

EDITOR'S NOTE...



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It doesn't seem possible that we are at the end of the school year already!

At the beginning of June I am trying to put the last minute finishing touches on the NEMFA archives collection that is being stored at the Harvard, Massachusetts Public Library. Old programs back to 1937 with more years ever since are being filed along with old Bulletins.

The collection, known as the John R. Hansen Memorial Archives of the New England Music Festival Association, has been organized by member of the staff of the Harvard Public Library. Programs and Bulletins are stored chronologically in boxes in a climate-controlled historical room in the Harvard Public Library. The hours of operation of the Harvard Public Library, Route 111, Harvard, Massachusetts 01451 are as follows:

Library Hours

Monday, Tuesday, Wednesday, Thursday
10:00 - 9:00

Friday	Saturday
10:00 - 5:00	10:00 - 4:00
(Sat. 10:00 - 2:00 in June, July & August)	

Sunday closed

Directions to the Harvard Public Library

From Route 2, take Exit 38 (Rts. 110/111) toward Harvard Common. Continue through the red blinking light on 111S. Past the school zone, take a right onto Pond Rd. The Library is on the right with parking available in front of the entrance to the building.

From Route 495, take Exit 28 (Rte. 111) and go toward Harvard. Continue on Route 111 toward the center of Harvard. Upon entering the school zone, take a left onto Pond Road. The Library is on the right with parking available in front of the entrance to the building.

I am particularly in search of any printed materials regarding any NEMFA concerts or related activities from 1928 to 1939, although I would welcome other materials that you, our membership, might come up with that you would deem to be worthy of saving in our archives.

As of 2 June 2008, the following Concert Festival Programs are not in our possession in the archives at the Harvard Public Library: 1928-1935, 1937, 1939, 1940, and 1941. The following Major Organizations Festival programs are not in our possession as well: 1939, 1940, 1941, 1952, 1953, 1954, 1955, 1956 and 1957.

Additionally, I would welcome the donation of any recordings of past NEMFA concerts. Right now, our collection only includes concerts from the late 1990's to the present.

Another area that we have very little on records is that of old

photographs. Certainly, photographs tell a million stories about our past festivals, as well as providing some insight into the daily life going on around those festivals at the time the photographs were taken.

The NEMFA Heritage Book published in 2007 will be updated with current officers and festival locations added as a short addenda to the present book. It is my goal to have that addenda completed by September, 2008.

If you haven't yet seen the NEMFA Heritage Book, there are still plenty available. Remember, that each book is only \$10.00 each and may be obtained by sending a check of \$10.00 (payable to "NEMFA") plus \$2.50 shipping and handling to the following address:

New England Music Festival
Heritage Book
PO Box 102
Templeton, Massachusetts 01468

As with the previous 2008 Bulletin, this Edition of the NEMFA News-Bulletin is based upon a format used in the 1940's and 1950's. As always, I hope that you will make suggestions about future issues. For that matter, if you would like to submit an article for this Bulletin regarding NEMFA-related or music education-related topics, please feel free to send it to me via e-mail at treynold@worldpath.net or via snail mail at NEMFA News-Bulletin, PO Box 102, Templeton, MA 01468.

Cordially,

Thomas E. Reynolds

Editor, NEMFA News-Bulletin

2008 - 2009 NEMFA CALENDAR

June 7, 2008	Meeting, 10:00 A.M. Holiday Inn, Boxborough, MA	Managers Must Present: 1. Conductors to be hired 2. Programs finalized for ordering music
September 6, 2008	Meeting, 10:00 A.M. Coginchaug Regional High School, Durham, CT	Solo & Ensemble Festival Planning Concert Festival Planning
October 31, 2008	ELECTRONIC DEADLINE \$100.00 Late Fee per school/sponsor After 11/7/08, no apps. Accepted	Solo & Ensemble Apps. Due to Steffen Parker
November 7, 2008	POSTMARK DEADLINE	Mail (Certified) Completed Hard Copy Invoice, Student List & Payment* to Bill Sittard. *Pymt. Includes: Dues & S&E Fees or School P.O. guaranteeing pymt.
December 6, 2008	Solo & Ensemble Festival Cony High School Augusta, ME	Eastern Site Site Host
December 6, 2008	Solo & Ensemble Festival Hartford High School White River Junction, VT	Northern Site Robert E. Gattie, Site Host
December 12, 2008	Meeting, 7:30 P.M. Hilton Garden Inn (860.659.1025) 85 Glastonbury Boulevard Glastonbury, CT 06033	Review Solo & Ensemble Festival and Concert Festival Procedures, Rules and Regulations
December 13, 2008	Solo & Ensemble Festival Smith Middle School (860.652.7040) 216 Addison Road Glastonbury, CT 06033	Southern Site Patricia Lignelli, Site Host
January 16, 2009	Electronic Confirm. Deadline	Log in. Confirm participation of each student. Print out the Acceptance/ Invoice Form. Amt. due auto adjusts.
January 23, 2009	POSTMARK DEADLINE \$100.00 Late Fee per school/sponsor After 2/1/09 no forms accepted student participation denied. *Incomplete forms incur \$10.00 Reprocessing Fee.	Mail (Certified) Completed* Conc. Fest. Material to Bill Sittard & Include: 1. Pymt. of Fees or School P.O. guaranteeing payment 2. Acceptance-Invoice Form 3. Student Agreement/Health Forms 4. Permission Forms 5. Return unused music
March 19-21, 2009	Concert Festival Lisa Larsen, Host	Coginchaug Regional High School Durham, CT
June 6, 2009	Meeting, 10:00 A.M. Holiday Inn, Boxborough, MA	Managers Must Present: 1. Conductors to be hired 2. Programs finalized for ordering music

NEMFA CONCERT FESTIVAL DATES FOR FOUR YEARS:

March 19-21, 2009
March 18-20, 2010
March 17-19, 2011
March 15-17, 2012

LOOKING BACK IN HISTORY

Quoted from:
NEMFA NEWS-BULLETIN
Vol. 17, No. 1, November,
1952:

The Avant-Garde vs. The Ancient Regime

By Clarence A. Grimes

Saturday, September 13, 1952 was an important milestone in the history of the NEMFA. Probably the full impact of the decisions of that meeting will not be immediately realized, nor will the effects be felt until the audition festival of next spring. What was so significant about that meeting and how does it have a bearing on the future of NEMFA?

The answer to the first question is that the avant-garde, the progressive wing of the Association, won two more points (now a total of four) of their so-called seven-point program. The answer to the second is that a "third party" may quite logically arise from the resulting situation, which party (ostensibly composed of both the left wing and the right wing) might eventually form the NEW New England MusicFestival Association.

Part I – The Seven Point Program of the Avant-garde

Let us analyze the first question i.e. the seven-point program and the results of the meeting of September 13, 1952:

For those of you who read my article in the last issue of the NEMFA Bulletin, "Should the NEMFA be Dissolved?" and for those who have studied the results of the questionnaire of the summer of 1952, it should have become obvious that the "younger" element, the new membership as well as some of the old members of The Association, had become dissatisfied with the status quo. This fact should need no further elaboration.

Points 1 and 2

In addition, it should be recalled that two points of the so-called seven-point program had already been carried out during the year 1951-52, namely, the selection of more "cultural" sites for the Audition Festival and the "cleaning up" of the adjudication situation. The former point was the result of a reaction to such sites as Old Orchard and Hampton Beach, since a considerable number of directors that they would not attend the festival again if similar sites were selected. The latter point was the result of a reaction against the (a) infallibility of a single judge's decision at an audition and (b) the large majority of Division I ratings which had become "customary" at the NEMFA Audition Festivals. Last year at Amherst there were three judges of outstanding qualifications for each audition hall with the result that there were seven First Division Ratings, twenty-five Second Division Ratings, and ten Third Division Ratings.

Points 3 and 4

At the meeting on September 13th two more points, now a total of four out of seven, were won by the Avant-garde:

1.) "Bands and orchestras (not choral groups) who wish to try for a First Division Rating **are required** to do a sight-reading number at the close of their audition."

It is really ironical that this requirement did not include choral groups inasmuch as it is designed, above all, to develop musicianship, i.e. the ability and the power to perform ANY piece – not just the patience laboriously to learn a few pieces. However, the ancient regime were doubtless wise both in anticipating the effects this ruling would have on the

attendance and in restraining the too rapid "progress" of the avant-garde and so they voted to exempt the choral groups.

2.) "Groups wishing to participate in the audition festival must first obtain either (a) the judge's recommendation for so doing at their state festival, or (b) call upon the NEMFA to send an adjudicator to the school."

Both of these procedures are essentially a recognition of the "First Division Requirement" which has been on the books of the avant-garde for several years.

Points 5, 6, and 7

Point Five, so-called, was brought up at the Executive Board Meeting on Friday evening, September 12, and was favorably recommended by the Executive Board for consideration on September 13th by the All-Member Meeting. But it never reached the floor because of a lack of time. It will doubtless be brought up at the next all-member meeting. Point 5 recommends that classification for the audition festival be based upon music performed rather than upon the size of the school. This is essentially the NYSSMA plan and is simply a logical extension of the philosophy of letting a group compete against itself rather than against other groups of quite different potentialities and in quite different situations. Quoting from the NYSSMA Manual: "This plan makes it possible for any group to participate regardless of the size of the school or the proficiency of the music group. The quality of the performance is to be emphasized... free from the strain of music which is too difficult.... The plan provides for a logical promotion from easy music to more difficult levels.... Schools which may be handicapped through a lack of equipment, insufficient rehearsal time, or other local factors will find the program helpful without humiliation or embarrassment.... The final rating... will include a mention of grade of music performed. The highest rating will be designated as "A" grade 6. The lowest rating... as "D" grade 1."

Point six was actually voted down toward the end of the all-

member meeting on September 13th. It too, will doubtless be revised again at the next all-member meeting with a view toward next year. This point concerns the selection of the personnel for the Concert Festival and would require the auditioning of all prospective candidates for membership in the All-New England Orchestra and Band. Perhaps it should be pointed out that in the haste of the crowded September 13th meeting a motion was actually carried whereby such a method of selection **could** have been employed for the 1952 Concert Festival. However, unless the membership was clearly willing to accept this procedure as obligatory, another motion was made to determine the actual tenor of the membership present **on this point alone**. This motion was defeated.

The details involved in the execution of this plan cannot be explained here. The Plan is already carried out in Connecticut, and the significant feature of it is that a competent and impartial music educator (perhaps three) will have to be secured who will have time to attend eight or ten auditions strategically located about New England. Such a person or persons will have to be paid because it is essential that one person hear **all** candidates or at least one person hear all of the strings, etc., in order that a fair estimate and perspective of abilities can be obtained.

The significant fact of the matter is simply a point of philosophy so far as the membership of the NEMFA is concerned: Does the Association want the best orchestra and band obtainable from the high schools of New England or does it want one based on geographical distribution? (The situation with the Chorus is essentially different in that the candidates have not spent time, money, lessons, and practice, etc.) If the eventual decision is for the **best**, then it becomes a distinct honor to attain membership, and the successful candidates should be rewarded with an emblem of some sort. If the decision is for geographical distribution, then the honor is no different from that

connected with membership in an all-state organization.

Point seven was actually only an effort on the part of the avant-garde to make the Solo and Ensemble Festival one of the most significant events of the NEMFA activities. Whether the "pledge" which was voted September 13th will be of significant help in the implementation of this ideal remains to be seen. The crux of the matter, however, is the fact that according to the avant-garde, this phase of our development is woefully inadequate. Some go so far as to maintain that signs of the consequences of this lack are already in evidence, especially in Connecticut where the solo and ensemble phase of the festival activities is at its lowest ebb. The poor quality of the Bands at the 1952 Band Festival in Connecticut, some declare, was due to the comparative weakness of the solo and ensemble movement in Connecticut. New England as a whole certainly doesn't "rate" when compared to other areas on this score. Last year's Spring Music Festival at Bay Shore, Long Island, for example, had a total of 1,112 entrants from only thirty towns. Sponsored by NYSSMA this regional festival was divided as follows:

334 Woodwind Solos
158 String Solos
226 Brass Solos
137 Piano Solos
137 Vocal Solos
42 Woodwind Ensembles
19 Brass Ensembles
10 String Ensembles
45 Percussion Solos
35 Bands, Orchestras, and Choruses

Part II – How do the results of the September 13th meeting have a bearing on the Future of the NEMFA?

The American way of answering a question, it has been said, is by asking another. Here are five:

- 1.) Is the ancient regime at an end?
- 2.) Is there enough of interest and value left in The Association to keep the avant-garde?

- 3.) Will a "third party" form a NEW association?
- 4.) Is it **financially** possible for the NEMFA to continue if the "new regime" takes over?
- 5.) What are the alternatives to membership?

Questions 1 and 2

The ancient regime, **as we know it**, in the NEMFA seems to be coming to an end for at least three significant reasons: (a) the avant-garde, the younger members usually, are becoming more numerous (b) the ancient regime is decreasing in size, and (c) the state associations are doing the equivalent **at less expense**. What is actually taking place, probably, is a silent withdrawal of **both** the radicals and the conservatives, which is evidence that **both** groups are losing interest. The conservatives are avoiding the "new ideas," the radicals are tiring of the innocuous duplication of the state festivals.

Question 3

It would not be surprising to see a NEW NEMFA come into existence, a third party, as it were, whose object it would be to continue the "old style" festivals without the new "fads and frills", with less emphasis on quality and a return to emphasis on quantity. Perhaps it would be more accurate to describe this new party as an actual return to power of the old guard. Virtually it might be the resumption of power in the hands of the ancient regime without a new constitution and by-laws. It might be cheaper, in other words, to rebuild the old house rather than construct a new one. But the membership of such an organization would be comparatively small with special emphasis upon the smaller towns and confined, for the most part to the three northern New England states and parts of Massachusetts.

Question 4

The financial future of the NEMFA under the new regime does not look promising. The \$2,000.00 deficit of 1951-52 cannot be repeated in 1952-53. Such "frills" as sight-reading, three judges per audition hall, auditioning personnel for the Concert Festival, expert judges on each instrument for the Solo and Ensemble Festival (as voted last

year) may have to be discarded along with the philosophy of a restricted participation at the audition festival: but, along with the discard would also go a considerable proportion of the membership which brings us back to where we started. One consideration in this whole picture is the employment of a paid executive secretary-treasurer. The NEMFA has got to make a profit of \$1,500.00 per year in order to meet this one item alone. It would seem to me that a careful consideration of this point is closely connected with any consideration of decreasing the size of the Association festivals.

Question 5

And this quite naturally leads into the question of what alternatives (in addition to State Festivals) offer themselves for those who drop out of the NEMFA or in the event that the NEMFA dissolves. The three most common substitutes for the NEMFA type of participation seems to have been: (a) exchanging of assemblies and concerts (b) hiring of a nationally-famous music educator to spend one or two days at a particular school to act as guest conductor for part or all of a concert, and (c)

securing the services of a competent adjudicator to judge one's own group at an annual concert with a possible appearance both as guest-conductor and as intermission speaker.

The disadvantages of these alternatives as compared with the festivals are obvious: the absence of motivation (artificial or not) which comes from trips away from home, the lack of opportunity to hear other groups, etc. The advantages of these alternatives, some music educators say, are that they usually save money, and that they provide more benefits. They give you, it is said, the services of an expert conductor, musician and adjudicator for a period of hours instead of minutes; more details can be covered and more players can actually receive individual help. In addition, the music director himself can profit by studying the techniques of a noted authority as he rehearses and polishes a number for a concert performance. In the exchange of assembly and concert procedure one often finds a new stimulus toward interesting the entire student body in the music program. It might also be an eye-

opener to the administration, which is frequently absent from festivals, particularly if the visiting group happens to be better than the home group. The question usually asked then is: Why? Is it a lack of time, equipment, etc. that holds the hometown back?

In the final analysis it would be ideal if schools could have the benefits of both the festivals and the so-called alternatives; but usually a choice will have to be made. Which will it be? If more and more people choose the substitutes for festivals, then the first casualty will be the NEMFA.

What will determine that choice? Obviously, that which offers the greatest value.

Therefore, the NEMFA must objectively measure its offerings in the light of the present-day situation. It is not unlikely that the answer will come in the very near future.

(Clarence A. Grimes - Supervisor of Music, Hamden, Connecticut 1952)

Looking Back...



The 1942 New England Music Festival String Sectional Rehearsal, 15th Annual Concert Festival, Keene, New Hampshire, Robert Spencer, East Bridgewater (MA) HS Section Coach. *(Photo courtesy of Robert Spencer, Killingly, Connecticut)*

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION, INC.
SOLO & ENSEMBLE FESTIVAL
DRESS CODE

The following reminder for all students planning on participating in the 2008-2009 Solo and Ensemble Festivals held on December 6, 2008 in White River Junction, VT and Augusta, ME and on December 13, 2008 in Glastonbury, CT:

Students performing at the Solo & Ensemble Festival are expected to observe the following dress code:

GENTLEMEN:

- Dress Slacks with Shirt and Tie

OR

- Suit or Jacket/Sport Coat with Shirt and Tie (or Turtleneck)

OR

- School Uniform
- NO Jeans or athletic shoes are allowed
- All Attire Should Be Neat

LADIES:

- Dress

OR

- Blouse and Skirt

OR

- Dress Slacks and Blouse

OR

- School Uniform
- NO Jeans or athletic shoes are allowed
- All Attire Should Be Neat

This dress code was adopted by the NEMFA Executive Board at the September 12, 1992 General Meeting. Previously, the Executive Board at the Annual Meeting of June 4, 1988, adopted the following resolution: ***Does the Performer conform to the dress code?***, followed by two check-off boxes marked "Yes" and "No". In the event of a "No" indication by the adjudicator, a penalty of 5 points (out of 100)* would be subtracted from the total score.

The determination of the adjudicator on this requirement is FINAL. Do not risk not being selected for the Concert Festival by not following the dress code. Make sure you are dressed accordingly.

To Students and their Supervisors:

You may go online now to www.nemfa.org to select appropriate solos and small ensembles for the coming NEMFA Solo and Ensemble Festivals to be held in December, 2008! Remember to not repeat any solos or ensembles that you have played at any past NEMFA Solo and Ensemble Festivals!

FOR MUSIC SUPERVISORS, TEACHERS AND STUDENTS WHO ARE NEW TO THE NEW ENGLAND MUSIC FESTIVAL ASSOCIATION, INC.:

Welcome aboard! You have decided to be a part of a vibrant organization that is New England's oldest continuously-operating music festival. We think that you will enjoy working with the members of NEMFA, a closely-knit group of music educators from across New England who are committed to providing quality music experiences for their students. The NEMFA invites all interested music educators from Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut to participate in the annual Solo and Ensemble Festivals and the annual Concert Festival. Go to our website, www.nemfa.org, select "First time at NEMFA.org?", and you will find the following information about our festival. And, if you are already a member, please feel free to pass this information along to a colleague who is not yet a member. The NEMFA festival becomes stronger every time we add new people from new communities to our membership!

Welcome to NEMFA.org

If this is your first time to our website, the following should help guide you to the information you need.

1. What is NEMFA?

What is the New England Music Festival Association, Inc. and how does it work? Our Policies page includes our constitution, by-laws, Solo/Ensemble and Concert Festival rules and regulations, Music Library regulations, and more.

[Click here to view our Policies page](#)

2. What is the Solo/Ensemble Festival?

The Solo/Ensemble Festival page has a great deal of information regarding these annual events. Remember, that if you wish to be considered to be a member of the NEMFA Concert Festival, you MUST perform a solo or ensemble at one of our three Solo and Ensemble Festivals. This page includes general information as well as links to other parts of the site that relate to the festival. You can also get all Solo/Ensemble Festival documents and forms on this page. Each student applicant is \$10.

[Click here to go to the S/E Festival Page](#)

3. Solo/Ensemble Adjudication Lists

To view our Solo/Ensemble Festival adjudication lists either by browsing by a specific instrument, voice, composer or title, or to perform an advanced search, try our Solo/Ensemble Repertoire search page.

[Click here to go to search page](#)

4. How do I find the Calendar of Events and other Deadlines?

The Events page lists all of the scheduled events. On this page you will see all of the upcoming events, and may also view a printable version of the calendar that you can keep for when you're not online. Please also note that the next three events will always be displayed right on our home page, and you can always get the latest printable version of our calendar both on the home page and the Events page.

[Click here to go to the Events Page](#)

5. How do I contact Executive Board members if I have a question?

All of the officers of the New England Music Festival Association, Inc. are listed on our Officers page. There you can find each officers contact information. If your question is not urgent, we request that you use e-mail to contact our officers.

[Click here to go to our Officers page](#)

6. What is the Concert Festival?

The Concert Festival page has a great deal of information regarding these annual events. This page includes general information as well as links to other parts of the site that relate to the festival. You can also get all Concert Festival documents and forms on this page.

[Click here to go to the Concert Festival Page](#)

TO ALL NEW ENGLAND MUSIC EDUCATORS – OUR NEW “BLOG”

Got something to say? This summer, visit our new NEMFA Blog called “**Fortissimo**” at **nemfa.blogspot.com** to write to us directly and, of course, check out our website at www.nemfa.org for up to date information!

P.S. Have a GREAT Summer Filled with plenty of FUN and well-deserved REST!
SEE YOU IN THE FALL!

JUNE, 2008

NEMFA NEWS-BULLETIN

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