



NEMFA WEB NEWS-BULLETIN

New England Music Festival Association, Inc.

June 2009

Vol. LXXIII, No. 3

NEMFA WEB NEWS-BULLETIN

News and Weblog of the New England Music Festival Association, Inc.

[Home](#) [About](#)

[Subscribe to feed](#)

President's Notes

June 3, 2009 in [President's Notes](#) | [1 comment](#) ([Edit](#))

Dear Colleagues,

It is hard to believe that school is drawing to a close, and even more incredible that we have concluded another successful NEMFA Festival and are already planning next years Festival. How time flies when you are having fun!



Frank Whitcomb, NEMFA President & Librarian

A few reflections from this past festival are in order. A simple but heartfelt thank you goes to all our

Durham, Connecticut. I cannot begin to remember all the names, but I hope that the message was conveyed multiple times that we all are so very appreciative of the efforts of everyone that assisted in making this a successful endeavor. The program booklet was very clean and professionally done, and we were able to recognize in some small way the passing of our colleague Dianne Rebelo. The three performing ensembles made us all proud; I remember in particular the orchestra playing John Williams "Cowboys Overture," the Band's excellent performance under the able hands of Glen Adsit (I did very much enjoy the Maslanka composition), and the Chorus performance of the Mendelssohn "Verleih' uns Frieden."

Now we move on to our 2010 Festival in Burlington, Connecticut on March 18-20, 2010. Let's not forget that that location is NOT Burlington, Vermont, but Burlington, CONNECTICUT! We are well into the planning of this Festival, so please keep track of what is happening for next year on our website at **nemfa.org**

Ed Owens, our Orchestra Manager, has finished his term and is moving on, but we are glad to welcome back Gail Reynolds as our Manager for the next few years. Also, our best goes to Jay Wilson as we welcome Erica Howard as our new Band Manager. Laura Hilton continues as our very capable Chorus Manager. We are indeed lucky to have such dedicated NEMFA members that are willing to step up to the plate and perform these very important duties.

I have heard the opinion expressed that these kinds of Festivals that we offer students will cease to exist

climate in this country and in our society in general seems to point in that direction. Schools are changing, many are experiencing cuts in staff and budgets, students' schedules are getting fuller. There are many academic demands that have not been so present as they have been in the last several years, and students in general are not willing to spend the time that it takes to master an instrument. Student participation has at times been down considerably, and certainly we have all noticed that student preparation for auditions (as experienced in our own Solo & Ensemble Festival) and for festivals in general is not what it could be. However, I believe that all is not as it appears; our youth MUST have these experiences, and they must be helped along the way to understand the benefits of doing these kinds of things. It is an enriching experience, and at times artistically and spiritually fulfilling. I think that we are going to need more of these kinds of events to fill those voids in our youth as time goes on, and the New England Music Festival Association is right here, right now, offering those that understand an experience that can change them as individuals and human beings. We as music educators fulfill one of the most important services that a school can provide, and it is not a question of persisting. We MUST persist; our students need us.

Most Sincerely,

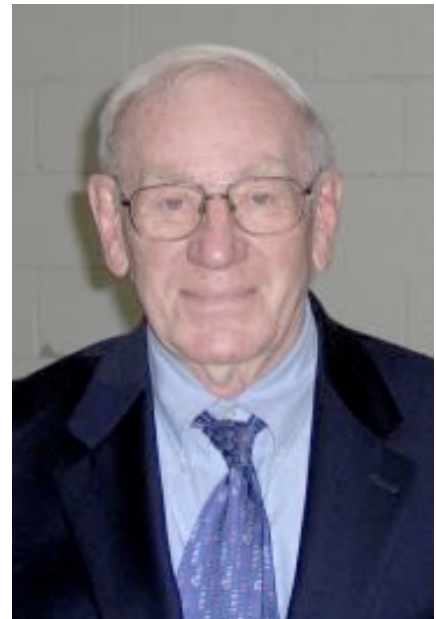
Frank Whitcomb

NEMFA President

Secretary's Report

June 3, 2009 in [Secretary's Report](#) | [2 comments](#)
([Edit](#))

**MINUTES OF THE EXECUTIVE BOARD MEETING.
20 MARCH 2009. DURHAM, CONNECTICUT**



Donald L. Hermance, NEMFA Secretary

The meeting was called to order by President Frank Whitcomb at 10:17am. Also present were: Jay Wilson, Ed Owens, John Deeb, Frank May, Steffen Parker, Rob Gattie, Sal Cicciarella, Bill Sittard, Laura Hilton and Tom Reynolds.

The minutes of the previous meeting were approved as published.

Bill Sittard presented the Treasurer's Report, which was approved. Bill reported that the financial situation of the Association was very good.

Jay Wilson, Band Manager, reported that all things were going well with the concert band, that the conductor was outstanding, that some brass players arrived without mutes, and percussionists without mallets and beaters. This problem was rectified.

Ed Owens, Orchestra Manager, reported that all was going well, that it was decided not to fill the harp vacancy, and that the re-auditioning of the first violins for chair assignments went very well.

Laura Hilton, Chorus Manager, reported that the conductor was "great", and that there was, of necessity, a last-minute replacement of the piano accompanist. She also reported that the students were well prepared, and that there were plenty of volunteers to help with the auditioning of candidates

possibility of honoraria for a string quartet.

Motion by Sal Cicciarella: That an honorarium of \$100.00 plus mileage be awarded to Steve Wood to be shared with the string quartet. **Motion passed unanimously.**

President Whitcomb requested that the dress code be published in the Bulletin.

John Deeb, Host Chairperson for the 2010 Concert Festival in Burlington, Connecticut, was excited to announce the offer of new facilities at the host school, including a 750-seat auditorium. The Concert Festival is slated for March 18-20. He questioned the possible use of a DVD for the concert recording, but was advised of a copyright issue involvement.

Tom Reynolds, Website Manager, questioned whether or not there was enough interest in establishing an Association blog.

Motion by Steffen Parker: That the Association make use of the Constant Contact facility at cost. **Motion passed unanimously.**

Steffen Parker, Solo and Ensemble Festival Co-Coordinator, was pleased with the almost-complete continuity of the adjudication staff at both north and south sites. The adjudicators agreed that the on-line adjudication forms were very good.

A lengthy discussion followed, concerning the ongoing problem of a school's excessive number of students applying and being shuttled into an inordinate number of groups, making the scheduling of same a serious problem. Sal Cicciarella offered to talk to the director involved in an effort to ease the problem.

A discussion about the possibility of providing a warm-up keyboard for the adjudications suggested that this would be impractical.

Ruthann Heller, Dean of Girls, reported one case of illness which was being carefully monitored. She

of health incidents.

Motion by Steffen Parker: That the proposed slate of nominees be approved. **Motion passed unanimously.**

Motion by Steffen Parker: That the sum of \$1,000.00 be awarded as a retroactive stipend to Tom Reynolds, Editor of the Bulletin. **Motion passed unanimously.**

Motion by Steffen Parker: That the Association fund the Burton Cowgill Award for all four of the 4-year student participants who received the highest rating. **Motion passed unanimously.**

Sal Cicciarella reported that he was working on the vocal lists.

A discussion centered on the validity of the establishment of an Association Facebook.

The meeting was adjourned at 12:47pm.

Respectfully submitted.

Donald L. Hermance,

Recording Secretary

MINUTES OF THE ANNUAL MEETING. 20 MARCH 2009. DURHAM, CONNECTICUT

The meeting was called to order at 2:31pm by President Frank Whitcomb. Also present were the general membership.

The minutes of the previous meeting were approved as published.

John Deeb, Host Chairperson for the 2010 Concert Festival, described the facilities at his high school in Burlington, Connecticut.

status of the Association was in good shape.

Jay Wilson, Band Manager, reported that the rehearsals were going “phenominally”. He congratulated the hosts for their handling of the festival.

Ed Owens, Orchestra Manager, reported that all was proceeding well with the Concert Orchestra.

Tom Reynolds, Website Manager, described the potentials of the Constant Contact and Facebook programs.

Laura Hilton, Chorus Manager, reported that the choral students were well prepared, that there had been a last-minute need for a substitute piano accompanist, and that she has contracted with conductors for the next two years.

Frank May and Ruthann Heller reported that there was a minimum of health and behavioral problems with the student participants.

Rob Gattie, Co-Coordinator of the Solo and Ensemble Festival, reported things were running smoothly, and preparations were in progress for '09 festivals which are slated for December 5th and 12th. He welcomed any suggestions from the membership.

Sal Cicciarella, President-elect, reported progress on the SATB audition lists, with some additions, eliminations, and retentions. He expressed appreciation for those volunteers who helped in the process.

President Whitcomb expressed sympathies for those few Association members who have recently deceased.

John Kuhner, chairman of the Nominating Committee, presented a slate of officers: Frank Whitcomb, President; Laura Hilton, Chorus Manager; Gail Reynolds, Orchestra Manager; and Erica Howard, Band Manager and asked for any other nominations from the floor. There were none.

Motion by John Kuhner: That the Recording Secretary cast a single ballot for the nominees.

Motion passed unanimously.

Don Hermance, reporting for the Past Presidents, encouraged the membership to get involved in the operations of the Association.

The meeting was adjourned at 3:30pm.

Respectfully submitted.

Donald L. Hermance,

Recording Secretary

Notice to all NEMFA members- Please Read

June 2, 2009 in [Concert Festival](#), [What's New](#) | [1 comment](#) ([Edit](#))

Welcome to the **NEMFA Web News-Bulletin**! As this is written in a weblog format, you may respond to individual articles by typing in a comment wherever a link says “No Comments” or “1 (or more) Comments”. All words in BLUE function as **links**. Immediately beneath each title of each article, there is the **Date** when the article was posted (in gray), an **Article Category** (in Blue) that links you to other articles in the weblog with the same category, and a **Comments** link (in Blue). If you wish to post a comment to an article you have just read, simply click on this blue “Comments” link (it might also say “No Comments”) and type whatever comments you feel are appropriate and relevant to what has been presented in the article. Please remember that the FIRST comments that you type in will not be post to the weblog right away until they have been authorized by the editor. After you have made your FIRST comments, you should be able to type in comments that post right away and may be seen by all readers.

Click on **"Previous Entries"**, the BLUE link that is at the **BOTTOM** of the weblog. Then, you will see what is on the **second page**. Hitting **"Next Entries"** at the **BOTTOM** of the **second** page will bring you back here to **page one**.

This format will give you a chance to interact with the information presented...hopefully, it will stimulate some discussion among members. By the way, you can still print this Bulletin and get all of the articles that appear in the Right Column as a hard copy, just like you have always been able to. You'll notice that there is even a Poll in which you can participate at the bottom of the left column that gives you a vote in how long you have been with NEMFA. Please let me know what you think...good or bad.

Sincerely,

Thomas Reynolds, Editor

A Note about the Value of Music

June 2, 2009 in [Uncategorized](#) | [Leave a comment](#) ([Edit](#))

"One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school—she said, "you're WASTING your SAT scores." On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they LOVED music, they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to

with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

The first people to understand how music really works were the ancient Greeks. And this is going to fascinate you; the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940, sent across Germany in a cattle car and imprisoned in a concentration camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist, and Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the concentration camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture—why would anyone bother with music? And yet—from the camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many

people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

On September 12, 2001 I was a resident of Manhattan. That morning I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 AM to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, that same day, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome". Lots of people sang America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic. The first organized

response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we cannot with our minds.

Some of you may know Samuel Barber's heart-wrenchingly beautiful piece Adagio for Strings. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie Platoon, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

I bet that you have never been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but I bet you there was some music. And something very predictable happens at weddings—people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces

can express what we feel even when we can't talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in ET so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks: Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in Fargo, ND, about 4 years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier—even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've

concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. This concert in Fargo was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at two AM someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8 PM someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used Chevies. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

Karl Paulnack

Boston Conservatory

Upcoming NEMFA Concert Festival Dates

June 2, 2009 in [Calendar](#) | [1 comment](#) ([Edit](#))

March 18-20, 2010

March 17-19, 2011

March 15-17, 2012

2009-2010 NEMFA Calendar

June 2, 2009 in [Calendar](#) | [1 comment](#) ([Edit](#))

June 6, 2009 — Meeting, 10:00 A.M. Managers Must Present: Holiday Inn, Boxborough, MA 1. Conductors to be hired 2. Programs finalized for ordering music

September 12, 2009 — Meeting, 10:00 A.M. at **Lewis S. Mills High School 26 Lyon Road, Burlington, CT 06013**, Solo & Ensemble Festival Planning, Concert Festival Planning

October 30, 2009 — ELECTRONIC DEADLINE Solo & Ensemble Apps. Due to Steffen Parker. \$100.00 Late Fee per school/sponsor. After 11/6/09, no apps. accepted.

November 6, 2009 — 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 5, 2009 — Solo & Ensemble Festival — Eastern Site A Maine High School To Be Announced, ME

December 5, 2009 — Solo & Ensemble Festival — Northern Site, Hartford High School, White River Junction, VT, Robert E. Gattie, Site Host

December 11, 2009 — Meeting, 7:30 P.M. Hilton Garden Inn (860 659 1025) 85 Glastonbury

Review Solo & Ensemble Festival and Concert Festival Procedures, Rules and Regulations

December 12, 2009 — Solo & Ensemble Festival — Southern Site, Smith Middle School (860.652.7040), 216 Addison Road, Glastonbury, CT 06033. Patricia Lignelli, Site Host

January 15, 2010 — Electronic Confirm. Deadline. Log in. Confirm participation of each student. Print out the Acceptance/Invoice Form. Amt. due auto adjusts.

January 22, 2010 — POSTMARK DEADLINE. 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. \$100.00 Late Fee per school/sponsor. After 2/1/10 no forms accepted and student participation denied. *Incomplete forms incur \$10.00 Reprocessing Fee.

March 18-20, 2010 — Concert Festival, Lewis S. Mills High School, 26 Lyon Road, Burlington, CT 06013 — John Deeb, Host

June 5, 2010 — Meeting, 10:00 A.M. Holiday Inn, Adams Road, Boxborough, MA 01719. Managers Must Present: 1. Conductors to be hired 2. Programs finalized for ordering music

NEMFA Archives News

January 2, 2009 in [Archives](#) | [1 comment](#) ([Edit](#))

You might remember that at the beginning of June I was working 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

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 still 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 1 September 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 recordings from 1936 to 1988.

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. I am presently working on these addenda and hope to have it completed shortly. 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

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

A New Look for A New Year

January 1, 2009 in [Bulletin News, What's New](#) | [1 comment](#) ([Edit](#))

This is an experiment to see if we can make our NEMFA News-Bulletin more "user interactive". I thought that since we are going into 2009 getting ready for our next Concert Festival coming up this March, it might be interesting to try to do something

posting three of four Bulletins per year on the web anyways, with only the first Bulletin of the year to be mailed out to the membership.

Thomas E. Reynolds, Bulletin Editor

The Weblog format of this particular Bulletin gives our membership opportunities to respond and interact with the news that is being reported. I really don't know if it will make any difference in the way that we deliver the news of the New England Music Festival Association, Inc. to you...time will tell to see if the membership likes this format or prefers to go back to the way that we have been doing it. In general, I would invite you to respond to any information that is presented, using the interactive "Comment" boxes that are at the end of each segment of news being reported. In any case, please feel free to let me know what you think of this approach. Hopefully, you will still be able to print out this Weblog in the same way that you print the Bulletin now off of the Internet. It might be a slow transition to become accustomed to this new approach, but I would ask that you give it some time and not jump to too many conclusions about how it is working until we have had a chance to work out some of the bugs. I enjoy bringing the Bulletin to you and hope that you will find the "NEMFA WEB NEWS-BULLETIN" to be a useful improvement to the way in which we communicate with you.

Best regards,

Thomas E. Reynolds, Bulletin Editor

NEMFA Officers, 2009-2010

January 1, 2009 in [Officers](#) | [2 comments](#) ([Edit](#))

The following photographs are your NEMFA Officers for 2009-2010. Please contact them for assistance with NEMFA-related issues. Their contact

of this Web News-Bulletin.



Frank Whitcomb, President, Librarian



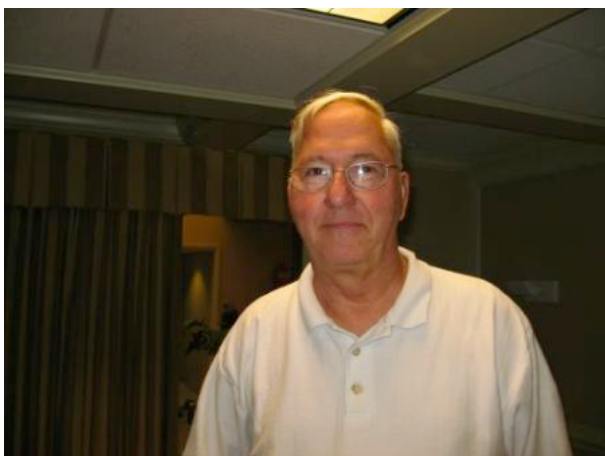
Sal Ciciarella, President-Elect



Donald Hermance, Recording Secretary



Rob Gattie, Solo/Ensemble Co-Coordinator



Steffen Parker, Solo/Ensemble Co-Coordinator,



Gail Reynolds, Orchestra Manager



John Kuhner, Immediate Past President



Laura Hilton, Chorus Manager



Thomas Reynolds, Web Bulletin Editor, Archivist



Erica Howard, Band Manager

SEPTEMBER 2009

M	T	W	T	F	S	S
« Jun						
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

[Connecticut](#)
[Maine](#)
[Massachusetts](#)
[NEMFA Website](#)
[New Hampshire](#)
[Rhode Island](#)
[Vermont](#)
[WordPress.com](#)
[WordPress.org](#)

CATEGORIES

[Archives](#)
[Bulletin News](#)
[Calendar](#)
[Concert Festival](#)
[Officers](#)
[President's Notes](#)
[Secretary's Report](#)
[Uncategorized](#)
[What's New](#)

NEMFA OFFICERS 2008-2009

President, Librarian
FRANK A. WHITCOMB
Burlington High School
52 Institute Road,
Burlington, VT 05401
802.734.2871 (H)
802.864.8590 (O)
802.864.8408 (O Fax)
facm@aol.com (H e-Mail)
fwhitcom@bsdvt.org (O e-Mail)

President-Elect
SAL CICCARELLA
5 Jamestown Road,
Somers, CT 06071
860.749.7693 (H)
860.729.4410 (C)
scicciarella@cox.net (H e-Mail)

WILLIAM E. SITTARD
73 Beauchamp Terrace,
Chicopee, MA 01020
(please note change)
413.592.9197 (H)
413.594.9636 (H Fax)
413.478.7030 (O)
bsittard@verizon.net (H e-Mail)

Recording Secretary
DONALD L. HERMANC
35 Briarwood Lane,
Scituate, MA 02066
781.545.2104 (H)
donmar23@verizon.net (H e-Mail)

Solo & Ensemble Festival Co-Coordinator
ROBERT E. GATTIE
Hartford High School
37 Highland Avenue,
White River Junction, VT 05001
603.675.5960(H)
802.295.8620x136(O)
802.295.8611 (Fax)
gattier@hartfordschools.net (O e-Mail)

Solo & Ensemble Festival Co-Coordinator
STEFFEN PARKER
141 Butternut Road,
Williston, VT 05495
802.878.2898 (H)
802.343.6282 (O)
sparker@vpaonline.org (S&E e-Mail)

Band Manager
ERICA J. HOWARD
Hartford High School
37 Highland Avenue,
White River Junction, VT 05001
603.643.5036 (H)
802.295.8620x136(O)
603.738.4044 (Cell)
howarde@hartfordschools.net (O e-Mail)
ericajhoward@gmail.com (H e-Mail)

LAURA HILTON
Valley Regional High School
256 Kelsey Hill Road,
Deep River, CT 06417
203.623.6661 (H)
860.526.5328 (O)
860.526.8123 (O Fax)
lhilton@vrhs.org (O e-Mail)

Orchestra Manager
GAIL REYNOLDS
Glastonbury High School (ret.)
56 Harvest Hill Road,
Kensington, CT 06037
860.829.0640 (H)
860.543.2992 (Cell)
reynoldsgail@comcast.net (O e-Mail)

Immediate Past-President
JOHN L. KUHNER
Cheshire Public Schools
525 South Main Street,
Cheshire, CT 06410
203.250.2534 (O)
203.250.2563 (O Fax)
jkuhner@cheshirect.org (O e-Mail)
john.kuhner@yahoo.com (H e-Mail))

Bulletin Editor, Archivist, Web Site Manager
THOMAS E. REYNOLDS
The Bromfield School
14 Massachusetts Avenue,
Harvard, MA 01451
617.529-9402 (H)
978-456-4152x571 (O)
978-456-3013 (O Fax)
treynold@worldpath.net (H e-Mail)

RECENT POSTS

[President's Notes](#)

[Secretary's Report](#)

[Notice to all NEMFA members-
Please Read](#)

[A Note about the Value of Music](#)

[Upcoming NEMFA Concert
Festival Dates](#)

BLOG STATS

972 hits

[POLL – HOW MANY YEARS HAVE YOU BEEN
WITH NEMFA?](#)

[View Results](#)

[Polldaddy.com](#)

[How many years have you participated in NEMFA?
\(polls\)](#)

NEMFABULLETIN

[Site Admin](#)

[Log out](#)

[Entries RSS](#)

[Comments RSS](#)

[WordPress.com](#)

PAGES

[About](#)

ARCHIVES

[June 2009](#)

[January 2009](#)

Theme by [Ben Eastaugh](#) and [Chris Sternal-Johnson](#).

[Get a free blog at
WordPress.com.](#)

.....

[Subscribe to feed.](#)