

FALL 2020



NEW HORIZONS NEWS

A publication of the New Horizons International Music Association, Inc.

Inside...

Hindsight 2020

PAGE 3

Pool Deck Pandemic Players

PAGE 5

And the Music Plays On

PAGE 6

Keep Your Faith, Common Sense

PAGE 7

Retirement Celebration

PAGE 10

New Band in the Works

PAGE 10

All Dressed Up, No Place To Go

PAGE 12

It's Possible in a Pandemic

PAGE 13

Spotlight on Matt Wessner

PAGE 14

In Memorium

PAGE 16

First Attempt at Virtual Project

PAGE 17

Parking Lot Concert

PAGE 18

Band Accepts Challenge

PAGE 19

Staying Connected While Apart

PAGE 20

Mahler, Host, Chopin, Octocopter

PAGE 23

Surviving COVID-19

PAGE 24

Business Members

PAGE 25

newhorizonsmusic.org

A MESSAGE FROM THE FOUNDER

New Horizons During the Time of COVID

by Roy Ernst, PhD, LLD, Founder, New Horizons Music, Professor Emeritus, Eastman School of Music

Our lives have all changed in ways that were unimaginable a few years ago.

We need to practice social distancing and wearing masks to protect ourselves and others. Research has been conducted at various highly respected institutions on the effect of aerosols created by playing instruments and singing. Guidelines have emerged on ways to make rehearsals safer, such as using masks on instruments or plastic shields, increased spacing of players, improved room ventilation, and letting the air in rooms refresh for a half hour after an hour of playing. My opinion is that the guidelines can make rehearsals safer, but not safe. The guidelines will be impossible to follow for most New Horizons organizations. I think the only safe option for in-person practice is for rehearsing outside with more than six feet of spacing. Weather and temperature will make that impossible in most locations.

Several bands are offering virtual ensemble

practices, sectionals and classes. I have participated in several of these and I find it quite enjoy-



able. It makes me get my instrument out and play. The directors are inclined to stop less often to work on sections. Playing through the music more is enjoyable. During "live" rehearsals, directors—including me—stop a lot to fix things and sometimes we don't play the whole piece. In virtual rehearsals, we nearly always play the

whole piece, sometimes twice. I like that.

I encourage people playing in an ensemble to listen to the whole ensemble sound and add just a little bit to it. You can do that very well in a virtual rehearsal.

I take my hat off to the directors who are pioneering virtual rehearsals. I have enjoyed seeing friends from all over the US and Canada in virtual rehearsals. Some directors feel that they will want to continue some virtual instruction even after it is safe to meet in-person again.

This is a good time to use SmartMusic, a

See TIME OF COVID continued on page 3

NEW HORIZONS INTERNATIONAL MUSIC ASSOCIATION BOARD OF DIRECTORS

newhorizonsmusic.org

IRENE COHEN

Board of Directors, President

DAN KAPP

Board of Directors, Vice President,
Shared Music Library, Camp Committee

MICHAEL FOSTER

Board of Directors, Camps Committee

RUSS GRAZIER

Board of Directors, Development/Business Memberships

KATHERINE LEVY

Board of Directors, Planning Membership

EDIE SHILLITOE

Board of Directors, Individual/Couple Membership

EDDI BAIRD

Board of Directors, Group Memberships

CAROL NEUBERT

Board of Directors, Camp Committee

MICHAEL PLAUT

Board of Directors, Secretary,
Communications Committee

DR. ROY ERNST

Founder of the New Horizons Program,
Nominating Committee, Advisory Council

STAFF

AMY KNEIPP

Administrative Assistant

NINA ANDERSEN

Treasurer

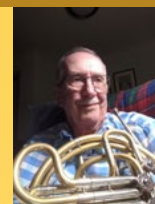
NIKKI ATTWELL

Newsletter Editor



"A LITTLE DITTY"

From Davis Anthony Scott,
F/M Golden Notes New Horizons Band,
Fargo/Moorhead (ND/MN)



Happily, some New Horizons ensembles have devised a way to begin again after the abrupt interruption of music activities last March. But, alas, other groups still remain in "lockdown" mode. And such is the case with my group, The Golden Notes New Horizons Band in Fargo/Moorhead (ND/MN).

Were it not for the late Labor Day this year — and the matter of a virus — the Golden Notes might have been starting their new season the night of Monday, September 7. As that thought crossed my mind that afternoon, I decided to compose a little ditty in honor of this [unhappily] missing event and send it to the band members, to wit:

Absentia

*I'm pining for the "Notes"!
Day in, day out, it seems.
But playing with you guys
Is only in my dreams.*

*One day the tide will turn
And we'll all get a shot
To ward away the scourge;
And then will we sound hot.*

*Be upbeat and be safe
Until that happy day
When worries ebb... and we
Can simply go and play.*



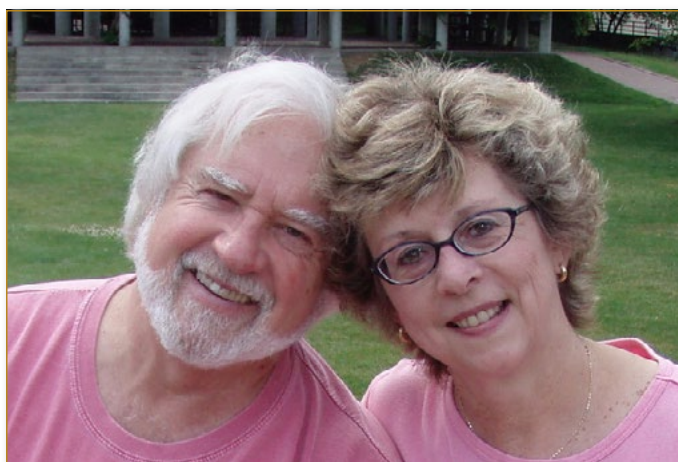
TIME OF COVID continued from page 1

resource that you can acquire on your computer that will allow you to play along with thousands of ensemble pieces, solos, jazz ensembles and method books. The recordings are beautiful, performed by top college groups and professionals. You can change the tempo, listen to just your part, and find where you are making mistakes. There's nothing as good as playing music with your friends, but SmartMusic is as close as you can get. I have enjoyed using it for many years. Because SmartMusic is so vast, someone new to using it may very well think, "Where do I start?" and not get to music that is appropriate for their playing level.

To address that problem, I have written eight lessons to introduce New Horizons musicians to New Horizons Music. They will be made available to members of New Horizons International Music Association (NHIMA).

I urge everyone to take every precaution to avoid getting and spreading COVID-19.

I want all of us to live to again make music with our friends. On a personal level, my wife Pat and I have not



Roy and his wife, Pat Dugan

traveled more than 100 miles from home since February—a huge change for us. We have met with a few friends outside. We recently purchased a small motorhome because it is the safest way for us to travel and I am writing this from an RV camp near Warm Springs, GA. We hope to meet with friends outside when we travel. We are being very cautious.

Stay safe and stay well!



A MESSAGE FROM THE PRESIDENT

Hindsight 2020

By Irene Cohen

It has been an honour to have been given the opportunity to serve as the President of The New Horizons International Music Association (NHIMA) for 2020.

I owe sincere gratitude to the Board of Directors, who served during this year. This group of dedicated volunteers has invested a lot of time and energy to allow NHIMA to continue and expand its activities and to reshape the future of our organization. They never shied away when more work had to be done. Together we learned and laughed and indeed formed friendships. In April 2020 we met via Zoom and saw each other's faces for the first time. Since then we have met virtually like experts.

Here are the names of your hard working board members, please give them a standing ovation: Eddi Baird, Michael Foster, Russ Grazier, Dan Kapp, Kate Levy, Carol Neubert, Michael Plaut and Edie Shillitoe.

We could not have done this without the tireless support of our visionary founder, Roy Ernst. Roy is proof that making music keeps you young, creative and energetic. Roy never misses a meeting or a beat, he provides ongoing

advice to the board and we learn from him every step of the way. Thank you so much, Roy!

We had to say goodbye to some dedicated staff members. A very big bow and applause for:

- ▶ Bill Gates, treasurer
- ▶ Linda Levandowsky, data base manager
- ▶ Jon Nelson and Jason Baldwin, J2 Web Design

A big welcome to our new staff: Our new treasurer is Nina Andersen, who is the director of the New Horizons Concert Band of Greater Portland, ME.

The board decided to create a new position for an Administrative Assistant and we hired Amy Kneipp from Spotsylvania, VA. Amy has a lot of experience managing a non-profit organization and is well versed in fundraising and organizing events.

And a thank-you to Nikki Attwell, our trusted newsletter editor.

On March 20, 2020 I posted an 'idea' via iContact email messages. Tierney McLean, a trumpet mentor for the Rochester-Eastman NHB sent in a video clip with some

See HINDSIGHT continued on page 4

HINDSIGHT continued from page 3

basic music theory about major scales, that she had used to teach her students. She gracefully agreed to have this shared with the larger NHIMA membership. Within the days and months that followed I received many ideas from membership. You sent in pictures, stories, poems, lyrics to songs, videos, interviews and many more ideas. You showed that New Horizons Music is a community, a place where people care for each other and where we share. I received many 'thank you's' from people in lock-down and in isolation who thrived when reading these wonderful ideas. You may never have met, but you mean a lot to each other.

In May I received two emails from Mandi Schlegel, director of the Congaree NHB in Columbia, SC and from Maryann Flock, director of the NHB of Dupage, in Naperville, IL. Both of them had started virtual classes for their bands. Mandi using Smart Music and Maryann using PDF

The board proudly passed a motion to financially support the 'International Performing Arts Aerosol Study.' It has become the 'go-to' website for musicians and artists to learn about safe performances during a pandemic.

format music scores. They both opened their classes to anyone who wanted to join. Many of you signed up with their summer and fall classes since. As well, Mandi and Maryann welcomed other directors how to teach virtually and many bands are now practicing online.

The board agreed that we would pause all membership renewals between April and October 2020 in recognition of the pandemic and the financial strain this may have caused for membership. We will be sending out renewals in the coming months and we hope that you will commit to another term of membership, NHIMA depends on you. Our membership fees continue to be very low, so, if you are not a member, please, check it out and join!

To honor the dedicated directors and instructors of New Horizons groups, the board also passed a motion that they will receive a complimentary individual NHIMA membership as long as their NH group has an active NHIMA Group Membership. Hard times have fallen upon the world of arts and we can support our musical leaders by remaining active in our New Horizons groups. What would we do without them? Let's all cheer!

In August we organized a virtual meeting for New

Horizons directors and instructors. More than 60 directors joined, representing international groups from Canada, the US and indeed Australia. They shared ideas about future initiatives and welcomed helping each other. NHIMA, under the leadership of Russ Grazier and Kate Levy will continue to organize opportunities for directors to meet and share. By connecting directors worldwide NHIMA will be able to expand programming, future virtual and live camps and assist our beloved music leaders to continue to work with the approximately 180 New Horizons groups.

The board proudly passed a motion to financially support the "International Performing Arts Aerosol Study."

It has become the 'go-to' website for musicians and artists to learn about safe performances during a pandemic.

We took the big step to build a new website. This website features a 'Members Only' area to provide members with discounts and opportunities. We aim for an interactive website, a place where you can come together and get new ideas, learn and join in the fun.

NHIMA will be holding its first Virtual Annual General Meeting on November 16, 2020 at 14:00 p.m. Eastern. Please, join us - it will be music to your ears!

So, what will happen to our band camps? Unfortunately our band camps and the Ireland trip had to be postponed. Let's hope that we can meet again 'live' in 2021. In the meantime, NHIMA will be organizing 'virtual band camps', webinars and other get togethers. You have shown that you want to continue to be part of this larger music community and NHIMA will be there for you. Please, check out the website regularly. If you are a member, you will receive regular updates about these activities.

2021 will mark the thirtieth anniversary of New Horizons Music — the start of the first NH group in Rochester, NY. NHIMA is planning to make this is great, festive year. We know that the next six to 12 months are going to be tough but we can lift each other's spirits by practicing virtually or 'live' (only where possible) and make music together.

I personally was humbled and grateful to have served NHIMA and to meet so many wonderful people. I play flute, pic and tenor sax in the New Horizons Band of Western University in London, ON. Being part of the NHIMA community has filled my soul, thanks to all of you who are committed to our music programs.

In hindsight, 2020 was a good year for NHIMA and music making. Let's march on into 2021.

I have said it many times before: 'Clean Hands. Clear Minds. Open Hearts'.

Stay safe and stay well.

OAK HAMMOCK CHAMBER PLAYERS, GAINESVILLE, FL

Pool Deck Pandemic Players

By Cheryl Poe

Making music with friends in our New Horizons group located at Oak Hammock — a University of Florida Retirement Community in Gainesville, FL — came to a screeching halt in late March.

Stay at Home – Stay Safe. “We are on ‘lock down,’” was a totally unfamiliar phrase to the folks who live at Oak Hammock, and to many area residents who take advantage of opportunities offered by the Institute for Retired Learning, one of which is/was playing with the Oak Hammock Chamber Players.

Because of COVID-19, it was obvious that our regular Thursday music rehearsals with our Oak Hammock Chamber Players was not going to be possible for a while. A few of us who live outside the Oak Hammock community discovered a safe way to continue making music together: outside at a social distance.

We began meeting on Thursday mornings at 8:00 a.m. *Why the early rehearsal time?! It's hot and humid in Florida!* The Wood Creek Village Community (WCV) pool deck has a large open space framed by beautiful shade trees at that time of the day. Two of our members, Belle Sutton (flute) and Cheryl Poe (clarinet), live in WCV. Wendy Vischer (clarinet), Jackie Davis (string bass), Mary Fukuyama (flute), and Sally Simonis (Flute) all live close by. Our music repertoire comes from the Last Resort Music that was introduced to us by Michael Plaut, our amazing organizer and clarinetist who lives at Oak Hammock. Using these volumes, we are able to enjoy four-part harmony no matter what the mixture of instrumentation might be.

We've been making a joyful noise for six months now — often accompanied by the WCV resident hawks, crows, and other aviary species. Handel's *Water Music* has become a favorite for the morning swimmers. Our neighborhood walkers make sure they circle round the pool deck on Thursday mornings to let us know we are lifting their spirits.

Making music together at a social distance is helping us socially, emotionally, mentally and physically. And it's FUN! As soon as the weather is a little cooler, our recently formed Pool Deck Pandemic Players plan to schedule a little neighborhood concert outside at a safe distance.



We've been making a joyful noise for six months now — often accompanied by the WCV resident hawks, crows, and other aviary species. Handel's *Water Music* has become a favorite for the morning swimmers. Our neighborhood walkers make sure they circle round the pool deck on Thursday mornings to let us know we are lifting their spirits.

CONGAREE NEW HORIZONS BAND, COLUMBIA, SC

And the Music Plays On

By Beverly Friend

We may not be getting together to play in our local New Horizons bands, but there is ample opportunity to find a virtual experience. For me, this proved to be amazing because in addition to the joy of participating, I was introduced to a new learning experience. In the Congaree New Horizons Band at the School of Music at the University of South Carolina, I was exposed to **SMART MUSIC**. It may have been around for a long time — but it was brand new for me!

Before this, I could always request a song on YouTube and beat my snare drum rhythmically along with it, but Smart Music puts this technique in the shade. Now, I can request a song, see the music for my part, hear a metronome, set the time at any speed, and follow a blue shadow as it marks the music while I play. I can play with a full accompaniment or alone. If I wish, I can ask the program to mark properly played notes in green and mistakes in red. I can SEE and HEAR what I am doing right while it is happening. I can request that the score loops in order to repeat difficult parts and at the end can request a recording. I had always been told that I tended to speed up. Now, for the first time I saw where this consistently happened and could correct it.

Imagine the difference between playing at home — alone or with YouTube — and not being sure whether you were successful. There was no feedback. With Smart Music you know immediately! I was so excited that this morning I phoned a friend who had played French horn in our high school band ages ago — just to tell him all about it!

I was a far better drummer at 18 than I am now. My rolls are not as smooth. I am content if my accuracy is near 90 percent. Sometimes my wrists ache. But when I sit down at my computer on Monday nights to join 57 other musicians from all over the United States and Canada, it is an amazing, exciting, and worthwhile experience.

Conductor Mandi Schlegel announces the music. We pull up our parts on Smart

Music and we play. We do not see each other — only our own screens. We do not hear each other. We are muted. We do not play in the same tempo — starting and stopping in our own worlds. As we gain in proficiency, we leave the exercise and return to the Zoom screen to follow our conductor as a group — using sheet music but still listening to the smart music. Now we are all at the same tempo.

At the end of the term we plan to individually record our own parts and then Smart Music — and our conductor/teacher — will splice it all together for a culminating concert. What could be more fun?

At 85, I no longer yearn to play with a marching band, or a drum and bugle corps. The last time I was in a parade it was playing with a New Horizons Band where we were all too old to walk, let alone march, sitting in the back of an open truck. I don't even yearn for actually getting together — although I hope we will someday.

But for right now, in this sequestered world, I am so very happy to be able to sit down in front of my computer, take out my drumsticks, and play on a drum pad, desk drawer, cutting board or snare drum, and join with the music as it plays on and on and on.



The last time I was in a parade it was playing with a New Horizons Band where we were all too old to walk, let alone march, sitting in the back of an open truck.

NEW HORIZONS BAND, INDIANAPOLIS, IN, PART 1

Keep Your Faith, Use Common Sense, Stay Healthy

By Carol Wiker

“Just one more time before break time,” “Let’s see if we can get this right before break time,” “We’ve got a few more minutes before break time.” “It’s not break time, yet, folks!”

Each rehearsal is divided by a break celebrated with coffee and doughnuts or “brainfood” as our director calls it. It seems to be the highlight of the day. Recognizing that our breaks are just as important to us as playing music, John set up bi-monthly Zoom meetings to conduct necessary business and socialize. Everyone (with computers, iPads, and cell phones) is comfy in their favorite chair, sipping their

favorite morning beverage, and nibbling on their favorite morning snack. It’s not quite the same but the next best thing under the circumstances.

We will be rehearsing just for the fun of it because all our concerts for the remainder of the year have been canceled because of COVID restrictions.



Band member Bonnie May and some of the 2,615 face masks she has made and donated.



At the end of the allotted time for break there is always the problem of getting everyone back to work and away from the social gathering. People whistle, trumpets blare, voices shout! Not so with a Zoom meeting — when the allotted time is up, time is up, Zoom cuts off — everybody is gone mid-sentence! How rude!

Many of us had planned to practice practice practice and perfect our instruments but... crafts and other “catch-up” projects may have taken precedence.

One of our ladies made 2,615 face masks! She donated them to nursing homes, hospitals, and schools. She even altered some to fit around a trumpet mouthpiece. Apparently, so many people have been coming to her house, grabbing face masks, that her neighbors have jokingly accused her of conducting a drug business!

One of the branches of our Band did continue rehearsing in someone’s garage. The neighbors, I hear, yelled “more-more-more” rather than “stop!” They are a small enough group that they are going to be able to perform an Oktoberfest concert for an assisted living complex.

Things are looking up. We had planned to resume rehearsals in the church parking lot — in October; in Indiana — weather permitting! The weather was looking pretty normal for October in Indiana but pretty bleak for outdoor rehearsals. We recently obtained permission to resume rehearsals inside the church! Hallelujah! We will be rehearsing just for the fun of it because all our concerts for the remainder of the year have been canceled because of COVID restrictions. (See part 2 of this story on page 11.)

Keep your faith, use common sense, and stay healthy. Nothing lasts forever.

BOOK REVIEW

Fryderyk Chopin: A Life and Times, by Alan Walker

N.Y.: Farrar, Strauss and Giroux, 2018.

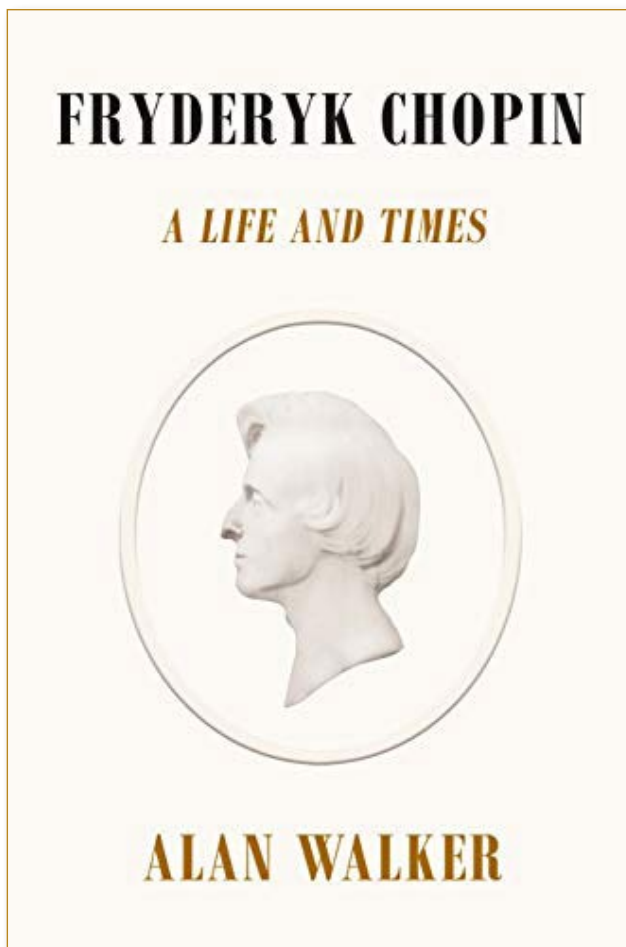
Reviewed by Carol Katz

Based on ten years of wide-ranging research, Alan Walker has produced the most comprehensive biography and musical analysis to date on Poland's most famous musician and composer. Walker is already well known for his scholarly three volume work on Chopin's contemporary, Hungarian virtuoso pianist and composer, Franz Liszt.

Chopin's music was colored by the sorrows stemming from political upheavals in Poland during his lifetime. He was born near Warsaw in 1810 of a French father and a Polish mother. By age seven, he had published his first musical work, a Polonaise, and was already being compared to Mozart, another prodigy. He was to go on to become a largely self-taught piano virtuoso.

In 1830, at the young age of 20, he left Poland, then seething with revolutionary discontent, never to return. In Paris, he began a career as a prolific composer of piano works with a Polish flavor. His audiences adored him. His mazurkas, Polonaises, waltzes, nocturnes, sonatas, etudes, and impromptus were flavored with the melancholy of his homeland's 19th century sorrows. They have become among the greatest works of the piano concert repertoire.

This book describes his relations with other contemporary Romantic music giants — Mendelssohn, Rossini, Berlioz, and Liszt. The author shows examples of parts of Chopin's piano scores with a detailed analysis. In addition, it contains a Chopin family tree, a general catalogue of his works, an index and several chapters on the tumultuous personal life of George Sand (Aurore Dudevant) and her stormy nine-year relationship with Chopin. During the



time they lived together, he produced his most creative work. He was devastated when Sand suddenly ended the relationship. Both his creativity and his physical health plummeted, and he died soon afterward.

Walker shows that Chopin's musicianship and persona were of one piece. His upbringing, travels, people, musicians whom he met and the political climate in which he was born are all interwoven into the plot. This work could not have been as complete if Chopin's personal life were ignored. "Chopin's compositions are woven so closely into the fabric of his personality that the one becomes a seamless extension of the other... Chopin's music everywhere keeps an

interest in his life alive." And that is what makes this biography different from any others.

Not only was he a musical genius but also showed an unusual gift for mimicking facial expressions and voices and a talent for drawing. Despite his frail health, he was a hard worker. He even tried horseback riding at one time. He traveled all over the countryside and heard peasant Polish music. Some of his mazurkas were influenced by Jewish wedding dances. At 15 years of age, he learned to play the Aeolmelodikan, a combined piano and organ. Tsar Alexander I appointed him organ master for the Church of the Lyceum at Sunday morning mass. "Oh, my Lord, what a personage I have become—the first in importance after his Reverend the Priest."

Chopin pioneered a new kind of piano playing — daring and refined with a harmonic sense. It was "the

See A LIFE AND TIMES continued on page 9

A LIFE AND TIMES continued from page 8

singing right hand, the arpeggiated rainbow chords in the left, the invented variants added to the main melody whenever it reappears, and the whole texture washed in color by the sustaining pedal.” He also introduced a form called “rubato” in which the rhythm is altered but never the basic meter. It’s similar to a variation of line in a drawing by a master artist.

But he disdained program music. His contemporaries—Liszt, Berlioz, Mendelssohn and Schumann—wrote notes to explain their music. But Chopin was like a displaced person, “a classical composer in word and deed, condemned to walk in silence among the charming Romantics.” However, he did come to be known as the “Prince of the Romantics.”

Chopin could improvise on any piano. On one of his travels the carriage had to stop to get new horses. But they weren’t ready yet. He then discovered an old piano in the market square on which he began to improvise Polish melodies that attracted an audience. One of the pieces was a Polish Fantasia that later turned into the Grand Fantasia on Polish Airs for Piano and Orchestra, Opus 13.

In 1829, he fell in love with a young singer, Konstancja Gladkowska, when he attended one of her concerts in Warsaw, but was too shy to tell her. She inspired the Larghetto of the F minor Piano Concerto, which contains one of Chopin’s most ravishing melodies. “It reaches such expressive heights that the roulades and grace notes with which it is adorned become virtually indistinguishable from the melody.” He was labeled the “Paganini of the Piano” when he played this concerto to a small ensemble at the Krasinski palace. He also wrote a group of Polish songs about his suppressed feelings for Konstancja. He finally met her but, alas, her mother arranged a marriage to a wealthy gentleman.

In 1833 Chopin decided to create a new world in the life of piano music. And, indeed, he did. Heinrich Heine, the German poet, named him the “Raphael of the Piano.” “When he plays, I forget all other masters of the instrument, or mere skill, and sink into the sweet abyss of his music, into the melancholy rapture of his exquisite and profound creations.” He didn’t consider technique as an end in itself. His nocturnes relate his love affair with the human voice, “whose inner spirit comes from the world of opera and that style we call ‘bel canto.’”

He was the only composer to attribute *individual personalities to each finger* that touched the piano keys. “Each finger had a separate role to play and the ten fingers represented nothing less than a palette of differing hues, enabling him to

color his interpretations in a variety of shades.” It was color, nuance and phrasing that set him apart from other pianists who concentrated on technique first. Illustrations show the connection between the keyboard and the human hand.

Chopin had a short stay in England in 1837 and wrote his impressions of that country: “What enormous things they have here! The urinals are huge, but there is nowhere to have a proper pee!” Throughout his years in Paris, he

Throughout his years in Paris, he always felt that he was in exile and yearned for his homeland. His mazurkas reflect his nostalgia for Poland, which was eventually wiped from the map and absorbed into the Russian Empire. When he learned of this event, he wrote: ‘I am... only able to pour out my grief at the piano.’

always felt that he was in exile and yearned for his homeland. His mazurkas reflect his nostalgia for Poland, which was eventually wiped from the map and absorbed into the Russian Empire. When he learned of this event, he wrote: “I am... only able to pour out my grief at the piano.”

In 1849 Chopin’s health reached a critical stage, and he was confined to his bed. He died that year in Paris of a respiratory illness at the age of 39. It was unfortunate that George Sand, for reasons unknown, burnt all the ten-year correspondence between her and Chopin. The public has lost one of the most important chapters in the composer’s life. Chopin had left instructions to burn his unpublished manuscripts. However, one of his sisters decided to publish them. The world would have lost some major works had she listened to his wishes.

This highly readable and engaging biography by an authority on 19th century Romantic music is suitable for professional musicians as well as music lovers and piano aficionados. It brings to life one of the 19th century’s and Poland’s most beloved, legendary, and celebrated artists. It deserves a place of merit at every university, music, and school library.

Carol Katz is a staff reviewer at New York Journal of Books.

She is a member of NHIMA, and played bass guitar and percussion in the Montreal New Horizons Band for several years.

EASTMAN ROCHESTER NEW HORIZONS Retirement Celebration

Submitted by Nancy Stocker

A myriad of activities have been going on despite the pandemic. The first piece of news was the retirement of one of the symphonic and concert band co-directors, Bruce Burritt. Bruce was a co-director of the symphonic and concert bands for ten years and was also the director of Brasso Profundo. When Bruce announced his retirement plans, the coordinator of bands, Susan Miller, came up with a wonderful course of action to celebrate his contribution to the band members and the



Bruce Burritt waving at well-wishers at his "drive by" retirement celebration.



See ROCHESTER continued on page 11

HOUGHTON, NY New Band in the Works

By Diane Emmons

It's been such an uncertain few months, but with encouragement over the past year from New Horizons founder Roy Ernst, we have explored the possibility of establishing a New Horizons Music group here in Houghton, NY.

Two beginners are now playing baritone horn and flute at an intermediate level. Several people have made new friends.

Our ENCORE New Horizons Band was gaining momentum when fear of the virus forced us to stop meeting altogether. We had hoped to resume meeting long before now, but current research results prevent that from happening any time soon, especially now with winter approaching. Recently, eight instrumentalists met at the Houghton Wesleyan Church parking lot where "socially distanced" 12-foot squares had been painted 12 feet apart for use on Sunday mornings. We received permission to meet there for our "end of season" gathering. We spent a half hour playing exercises from *Essential Elements Book 1* as I conducted from a platform situated across the driveway from the players. I could sense that it was difficult for the players in the back row to hear sounds from the front row so we decided to turn the front row chairs around to form a circle and end our session playing four-part hymn arrangements. It felt SO good to harmonize once again.



Larry Tyndall, a friend from Rochester who was in the Eastman Community Music School Green Band last year, told me about the online version of New Horizons Music ensembles being offered this fall, so I registered to join virtually. We have had one session with Tierney McLean so far. She is an excellent teacher! The technological aspects are overwhelming at times, but I'm hoping to persevere and make some new friends at least. Smart Music allows me to play a number of different instrument parts along with the accompaniment track.

New Horizons has made a positive difference in my life. Someday it may be possible for someone to begin rebuilding a New Horizons Music group here in Houghton. I hope so.

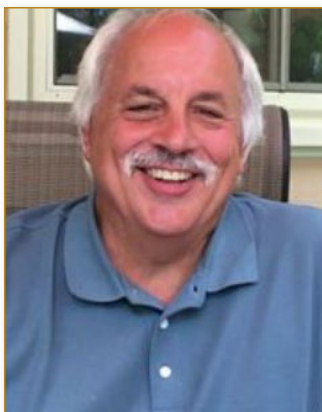
ROCHESTER continued from page 10

community. In June, Bruce enjoyed a drive by celebration for his retirement. The festivities were launched with the band's trumpet mentor, Tierney McLean, performing a few pieces in front of Bruce's home. After the performance, Bruce and his family members walked to a decorated park bench in his neighborhood to watch over 40 cars, filled with band members, drive by that bench carrying signs and well wishes. A memory book was presented to Bruce, after the parade of cars went by, that contained written thoughts of band members. It was an incredible way to honor Bruce for all of the music and joy he brought to the members of the bands, Brasso Profundo, and the New Horizons organization.

With the retirement of Bruce, the bands had to search for a new co-director. Our new co-director, Tom Indiano, joined Eastman Rochester New Horizons in the strange world of Zoom rehearsals and Smart Music. Tom has over 30 years of experience being a band director, retiring from Pittsford Central in June. The first introduction that Tom had to the band was on their first Zoom rehearsal in September. Tom joins Larry Neeck, a noted composer of band and jazz music, as co-director of the symphonic and concert bands.

Eastman Rochester New Horizons is up and running now with over eight musical groups meeting on a regular basis via Zoom. We have over two-thirds of our membership participating in our online rehearsals. The Eastman School of Music at the University of Rochester has generously lowered tuition so members can join multiple groups this year, as well as, supplying our members access to the Smart Music program. A new addition to our organization is the offering of a Music Theory class taught by Tierney McLean. Our musicians are keeping busy playing wonderful music throughout the week and learning about the theory behind the music we play.

Big plans are underway for 2021. In January we will be celebrating the thirtieth birthday of New Horizons, which started in Rochester, NY. Due to current restrictions, our celebration will be observed when it is safe. Keep up to date as plans are being made. Follow us on our Facebook page, Rochester New Horizons.



NEW HORIZONS BAND, INDIANAPOLIS, IN — PART 2

Back Together Again

By Carol Wiker

Yes! Yes! Yes! They said "Yes!" But with restrictions. OK, we can live with that. The elders of the church where we rehearse finally agreed to let us meet indoors. They had earlier agreed to let us meet in their parking lot. We were willing to give it a try but good ol' Mother Nature was uncooperative as usual. The thermometer suddenly dipped into the 30s, which is a little chilly for these old bones, not to mention the hazards involved for wind instruments!



▲ The first socially-distanced rehearsal

◀ Carol Wiker is all smiles as rehearsals start up again.



The virus is still spreading but not as rapidly as it had been. The elders agreed to let us rehearse indoors as long as we all wore masks while moving about the room, we sanitized their chairs, and we limited our attendance to 35. OK, we can deal with that — and deal with that we did.

We got together for the first time in seven very long months. Some had continued practicing religiously each day while others used the extra time for other projects. Needless to say, we were rusty as old door nails. John decided to pick up where we left off and play the music we were preparing for a concert last March. By the end of the rehearsal we had pretty well gotten back into the groove and sounded pretty good. There is a possibility for a concert in December.

Hope all stay healthy and can get together soon.

OSWEGO COUNTY

All Dressed Up and No Place To Go

by Paul Sherman, Member of Oswego County New Horizons Band in Upstate NY

Well, I'm all dressed up for Halloween and no place to play my bagpipe.

In my collection of early instruments, I own several traditional Medieval and Renaissance bagpipes from several different countries. This one however, is my favorite one-off bagpipes that frequently gets a lot of playing this time of the year at several of my band's Halloween concerts. Not so this year, when most bands have gone silent during the pandemic shutdown.



Three of my bagpipes were made by a well-known maker in England. This one is the last one that he made.

It is a prototype of one that he had been thinking about for years — The Devil's Bagpipe. His intention was to produce the prototype, put pictures of it on his website, then take orders to produce copies of it for his customers.

His concept was for it to appear like a demonic, goat-like creature was being held under the arm of a bagpiper. Two drones would hang down like the two front legs of the creature, and they would have hooves made from goat horn. Its body would be made of black leather and fur. It would have a shaggy mane of black leather strips, and furry ears and tail. It would have horns and a spooky, sinister face.

He designed it to play in two different keys. It could play very melodious tunes in the key of Bb major to seduce people to come hither to better see and hear this strange appearing, yet beautiful sounding bagpipe. When the crowd got larger and closer, the piper could place a small ball of beeswax over one hole in each drone, which would

have the effect of lowering the pitch of the drone, making tunes coming from this instrument now sound in a sinister, threatening G-minor scale (a symbolic, 'Got You' effect). What more could you ask of the Devil's Bagpipe? Its dual nature provided both seduction and the threat of doom. What piper wouldn't love to have this unique pipe?

I was waiting for the bagpipe maker to finish making a sweet, pastoral sounding medieval bagpipe that I had ordered from him seven months earlier. It was taking an

awful long time, so I emailed and inquired how my pipe was coming along. His wife wrote back, saying that she was sorry to tell me, but he had died before finishing it. Obviously, I was disappointed having waited so long.

A year went by, and I got curious whether he had ever finished the prototype of the devil-pipe that he was working on. I emailed his widow and enquired about it.

She said that he did finish it, but that I should probably not consider buying it because of the eerie history behind it.

The bagpipe maker had commissioned a local woodcarver to carve the head-piece (stock) in the shape of a demonic appearing goat head. In the meantime, he went ahead and built all of the component parts and assembled them. He fashioned the reeds and did some preliminary tuning of the chanter and drones. All he needed was for the woodcarver to finish and deliver the goat head stock.

One day, the carved, wooden and painted goat head was finally delivered. The pipe maker was delighted with

See ALL DRESSED UP continued on page 13

HAROLD J CROSBY BAND, DEXTER, ME

It's Possible in a Pandemic

Submitted by members of the band

Whether it is desperation to play or a contrary commitment to “keep the music playing,” the Harold J Crosby band in Dexter, ME made it happen during the summer with social distancing, separated audiences, special traffic patterns, and a pop-up portable facility. Helping to allow everyone to hear the conductor at 30 feet away, environmental noise like fire trucks, ambulances and motor cycles, were the Reikess transmitter and receiver sets. Each player had a wireless earpiece tuned to the conductor’s transmitter, allowing soft voice directions even during playing. A success for this unusual summer of limited performances in very rural Piscataquis and Penobscot Counties in Maine.

Preparing for the indoor season was a challenge achieved and inspired by our 2019 Band Camp conductor, Dr. Sam Woodard of the US Army ceremonial band and their method of rehearsal by Plexiglas. While we weren’t as endowed as they are, our solution is simple and affordable.

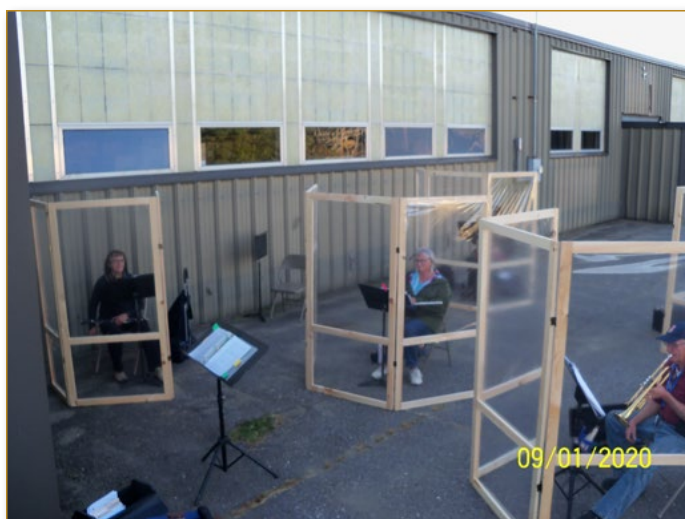
Three panels of 4-mil crystal clear vinyl sheathing

hinged together to make a three-sided aerosol protection barrier around each player at least six feet apart seems to be the answer. The exclusive restricted use of a town hall building in Dexter on the 1900 basketball sized court makes it possible to set up once and leave it. Cross ventilation large window fans provide continuous circulation, as recommended by the Maine CDC, keeping the air clean. We also use bell covers on each wind instrument. Face coverings in the form of shields or masks are used by all when not playing.

We keep the music playing, prepare repertoire for the next season’s events and keep well protected until other medical solutions are available.

CLICK HERE to see more photos of our
Band Camp Covid Coves.

*Plans, costs, and supply sources are provided upon request
by emailing crosbycommunityband@gmail.com*



ALL DRESSED UP continued from page 12

the eerie paint job that the carver had given it. Within a week, word got back to him that the woodcarver had died mysteriously.

Days went by as he finished up some other pipe sets and mailed them out to his customers. Eventually, he got around to attaching the goat head stock to the prototype for his new bagpipe. He inserted the reeds into chanter and drones, and fine-tuned them. After much waiting, he

finally got to hear the voice of his creation. A few days later, the pipe maker took to his sickbed, and never recovered.

Against his wife’s protestation and warning, I was drawn to that pipe and just had to have it. Well, I’m still around over ten years later, and regularly march it out to play as a novelty at Halloween performances with my various community bands.

I do, however, make a point of not playing it at any nursing home concerts.

NEW HORIZONS BAND OF COLORADO SPRINGS, CO (NHBCOS)

Spotlight on Matt Wessner

By Dennis Atkinson



Matt Wessner, NHBCOS Concert Band Conductor, Kicks Jazz Band bari-sax musician and Symphonic Band percussionist, was born on Eglin Air Force Base, located in northwest Florida and grew up in the nearby town of *Niceville*. (I could stop the story there and most readers would think, “Oh, *that* explains it!”) Matt had a relatively standard childhood, got good grades, stayed out of trouble, but was generally pretty shy and stayed to himself. His older siblings were in band and played clarinet and tuba. Matt claims that he doesn’t remember them practicing at home, but they went to football games and saw the bands playing regularly; this was always the most enjoyable to him. When it came time for Matt to join band in middle school and he didn’t get to play his instrument of choice, his Mom recalled that Matt just wanted to quit. “I wanted to be a percussionist, but had absolutely no rhythm because I hadn’t really thought about music,” Matt claims. With his elementary music teacher changing almost every year Matt didn’t have a consistent experience and didn’t really know how to listen to music. “I had a bunch of random stuff up there with no point of reference,” Matt admitted. Fortunately, his middle school and high school band experiences were world-class, and the saxophone grew on him quickly. Matt started to better understand

some of the music he had been hearing all those years and was now motivated to learn more.

Matt tried to seek out more musical enrichment as he went through school, playing in jazz bands and small groups, taking in whatever was available to him. When it came to choosing his career path, Matt decided he would much rather do something he loves and enjoys than working all day in a job that may pay him “a ton of money” but sucks the energy and time from his life.

Deciding to pursue music in college (Florida State University), Matt had great opportunities to play with some talented musicians and learn from some incredible teachers who helped him shape his ideas of what it means to be a complete musician. His saxophone teachers were both heavy inspirations in different ways, helping Matt to understand the challenges of teaching and playing, and helping him learn what to borrow for his own teaching style. “Both teachers could play the absolute snot out of the saxophone, so it was easy to believe their advice,” Matt remembered. His Jazz teacher was extremely strict, and sometimes very mean, but he was always right. He sometimes said the tough things that needed saying for Matt’s self-improvement that regular teachers didn’t have the courage to say, and that

See WESSNER continued on page 15

WESSNER continued from page 14

would either break or bolster students. Fundamentals and having strict standards were the key thing he taught Matt that he still carries with him. He stressed how important it was to hear music and listen for the qualities that made it good, such as tone, articulation, and other nuances that made the music and musician likable. Also, if you didn't know your roots, where the music came from, you can't expect to play the impressive stuff. He really pushed Matt to have second-nature relationship with triads, time, chords, scales, and other music theory. Matt's classical teacher, on the other hand, had an extremely positive attitude and a sharp wit for people. He stressed musicality and tone quality more than anything, and always was a student himself, sharing and learning from new works and music, not letting his "musical diet" stagnate. He had a way of generating excitement for music in his students on an individual basis, he could reach just about anyone, and Matt tries to emulate that energy as much as possible.

His family brought Matt to Colorado post-graduation, and he needed to find an outlet to keep playing music. After some quick searching, he wound up in the parking lot for an NHBCOS Symphonic Band rehearsal and through "some stroke of magic" became one of our conductors. "New Horizons Band provides me with the musical enrichment I need, and challenges me to be better every rehearsal," Matt

In his three years as conductor, Matt has taken the Concert Band to performance levels not previously achieved; he will be greatly missed.

said. "I'm very fortunate to be a witness to such wonderful sounds, because I need that in my life and you all enable me to share my passion with others."

We were the fortunate ones. In late July, Matt notified the NHBCOS Board of Directors that he was resigning as the Concert Band Conductor, effective in late August. In his three years as conductor, Matt has taken the Concert Band to performance levels not previously achieved; he will be greatly missed. His plans include a move to Boston to further pursue his music career, specifically in the teaching field and preferably teaching elementary music. The Board is sorry to see Matt leave but happy for him to be able to recognize that his 'stars have aligned,' as he wrote in his email submitting his resignation: *"I moved to Colorado Springs without a job and found my footing with you all, and consider myself very lucky for that. I think I can do it again, and if I'm wrong, I think I'm still young enough to fail miserably and get back up."*

We wish you all the best, Maestro!

AMY NATHAN'S WEB SITE WELCOME!

[Home](#) [Books](#) [About Author](#) [Author Visit](#) [AmyNathan Newsletter](#) [AmyNathanBooks Blog](#) [Contact](#)

Click on the image above to read Amy Nathan's blog posting from June 17, 2020 on "Avocational Music Making – While Social Distancing." She references several New Horizons members and groups in her descriptions of how avocational musicians are coping during the pandemic.

Some clarinet musings from Judy Rose, Rochester, NY

"Robert Dilutis, Professor of Clarinet at the University of Maryland, has answered my call for an alternative to Smart Music for chamber music ensembles, which has been very frustrating for our Eastman Rochester Clarinet Choir. Robert has suggested we check out JamKazam for rehearsing together without a timing issue. It is free to download, and his only caution was to not use WiFi; rather employ a 20-foot cable and play a distance from your computer. This software is not compatible with iPads, chrome books, or tablets."

"A message from Dr. Woy, Clarinet Professor Emeritus, Crane School of Music: 'During this past year New Horizons and the International Clarinet Association merged together to form an official partnership of two very large international organizations. Because of New Horizons, seniors who play clarinet comprise an enormous part of the total worldwide clarinet population. If the ICA Conference this past June in Reno, NV had not been cancelled, the first ever NH/ICA Conference Clarinet Choir would have happened. It has already been re-scheduled for the upcoming ICA Conference at Fort Worth, TX in June of 2021. Let's hope this conference does not get cancelled, too.'"

In Memorium

James "Jim" N. Holton

Jim began playing tenor saxophone with the New Horizons Band of Western New York under the Directorship of Dr. Katherine M. Levy, in 2010. In 2013, on their annual visit to the New England Music Camp (NEMC), Jim and his wife, Mary, had the pleasure of meeting Dr. Roy Ernst, founder of the New Horizons Program, who was a guest at the camp that summer. Jim had been at NEMC since 1946 and met his wife there the summer of 1953, when Mary won a scholarship for voice from the Chautauqua Co. Music Teachers' Association.

Jim was an accomplished musician in his youth. He won first-chair clarinet in All-State Band and he was a member of the University of Michigan Marching Band. He even took professional gigs in pick-up bands for performances by Liberace and Rosemary Clooney, but before joining the New Horizons Band he had not played an instrument regularly for almost 40 years.

In the interim he was a teacher, educational administrator and a community leader as Assistant Superintendent of Schools in Bayonne, NJ, and Radnor, PA; as Superintendent of Schools in Kennett Square and Norristown, PA (his hometown); as Executive Director of the Montgomery Medical Society; and as Director of Educational Programs for the Indian Valley Opportunity Center PA.

With New Horizons Band, he finally had the opportunity to return to the JOY of music, something that had begun at NEMC, so many years before. He is survived by his beloved wife Mary, who joined New Horizons Band recently as a percussionist; a daughter, Mary Holton Robare, an Adjunct Assistant Professor of Dance at Shenandoah University and former Broadway performer; a son, Jim Holton, an esteemed music teacher and professional jazz musician in the Philadelphia area; and three grandchildren, all of whom are musically and artistically talented: Susan, Helen, and Andrew Robare.

Jim, 84, of Cassadaga, NY, died unexpectedly on Friday, July 10, 2020. His love and passion for music will live on in his family as well as his 'New Horizons family'.

— submitted by Wendy Ohnmeiss



Shirley Petherbridge and Patrick SanFilippo

With a heavy heart, I must share the news that New Horizons Band lost two members within a day of each other at the end of September: Shirley (David) Petherbridge and Patrick SanFilippo were clarinetists in the charter New Horizons Eastman Rochester band since the mid-nineties. They were not only members of the band, but the clarinet choir and the original Second Winds clarinet ensemble, mentored by Patti (BSO) and Robert Dilutis (RPO) during the late nineteen nineties.

We enjoyed our many gigs with the late George Greer and Elaine Brigman. Amongst the senior residences, performances included the George Eastman House, the Davis Opera House at Genesee Country Museum, the Park Avenue holiday festival, ARTWALK, and a City Hall Naturalization ceremony. Elaine would have her handyman set up a tent and chairs to shield us from the sun, but nothing protected us from trudging through the snow with our instruments moving from one gig site to another in freezing temperatures on Park Avenue. Oh, the memories!

Patrick's family has asked that donations be made to New Horizons, specifically Play It Forward. Patrick was a teacher in the Rochester City School District and understood the impact of music therapy on the lives of city school students.

Shirley's memorial service will be held sometime next year, to be announced when the pandemic fear has subsided.

David will be donating his tuba and Shirley's bass clarinet to the Eastman Community Music School Pathways program, allowing RCSD students to enjoy playing them ad infinitum; such a worthy opportunity to share instruments with the underserved children in the city by donating to Play It Forward!

Elaine, George, Shirley, Patrick and me — twenty seven years ago, we were the young members of the band. Time flies when you're having fun!

— submitted by Judy Rose

George, Barbara, Judy, Elaine, Marg, and Patrick at the naturalization ceremony in city hall. Unfortunately, Shirley was not at this gig.



NEW HORIZONS BAND OF RIO RANCHO, NM

A First Attempt at a Virtual Performance Project

By Bob Wilson

The New Horizons Band of Rio Rancho (not far from Albuquerque) is a close-knit group that has grown in the past eleven years from less than a dozen members to close to 50 active members now. Not long after the COVID pandemic hit, we got together through weekly Zoom sessions, talking about music and making sure everyone was doing okay — had enough toilet paper and hand sanitizer and such.

As fall approached, we realized that we sorely needed to find a way to play music “together” again. Our wonderful Music Director, Ron Lipka, mind-melded with two computer techies from our band, Ray Phillips and Mark Goodrum, and put together a plan to have the band members individually videorecord themselves playing “Our Director” march, about a three-minute piece, and then put all the parts together into a band performance video. Many of us had seen such videos on the internet for months, but we were particularly inspired by several school band directors who had succeeded with middle school virtual projects. We decided that if the kids could do it, so could us old folks!

The plan involved each player listening to a recording of the march, upon which Ray had overlaid a click track and an introductory four hand claps for synchronization. After a few tries, each player was able to play along, by timing his/her playing to the beat of the click track and the recording. Most of us used a separate device to record our individual performances. Once we did that, we had to learn how to upload our performance videos to Ray’s Google drive! All of this took much explanation, experimentation, and personal instruction from Ray and Mark. And although Ray had previously done some small audio projects of his own, playing multiple parts of hymns on trumpet for online church services, this was significantly more daunting. But it all came together, with each participant making a contribution.

We believe the result was well worth the effort, and that it raised the spirit of *all* the band members, even those who did not participate. The only down side is that less than half the membership participated. To “bulk up” the sound, some of our talented players decided to help out by recording more than one part, and one of our clarinetists, Nancy, even brought in her son to help out on percussion.

Since we think our first attempt was pretty successful, we expect many more of us to sign on for our next project. For the computer nerds out there who want to know,

Mark used DaVinci Resolve software to put the video part together, and Ray used the Adobe Creative Suite of applications, especially Audition, for his task.

We are all excited about virtual things to come, but look forward even more to meeting once again in person!



Click on the image above to watch the video of “Our Director March”

COVID-19 Rhythm Lesson:

Basic Rhythms:

Lockdown: ♩ ♩

Quarantine: ♩ ♩ ♩

Pandemic: ♩ ♩ ♩

Toilet Paper: ♩ ♩ ♩ ♩

Flattening the Curve: ♩ ♩ ♩ ♩ ♩

I need a hug: ♩ ♩ ♩ ♩

Help: ○

Advanced Rhythms:

Shelter in place: ♩ ♩ ♩ ♩ ♩

Hand Sanitizer: ♩ ♩ ♩ ♩ ♩

Accents:

Social Distancing: ♩ ♩ ♩ ♩ ♩

Coronavirus: ♩ ♩ ♩ ♩ ♩ ♩ ♩



WESTERN UNIVERSITY NEW HORIZONS BAND, DON WRIGHT FACULTY OF MUSIC, LONDON, ON

A Parking Lot Concert on University Campus

By Irene Cohen

On August 23, 2020 the Western University (Don Wright Faculty of Music) New Horizons Band in London, ON, Canada gathered for an outdoor concert on a large parking lot on university grounds.

Mark Enns and Mary Gillard, directors of the intermediate and advanced bands invited members to practice eight pieces on Zoom over a four-week period. About 90–100 members joined the practices and learned to manage playing music and working online at the same time. It was a steep but worthwhile learning curve. It allowed members to socialize and enjoy each other's company.

On concert day several volunteers set up the venue. The parking lot was carefully marked every eight to nine feet for players to set up. Clear instructions about proper PPE, optional bell covers and social distancing was provided. Eighty-three players attended the outdoor concert and everyone complied with the local public health guidelines. At that time, gatherings of 100 people outdoors were allowable in Ontario. Since then the COVID restrictions have increased and our September 2020

outdoor concert had to be canceled.

A small audience of family members watched across the road, observing similar guidelines.

We were cheered on by passing cars and people walking by. The sound of the band was fantastic and everyone agreed that the performance had been a great success. It was one of the hottest days of the year and a big storm was looming, but none of that changed the band's enthusiasm.

During the fall we will meet virtually, the band will play on!

The parking lot was carefully marked every eight to nine feet for players to set up.



a few minutes of fun

COURTESY OF THE SAN FRANCISCO SYMPHONY

"We all think the world could use a little joy right about now.
SF Symphony musicians & their little ones answer the call. Enjoy!"

Click on the image at left to experience the finale from the
"William Tell" Overture in a whole new way.

NEW HORIZONS BAND DUPAGE, NAPERVILLE, IL

Band Accepts COVID-19 Challenge with Success

By Betty Jensen, Publicity Chair

As with the rest of the country and world, these have been challenging times for everyone due to shelter in regulations. New Horizons Band DuPage (Naperville, IL) has met the challenge “face on” with success. Under the leadership of its director, Maryann Flock, the band has had an awesome season — despite not being able to hold its annual Spring Concert, perform at retirement homes or to participate in one of its favorite venues, the July 3rd Friends of Warrenville (IL) parade.

Maryann was relentless in setting up Zoom rehearsals. She invited New Horizons bands from across the county (and Canada) to participate. The Zoom practices had anywhere from 50 to almost 100 New Horizons members attending from New York to California and from our neighbor, Canada. It was certainly a pleasure that New Horizons’ founder, Roy Ernst, was able to join the members on several occasions and participate on oboe. Members made many new friends and welcomed back several DuPage members that had been “retired” from practice in its own band. The “Zooming” continues for the Fall Season and all New Horizons members are invited to participate.

The sentiments voiced by Mary Pat are common amongst NHB members — and as we always say — “It’s Never Too Late to Toot Your Own Horn!”

In light of the absence of band activities, this article looks back on the founding of the DuPage band in February 1998 by way of an interview with one of the original members, trumpeter Mary Pat Nielsen.

BJ: What does NHB do for you during COVID (how does it help you to cope)?

MPN: *Regarding NHB during COVID, I enjoyed seeing and hearing so many of our members. Without our Zoom rehearsals, I would probably have slacked off and not practiced much (am I being too honest?).*

BJ: As one of the original members of NHB, what brought you to the band when it first started?



New Horizons Band DuPage charter member, trumpeter Mary Pat Nielsen

MPN: *I had not played since high school other than occasionally in college. I tried unsuccessfully to get my children to play and envied their opportunity. When I saw a news article about New Horizons, I realized that my chance had come. What is interesting is that now three of my grandchildren are playing trumpet in their high school bands. One is actually playing my 72-year-old high school trumpet.*

BJ: Over the years, what is one of your memorable band moments and when did it occur?

MPN: *I don’t think I can pick one memory from so many.*

BJ: Any additional comments that you would like to add regarding your NHB experience over the years?

MPN: *The friendship and camaraderie among the members is incomparable.*

The sentiments voiced by Mary Pat are common amongst NHB members — and as we always say — “It’s Never Too Late to Toot Your Own Horn!”

NEW HORIZONS BAND OF SONOMA COUNTY, CA

Staying Connected While Staying Apart

By Deborah Weber

On March 10, 2020 the New Horizons Band of Sonoma County members packed up their instruments after a rehearsal, said good-bye to friends, and left the building fully expecting to return for our next rehearsal on the 12th. Over six months later, we still anxiously anticipate our next opportunity to make music together. Our 80+ members find that staying connected while staying apart proves to be a challenge. Our band implemented three primary ways to connect. Our local founder and leader, Lew Sbrana sends email to each band member almost weekly. Typically, he shares information about various bands and their online concerts but he has also communicated new grandchildren and, sadly, the losses of two members. A private Facebook group (Sonoma County New Horizons Band) has also been established. Members post information about their musical exploits, past and present, as well as share a bit about how they are managing during these extraordinary times. Our third connection with members is more personal and deeply rewarding. We call it “Our Stories.”

Two band members, Richard Bloom and Jean Davis, have been interviewing band members and then sharing their interviews with the entire group. What we find is that band members have lived varied and interesting lives. These interviews also show that music has, typically, been an integral part of their lives. By sharing this information members are drawn together, find surprising connections, and develop new friendships. These bios are posted on our band website. [Click here](#) and then click on “Our Stories.”

Our thought was that other bands may benefit from developing this type of deep connection. But, rather than me tell you how these interviews go, let's hear from Richard and Jean about their interview techniques. You'll learn a bit about each them as well.



THOUGHTS ON THE “OUR STORIES” PROJECT: RICHARD BLOOM

Debbie asked us to post something about our experiences doing the interviews that now appear on our website.

Growing up in San Francisco, being identified as a Jew, being raised in the synagogue as well as in the greater community, I had some sense of my own history—or I should say histories, one that went back well over 5000 years and the other that began when my grandparents, who spoke Yiddish,

Our thought was that other bands may benefit from developing this type of deep connection. But, rather than me tell you how these interviews go, let's hear from Richard and Jean about their interview techniques. You'll learn a bit about each them as well.

came to this country in the late 1890s. The working class neighborhood I grew up in was largely Irish Catholic with a smattering of Jews, Italians, and WASPs but it transformed as I grew older with a Black couple, a Filipino family, and three generations of Japanese next door. My high school also had a rich mixture of Blacks, Asians and an assortment of folks from the white community. So there's a part of me that has always been trying to figure out what it meant to be an American. And I suppose what it means to be a human being.

As a kid I sang “Oh, Susannah” and “Shema Yisroel” and I could feel what it meant to belong to the latter but I had to fake the former. I couldn't figure out how to combine my ancestral roots in the shtetl, the immigrant experience, the special experience of growing up in San Francisco with the world of Gene Autry and the Sons of the Pioneers. (I had a number of uncles who worked in Hollywood and I still have an autographed photograph of Roy Rogers and Trigger.)



Richard
Bloom

See CONNECTED continued on page 21

CONNECTED continued from page 20

To realize that there is more than one history is to realize that there are probably many more than two histories, many separate traditions of music — the minor scales of the Middle East that persist in the music of the synagogue and the sometimes joyful, sometimes mournful Klezmer; the Big Band music of my parents' generations and particularly the clarinet of Benny Goodman that I adored; the music of the San Francisco Symphony I heard with the children's concert series; the light opera that my parents loved; the popular music of Frank Sinatra and Patti Page; the wonderful sappy sounds of "Blue Moon" and "Sincerely" that were suddenly changed forever when "Rock Around the Clock" and "Heartbreak Hotel" hit the airwaves; the show music; the expressive, complex, seductive sounds of jazz that Phil Elwood played on KPFA; the country music, not just the popular radio music but the high pitched country voice of Jean Ritchie and the banjo music that the New

Debbie grew up on a farm in Central Illinois. Gerry is from rural Alabama. Anthony grew up in a Black community in Passaic, New Jersey and has roots in South Carolina and Georgia. Bob Knapp grew up in rural California around Groveland and Batja grew up in New York City. Neil's father was born in a shtetl in Lithuania and Dave Stare's grandfather was the Governor of Louisiana and a buddy of Huey Long. You can't make this stuff up. These stories fascinate me and I feel privileged to get to hear them and piece them together in a mosaic.

Lost City Ramblers revived; the folk traditions that began to get play in the late '50s; the marches of John Philip Sousa.

When I went to college I was a political science major. I had a roommate from Bakersfield who introduced me to the songs of Jimmy Driftwood and the clarinet of George Lewis. We had a music listening room that was stocked with records suggested by the residents of our cooperative. I heard Purcell's stunning music for trumpets and Charlie Parker. I would listen to everyone else's music and soak it up. Academically I created an American Studies program for myself before there were such things. I took sociology classes; I studied American

history; I was reading American Literature.

As an adult I have lived in the slums of Bridgeport, CT with a dear friend who was a WWII refugee from Lithuania, in Cambridge and Boston for seven years, in a small town in Western Pennsylvania an hour north of Pittsburgh, and in Idaho Falls, ID. I've traveled through much of this country but also wandered through Nepal, India, Indonesia, Thailand, Burma, Tibet and other parts of China, Mexico and parts of Central and South America. Everywhere outside of this country people speak English and have been influenced by the American experience in ways that I will undoubtedly never quite fathom either.

And everywhere I went I heard music. Our first night in Nepal in 1986 we were awakened by music from the street. Since the gate was locked we climbed the wall of our hotel to get out and walked toward an all-night religious celebration with musicians in the dusty streets and small, skilled children dancing. I have heard street musicians in India whose stunningly beautiful sounds have brought me to tears, religious opera in the temples of Cochin, trumpets that sound like the elephants that accompanied them as they and the drummers honored Shiva with processions through the streets; the gamelan music in Bali and Java, the Balinese monkey chants. In Antigua, Guatemala I was transformed as the ethereal sound of a boys' choir echoed through the Iglesia de San Francisco during an afternoon rehearsal. In Quito, Ecuador the pan pipers made me want to dance. In Bhutan I was literally brought to tears sitting in a room with young monks who played ancient instruments and intoned equally ancient prayers.

So when I look at the band I think, wow, it's far from a perfect cross section of the country or the world for that matter but we have folks who have long roots here and people who were born elsewhere, people whose traditions and histories undoubtedly touch them in the same way mine does. It's actually our diversity that makes us such a special society. When Lew asked for someone to do the bios I thought, "What an opportunity to get to know people and see the pieces of this community." Studs Terkel jumped to mind — interview people and let them tell their stories.

Debbie grew up on a farm in Central Illinois. Gerry is from rural Alabama. Anthony grew up in a Black community in Passaic, NJ and has roots in South Carolina and Georgia. Bob Knapp grew up in rural California around Groveland and Batja grew up in New York City. Neil's father was born in a shtetl in Lithuania and Dave Stare's grandfather was the Governor of Louisiana and a buddy of Huey Long. You can't make this stuff up. These stories fascinate me and I feel privileged to

See CONNECTED continued on page 22

CONNECTED continued from page 21

get to hear them and piece them together in a mosaic. That's what moved me and that's why I put my hand up before I thought about it and realized how much work it was going to be.

THOUGHTS ON THE "OUR STORIES" PROJECT: JEAN DAVIS

When Lew asked for a volunteer to interview Band members and write up their stories, I raised my hand. Only later did I consider how fortunate I was that he saw Richard Bloom's hand go up first. Now that I have conducted several of the interviews, I realize how great an undertaking this project is.

During the break, I went over to Richard and offered to assist him. Perhaps he was relieved to share some of the work. Later we talked over how to approach the project and discussed some of the topics we wanted to cover with each participant. I do think it is better that at least two of us are working on it. Of course, we can conduct more interviews at a faster pace than otherwise. Beyond that, it's helpful to have another pair of eyes review each story to make sure we communicate clearly.

I have always been involved in writing. As a child and teenager, I wrote short stories every summer, then usually burned the results at the end of the summer. Of course in college I wrote many research papers. In one of my jobs after graduate school, I wrote and edited a newsletter for my office. During the 1980s my husband and I published a woodworking magazine. As its editor, I wrote a number of profiles of craftsmen, and I edited every article we printed. Most of my professional career has involved interviewing people of various backgrounds: teen-agers when I was a social worker at a residential treatment center; single mothers when I worked for a welfare department; clients of diverse ages and backgrounds as a career counselor and academic advisor. So when I volunteered to work on "Our Stories" I felt competent in the requisite skills. Beyond that, though, I thought it would be a good way to get to know other band members beyond casual conversations over coffee and cookies.

As a methodical, semi-organized person, I developed a questionnaire to make sure I covered all the aspects I thought important. I don't always follow it precisely. Depending on whom I am interviewing, some just take off and run with it. But with others, it helps to prompt them with specific questions.

Initially, I conducted interviews in person, recording them on my phone and then transcribing them into a document. After that, I do some editing, often reorganizing a few sections so they have a more chronological or coherent flow.



Jean
Davis

Always I have tried to preserve the conversational tone of the commentary, trying to use the person's own manner of speaking rather than adhere to strict grammatical guidelines. The interviews themselves have been lively and enjoyable, I think, for my subjects as well as myself. During this COVID-19 pandemic, I have interviewed people via Zoom. Somewhat surprisingly, except for occasional technical glitches, that has provided the same ease of communication as a live interview. And for me, it has been a way to stay connected with the Band during this otherwise largely socially isolated period.

Like Richard, I have been impressed with the varied backgrounds of those I have interviewed. One common element, though, is that everyone has come from a musical family. At least one parent was a musician, and music was in the home throughout our childhoods. Parents often supported our earliest musical endeavors. And most of us first took up an instrument through a public school music program.

Yes, the music is part of it, the mental stimulation during retirement is important; but above all, we appreciate the caring community that we have developed.

Without exception, everyone I have interviewed has mentioned that the sense of camaraderie that is part of the New Horizons Band is one of the main aspects they appreciate about the group. Yes, the music is part of it, the mental stimulation during retirement is important; but above all, we appreciate the caring community that we have developed.



There is no doubt that staying connected while staying apart is a challenge. These interviews, as well as the private Facebook group, and the emails from our founder have helped us manage through these very unique times.

SUN CITY GRAND, AZ

Mahler, Holst, Chopin and Octocopter

By Rae Iverson

Sandy Kerekes has been a NHIMA member since approximately 2003 and attended his first band camp in 2004 at Iowa State University. Since then he and his wife, Ginny, have attended one or two camps every summer.

Sandy is a self-taught tuba player (taking it up at the age of 60) and arranger of music for concert wind band and brass band music.

Fascinated by the process of making music, Sandy decided to teach himself how it worked, but many textbooks later, felt he wasn't getting very far. Dr. Bill Clark, at a New Horizons band camp at New Mexico State University, encouraged Sandy by saying, "The only way to learn how to compose and arrange music, is to compose and arrange music."

Over many subsequent band camps, Dr. Clark encouraged and advised Sandy in his efforts, and eventually Sandy was producing work that Dr. Clark would include in his camp repertoire. Sandy says, "Last season, I had more of my arrangements played by local bands than Sousa did."

A retired United States Air Force officer, Sandy is also an avid drone flyer. What follows is an article written by Rae Iverson for another organization, which brings together Sandy's two hobbies. Used by permission.

Sandy Kerekes (SCG—Sun City Grand, AZ) is an amazingly talented man, and humble when asked, "So, what do you do when you're not bowling?"

"Guess you didn't know I fly drones," he said, with a sly smile that said I was in for a treat. I did know, sort of, and it got me invited to his man-cave one Friday afternoon. I figured flying drones was the turbo version of jettisoning paper airplanes, and it was an easy step to imagining him a bright, devilish eight year old zooming one over his teacher's head.

Recreational drone pilots must register their drones with the FAA and fly them according to strict FAA rules. Drone pilots who fly their drones for commercial uses, must pass a comprehensive licensing test — written and "in the field" practical skill assessment. Once the license is in hand and the drone is registered, it is smart to join the American Modelers Association (AMA) for guidance, insurance, and collegial support.

Sandy came to this hobby from impressive roots. His career in the Air Force started with electronics, specifically fixing radar sets and ended as Commander of an aircraft

maintenance organization. He has a private pilot's license for single engine planes and gliders ("real planes, real gliders"), and has flown RC (remote controlled) aircraft since 1968.

Basically, drones are a clever mix of electronics and mechanics that can fly on their own. The pilot tells the drone where to go and what to do, and the drone figures out how to do it. They are not paper airplanes on steroids. Sandy built his 3DR SOLO drone from one that had crashed. Equipped with his drone controller and Samsung tablet, he uses an app that allows him to follow and direct the drone's path, swivel the camera for specific shots, and avoid trees and utility lines. The app includes Google Map, which allows him to follow the drone's flight and find it should it go rogue and be a "fly away."

And, with thanks to Paul Harvey, here is the rest of the story — Sandy puts the flights to music. Where did that come from? His other love is playing the tuba and arranging well-known pieces for the band he plays in.

"It's a tripod in the sky," Sandy said. He has his drones equipped to connect with his home computer with WiFi receive and transmit capabilities, as well as GPS, so they know where they are, and a barometer for reading elevation. In addition, his drones have all the electronics, motors, propellers, gimbals and cameras to make them flying video and picture taking machines.

That sly smile returned. "So, that's the basics," Sandy said. "Now for the real fun!"

Octodrone is Sandy's own "from scratch" creation. "I wanted to see how light I could make it," he said, and keep it maneuverable and stable. The eight motor mounts and pylons give it excellent stability as well as its spiderman character. Every part — struts, propellers, electronic brain — is his design and assembly. And it works! The Tupperware cap on top keeps the electronics protected in case of a hard

See OCTOCOPTER continued on page 24



NEW HORIZONS CHORUS, ROCHESTER, NY

Surviving COVID-19

By Shirley Scripture (Soprano in Chorus, flutist in NH Concert Band)

Our New Horizons Chorus in Rochester, NY, wanted to share with other ensembles what our group did in “surviving Covid-19.”

With the coordination of our director, Juli Elliot, and accompaniment by our pianist, Christopher Petit, we were able to meet during our first semester at the church where we normally held our rehearsals but, instead of being inside, we gathered outside in the church garden area. Weather permitting here in Upstate NY, we were able to social distance, wear face masks, and sing together to make beautiful music! Now that fall and winter are approaching, our chorus will continue singing by Zooming our rehearsals each week.



OCTOCOPTER continued from page 23



The tools of Sandy's two hobbies

landing, sometimes referred to as a crash. Octodrone has been outfitted with two cameras: one, which is maneuverable, for general video and pictures; the other fixed so he can control where it is and move it around objects.

And, with thanks to Paul Harvey, here is the rest of the story —Sandy puts the flights to music. Where did that come from? His other love is playing the tuba and arranging well-known pieces for the band he plays in. But arranging for a band and setting drones to music requires some highly specialized software. “That’s where Sibelius and Filmora video editor come in,” he says and sits down in front of a large monitor.

“Sibelius,” I say. “You mean the Sibelius of Finlandia?”

“Not exactly. Sibelius is a music notation computer program that allows me to put musical scores on the computer, blend different composers, add my own transitions...” Sandy drifts off as he demonstrates how he created his own eight-minute musical production called “March of the Covid-19 Warriors,” blending the Chinese National Anthem, Gustav Holst’s *The Planets*, Gustav Mahler’s *Symphony No. 2*, Frederic Chopin’s “Funeral March” and ending with “Amazing Grace.” Sibelius is essential to the arranging as it digitizes every instrument for every conceivable note, placing the complete score on the computer screen. Sandy is meticulous in that he uses either music already in the public domain, or he gets permission from copyright holders.

“Did you ever hear our band play the theme from M*A*S*H?” he asks. The publisher gave him permission to arrange it for the band as long as they played only for Veteran groups. That was important to Sandy, the Veteran part, and he was happy to honor the requirement that his arrangement remain owned by the publisher.

The final production that he uploads to YouTube is done on a Filmora Video Editor. For a sampling of his drone flight set to music, [CLICK HERE](#).

NEWHORIZONSMUSIC.ORG/BUSINESS-MEMBERS/

Support Our Business Members

Since the founding of the first New Horizons Band in 1991, Dr. Ernst's continuous organizing efforts have attracted the interest of businesses in the music field. Our board of directors seeks to cultivate business memberships alongside the individuals who support the organization. Business memberships in NHIMA enrich the environment for New Horizons players by bringing us tried and true instrument techniques, useful products, study methods, printed music, and all sorts of ancillary support goods and services. All the companies below are listed on NHIMA's web site. NHIMA would like to thank these business members for their participation.



Alfred Music
www.alfred.com
 P.O. Box 10003
 Van Nuys, CA 91410
 818.891.5999
 Jennifer Paisley-Schuch, Trade Shows and Partnerships Director
events@alfred.com
The leader in music education for 94 years.



Central Instrument Company
www.cicmusic.com
 739 Portage Trail
 Cuyahoga Falls, OH 44221
 330.928.6000
 James Stahl, President
mail@cicmusic.com
School band and orchestra instruments and accessories.



Ellison Travel & Tours Ltd.
www.ettravel.com
 311 Main Street
 PO Box 1990
 Exeter, ON N0M 1S7
 Canada
 Marcie Ellison-Outerbridge, Business Development
MarcieE@ettravel.com
The largest Canadian owned tour operator specializing in festival and performing tours.



Encore Tours
www.encoretours.com
 343 Congress Street, Suite 3100
 Boston, MA 02210
 877.460.3801
 Jon Linker, Regional Manager, Bands
jlinker@acis.com
"Taking your music program to new places."



Hal Leonard Corporation
www.halleonard.com
 7777 West Bluemound Road
 Milwaukee, WI 53213
 414.774.3630
 Bruce Bush, Sales & Marketing Manager
 Educational Music
bbush@halleonard.com
The world's largest print music publisher.



In Harmony Lessons
www.inharmonylessons.com
 406 Shady Lane
 LaVernia, TX 78121
 210.505.3609
 Mark Johnson, CEO
mjohnson@inharmylessons.com
High-quality online private lessons with experienced teachers. Music Technology Consulting.



International Music Camp
www.internationalmusiccamp.com
 September – May
 111–11th Avenue SW, Suite 3
 Minot, ND 58701
 701.838.8472
 June & July
 10834 Peace Garden Drive
 Dunseith, ND 58329
 701.263.4211
 Christine and Tim Baumann, Camp Directors
info@internationalmusiccamp.com
Offers a wide array of cultural study for children and adults alike.



J2 Web Designs
www.j2webdesigns.com/new-horizons-band-websites
 595 Arthur Street
 Verona, WI 53593
 608.438.5230
 Jon Nelson, Partner
jon@j2webdesigns.com
Creates stunning and affordable self-managed websites.



JW Pepper & Sons, Inc.
www.jwpepper.com
 191 Sheree Blvd
 Exton, PA 19341
 610.648.0500
 Kathy Fernandes, Marketing Director
kfernand@jwpepper.com
The largest sheet music retailer in the world, delivering music since 1876.



Lampcraft

www.LampCraft.com

809 N Indian Hill Boulevard
Claremont, CA 91711

800.277.5527

Alan Medak, Owner
info@lampcraft.com

Creating high-quality lighting products for musicians and other specialized markets.



Leonards Music

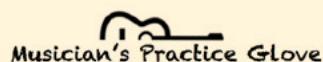
www.leonardsmusic.com

128 The Great Road
Bedford, MA 01730

781.271.1189

Deanna Lander, Office Manager
info@leonardsmusic.com

Offering high quality instruments for sale and on a rent-to-own basis.



Musician's Practice Glove

www.Musicianslive.org

77 Brookfield Drive
Elizabethtown, PA 17022

717.413.3265

Don Grabowski, Founder & Developer
dongrabowski@comcast.net

Soft woven nylon gloves that let you play smoother, better and faster.



Sabian Ltd.

www.sabian.com

219 Main Street
Meductic, NB E6H 2L5
Canada

1.506.272.2019

Nick Petrella,
Director of Education
sabian@sabian.com

The world's leading and most innovative cymbal-maker, with instruments for every genre, level and price.



Sit-ins Music

www.sit-ins.com

1211 Main Street, Suite 1
Durango, CO 81301

970.422.4303

Lily Weisbecker, CEO
Lily@Sit-ins.com

A revolutionary play-along music app available for iPad, and Windows and Mac PCs.



Ted Brown Music

www.tedbrownmusic.com

6228 Tacoma Mall Boulevard
Tacoma, WA 98409

253.272.3211

Whitney Grisaffi, President
whitney@tedbrownmusic.com

A leader in the Northwest music community; passionate about helping others make music.



West Music

www.westmusic.com

1212 5th Street
Coralville, IA 52241

1.800.873-2000

service@westmusic.com

Your complete music resource, supporting band, orchestra, elementary general music, drums, pianos, guitars, print music and books, repair, lessons, music therapy services, sound installation and more!

Coming Soon:

Portman's Music Superstore
Musicianslive.org

New Horizons News is the newsletter of the New Horizons International Music Association (NHIMA), Inc., 840 Virginia Street, #110, Dunedin, FL 34698. Nikki Attwell, editor.

Published twice yearly (Spring and Fall), submissions can be sent to the editor at any time or by each issue's deadline, March 1 and October 1 respectively.

Submissions — updates, reports, stories, photos, articles from other sources (with permission to reprint if applicable) — are welcome and encouraged. Please send MS Word or TextEdit files (rather than PDFs, Pages or Publisher files), and be sure to include your location and state. Limit stories to 600 words, and provide a caption for photos, identifying the subject or activity. Send pictures or images (high-resolution photos if

possible) as separate graphic files rather than inserted into a Word document.

New Horizons News is not copyrighted. We encourage you to make copies for family, friends, and other interested parties.

To contact the editor or to forward material:

nhimanews@gmail.com



NEWHORIZONSMUSIC.ORG