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The New Mexico Musician

C. M. Stookey Editor

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IN THIS ISSUE

Randall Reports—Gregg Randall .................. 5
Improvisations—C. M. Stookey .................. 5
Congratuations—Tom Wiley .................. 5
UNESCO and Music—Gillian Buchanan .............. 6
Westminster Comes to New Mexico—John F. Williamson .. 8
Teachers Convention Program ........ 10
Who's Who in New Mexico .......... 11
Double Trouble—Frank Malewski ........ 12
Calendar of Events ........ 12

ADVERTISERS' INDEX

New Mexico A. and M. 2
Belwin Inc. 4
Phillips House of Music 7
May's Music Co. 9
Southern Music Co. 11
Ostwald Inc. 11
Martin Band Inst. Co. 13
Brichard and Co. 14
Jarratt Music Co. 15
Eastern New Mex. U. 16

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It is customary for an editorial column to include comments about news and information in general, also to inspire thinking on matters of great import. Well, with the coming into being of this first issue of the New Mexico Musician, we can think of nothing better than to comment on the following, with the above in mind.

First, CONGRATULATIONS on you as an organization for taking another forward step in promoting Music Education in the state, and your individual professional growth.

Secondly, with the idea in mind that this publication is to carry state news as well as stimulating articles, etc., YOU, INDIVIDUALLY, assume a responsibility for seeing that this news is made available. Elsewhere in this magazine you will note a CALENDAR OF EVENTS. Let us know what you have going on, or planned for the future.

Also, we are always interested in your thoughts and ideas as to new music education methods, plans, etc. This means that, from time to time, you may be called on to contribute articles and comments in the magazine.

Lastly, THIS IS YOUR MAGAZINE. Tell us what you would like to see included, and give us ideas and suggestions about anything pertaining to its publication. This likewise is YOUR RESPONSIBILITY.

In closing may we apologize for all the news we didn't know, and so didn't include. Also for all the errors, mistakes, etc., which might appear. This is our first attempt, and we hope to improve with time and experience.

JUST REMEMBER. This is your magazine, and assume your share of the responsibility for it. In this way you will guarantee your organization the kind of publication you want.

Ye ed.

Thank, to Miss Buchanan, twice past prexy of the NMMEA and former Southwest Division President, for her report on UNESCO. Also thanks to Frank Malewski, former instructor in double reeds at Iowa U, for his worthwhile tips on reeds. Both are well known throughout the southwest and their articles are most welcome.
Everyone agrees that the cultivation of the arts is an important factor in developing personality. Likewise music plays an indefinable part in fostering mutual esteem and respect between the peoples of the world.

It was in Brussels, Belgium, June 29 to July 9 this past summer that representatives from the United Nations gathered (1) to study the diversity of the world’s wealth of music; and (2) to seek means of expanding music education throughout the world. The International Music Council and the United Nations Educational Scientific and Cultural Organization collaborated in sponsoring this international gathering of musicians and educators from forty countries. Among the fifty representatives from the United States were two from New Mexico, Miss Jane Tweed Bell of Mosquero and the writer of this article.

From the moment the conference opened with the Queen of Belgium honoring the delegation with her presence, everyone, though strangers, felt a bond of friendship through our common interest—music. The procedures of the meetings were very diplomatic and business like. Most of the speeches were given twice, once in English and once in French. The mornings were devoted to general sessions and the afternoons were devoted to plenary sessions in which individuals had an opportunity to speak extemporaneously and to exchange ideas. In the evenings there were concerts by professional and non-professional groups from various countries.

The purpose of the conference was not to discuss only aesthetic or educational problems, but also to think of the political, or rather human, implications of our art. The main question was not what music means or what it represents in cultural life, but in what way the teaching of this art may help to bring about better understanding among men. There is a point regarding the part played by music, through musical education, in the intellectual training of the peoples—education, of course, being intended for men and women of all ages and designed to serve the interests of man kind. The term “music education” no longer relates to school work alone, but covers all forms of music and all the means by which it may move and stir children and adults. Therefore, music was discussed in a very broad sense, and was given the widest possible scope including primary and secondary schools, colleges and universities, and conservatories.

As reports of music activities were given by representatives from the various countries, it was quite evident that the treatment of music education is different, but the destiny is the same. It was unanimous that the future of music is to be found in the school. It is interesting to note the progress and attitude of the various countries regarding their music education program.

Europe is experiencing a great revolution in education as a whole. The Europeans realize that it is necessary to build, to adapt the technical improvements into education and culture, and to realize a new contact between the cultured and the uncultured people, between folk-music and art-music. In every country of Europe, it was reported, there is at present also a great renaissance of music. The statement made many years ago by a German musicologist—“The future of music is to be found in the school”—was one taken as a joke, but now it is accepted as a present day fact. Musicians and educators alike in this country with their old civilization are anxious to reform music education as a necessity for a disorganized world. Dr. Eberhard Preus-
sner, Director of the Salzburg Mozarteum, has hopes that Europe will remember her origin as a great and fruitful unit, but he adds, with regard to their civilization and education and their music: “I hope we can say, we have already the United States of Europe.” It is gratifying to realize the progress that is being made. New methods and systems are constantly being introduced. Any methods are acceptable except “the tyranny of dictatorial dogmatism and the imposition of a single system for all.”

Traditionally speaking in Japan there has been very little relationship between music and practical life. Now with the surging trend to make music meaningful the fundamental aim of music education in the schools is to develop a spontaneous love of music among the pupils, and to enable them to experience the joy music can bring to them in their daily lives. The reporter very graciously acknowledged the use of American text books. It was pointed out that the difficulty of achieving their new goals is the world-over problem of the lack of qualified music teachers.

The representative of the Asiatic countries stated that music education has not developed so distinctly and extensively in their modern educational institutions as in the Western countries. However, with the reorganization of their school system in general there is a trend to give music a place in the curricula of a few schools. Modern education has brought with it the rediscovery of India’s past and a critical appreciation of the cultural contributions of the country.

Of course, to the representatives from the United States, it seemed that music education in the States has a stronger foothold, has more specific goals, and is making greater strides than in any other part of the world. Miss Vanett Lawler, the Associate Executive Secretary of the Music Educators National Conference gave a most revealing account of the history of music education in our country. It was almost beyond comprehension by the other representative that music has such an important place in the curricula of our schools. In fact, they were almost skeptical of the validity of our music education program.

After listening to reports from all over the world it was obvious that music can make its home in any country that opens its heart to it. Of course, it does not grow like flowers in the field. Much work has to be done before it can flourish. When it does flourish, it becomes a blessing to mankind. Evidence was shown that the greatest contribution music makes as a social binding force is through folk music. It was reiterated that folk music has the capacity to appeal to people of all walks of life and to people of all levels of culture. Music educators can perform a valuable service by recognizing the true nature of folk music and by presenting it as a thing of intrinsic beauty which is worth cultivating for its own sake. Perhaps the most unusual performance at the conference was by a group of miners from the Alps who sang some folk songs. That one performance did more to create mutual understanding of those people than bloody wars or across the table talks.

The climax of the conference was the solemn and inspiring presentation of the “Hymn of Hope” written especially for the occasion by Paul Hendersmith and the poet, Paul Claudel. Through music and poetry the dream of the conference closed with not merely a pleasant memory to look back on, but a real means of helping the world forward towards the consummation of so much that has been desired and promised.

Miles O. Culver, from Mt. Carmel, Illinois, is the new Instrumental director at Alamogordo. Peggy Nickols has taken the vocal position there for the coming year, also.
Ed. Note
Dr. Williamson, Head of the world famous Westminster Choir School and director of its choir, acted as the guest conductor of the Choral division of the 6th Annual Music Camp at Eastern New Mexico University this past summer. He was so enthusiastic about the choral possibilities for this area that he agreed to write of his experiences, for which we are most grateful, for this first issue of our new magazine. We know you will find it most inspiring.

Thursday morning, June 4th, Mr. Williamson and I arrived in Clovis, New Mexico. We felt highly honored when we were met by Dr. Golden, the President of the Eastern New Mexico University; and with him was Mr. Robert Page, the Director of Choral Activities. That was the beginning for us of a ten-day experience that is now a beautiful memory. We found a faculty in the University and a faculty in the Summer Session made up of distinguished individuals with most gracious and delightful personalities. We are grateful to President Golden, to Mr. Stookey, and to Mr. Page and all of their associates for the beautiful memory that is now ours.

I was brought to the Summer Session to conduct the Summer Session Choir. That experience will stay with me as one of the most exciting experiences that I have had. At my first session I was privileged to meet a large group of young people—I guess about 130—ages 13 to 18, big, husky young men and very strong, well built young women, and all most attractive in appearance. They were quite nervous and frightened of this old fellow from the East, but what joy they gave me.

Several things impressed themselves upon me, and I should like to state those things now. First, the physical strength of these young people. Second, there were double the number of low altos that there were first sopranos. This was due to the fact that the young women that sang alto were as big and as strong physically as the average sophomore in college. Third, the basses and baritones were also big and strong, perhaps the same physical development as the sophomore in college. The tenors, that developed into a splendid section, were not quite as strong physically as the basses. The sopranos, however, had good physical strength and it developed that they had beautiful voices. In the few days’ rehearsal we had, they developed to the point that they were singing a little better than the average sophomore or junior in the average college in the United States is able to sing. This amazed me and at first puzzled me very much. I have conducted high school voices in almost every state in the Union. But I would feel that the voices in the high schools of New Mexico, if this was a characteristic group, are better than all except in perhaps four states.

The reason for this, I think, must be found in the fact that just perhaps two or three generations ago in New Mexico, boys sixteen married girls fifteen, purchased a Bible, a rifle and an ax, and went out to hew for themselves a home where they could raise their families. These young people come from this heroic background. My suggestion to the public schools of New Mexico is that they eliminate the word teen-age from their vocabulary, and call (Continued on Page Ten)
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OCTOBER 28-30.

WEDNESDAY, OCTOBER 28, 1953

7:00 p. m. N.M.M.E.A. Board of Directors, La Hacienda Restaurant, Gregg Randall, Presiding.

THURSDAY, OCTOBER 29

9:00-9:15 Convention Sing directed by James Kincaid, Choral vice-president, Albuquerque High School Band Room.
9:15-9:45 Discussion of the New Mexico High School Activities Association in relation to music activities.
Travis Stovall, Artesia.
10:15-10:30 N.M.M.E.A. Business Meeting.
George Kerr—Ginn & Company Representative.
New Mexico Agricultural and Mechanical College Band, Ray Tross, Director.

FRIDAY, OCTOBER 30

9:20-9:45 Report by the State Director of Music, Mildred Cawthon.
9:45-10:45 General Music in the Junior High School, James Kincaid in charge.
Los Lunas High School Orchestra, Rudolph Sucharda, director.
10:40-11:05 N.M.M.E.A. Business Meeting, A.H.S. Gymnasium.
Farmington High School a Cappella Choir, Angelo Turano, Director.

Westminster Comes to New Mexico

(Continued from Page Eight)
these young people young men and young women, and give them the same responsibility that they used to have two or three generations ago. If this could be done, a great day musically is ahead for the schools and the life in the homes in the state of New Mexico.

Music is closely related to religion, hence closely related to life.

“How many of us ever stop to think of music as a wonderful magic link with God; taking sometimes the place of prayer when words have failed us 'neath a weight of care. Music that knows no country, race nor creed; but gives to each according to his need.”

Since music is a wondrous magic link with God, and since this great possibility for growth is there in the young people of New Mexico, this would mean that the music educators in New Mexico can do as much work as the pastors in New Mexico can do to make their people individually and collectively a tower of strength, not only for the state but for the nation.

DON'T FORGET THE CLINIC JAN. 28, 29, and 30. The full program, including ALL STATE SESSIONS, will be in the next issue of the New Mexico Musician.
With the start of another school year we need to get acquainted with many new people and will find some of our old friends in new positions. This column will not attempt to carry all such info but will give you what has been collected to date, for what it is worth.

Karl Abbott is the new band and choral teacher at Hatch. He is a graduate of K. U. Lee Williams is now at Las Vegas doing the Band work. Lewis Spencer, a Michigan grad, is now doing the Choral work at Las Cruces.

Marvin Wadley moves from Las Cruces to Anthony as Supervisor of Vocal Music. Kenneth Bender has moved from A and M to Alamogordo to take charge of the string and orchestral program. Rebecca Hamblen has taken a position as elementary music instructor in Artesia. She is a graduate of Western at Silver City. Emily Rumold moves from Raton to Santa Fe as String Instructor.

James Kincaid has been made Director of Music for the entire Hobbs Public School system, where he has been the High School Choral Director. Maureen Harper has been made the string teacher for the Hobbs school system. William Cramer now has both Junior and Senior high school orchestra and string work at Las Cruces.

Bruce Robertson is the new Instrumental director at Portales, coming from Tennessee where he got his Masters at Peabody. Grace Crump is now the choral director for junior and senior high at Portales also. She has just come from a year's study at Juilliard and was at Pampa previous to that. Shirley Sanders is the new Central Grade school Music teacher at Portales. Paula Cox is teaching vocal music in the 5th and 6th grades at Alamogordo. She is a graduate of ENMU.

Justin Bradbury has moved up to the high school band job at Artesia, and Owen Bennett, another fellow from Indiana, has taken over the Elementary job. There are many others to be mentioned we are sure, but these are all we know of at press time.

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ALBUQUERQUE, NEW MEXICO
PROBLEMS IN SELECTING AND WORKING ON NEW DOUBLE REEDS

By FRANK MALEWSKI

So you are having double reed trouble! Who hasn't? Of the three variable-unpredictable factors (reed, instrument, and player) permit me to discuss the most illusive one—the reed.

Since the trouble is inherited with the purchase of the reed, let me begin with its selection. The selection should be governed by the following criteria: source, workmanship, and reputation.

Reeds can be obtained from the following sources—unless you wish to make your own: The professional player who makes reeds for his own students (best source but can only serve a small group); the retired performer, who is devoting his time to teaching and reedmaking (second best source and in many cases very helpful in answering questions concerning either the reed, instrument, or the performer. His background and experience qualify him as helpful and in most cases an honest advisor on the subject); then last, the most unnecessarily condemned music supply house who may handle reeds made by either professional player, professional teacher, or enterprising reed manufacturer. You are the doctor, you recommend he stock the proper medicine.

Because of obvious reasons, you cannot try out reeds to aid in their selection. You must rely upon visual evaluation to judge the merits of any reed. What you see and judge the reed by is the workmanship. It is a well-known fact that craftsmen who pride themselves in their workmanship will also use the best material to assure the maximum of utility in their product.

Check an oboe reed by the following points: Select a reed with a live, glossy, golden (not rusty) color; avoid dull, foggy colored reeds. The length of cane should be about 1 inch. Avoid splits near the binding. Goldbeater’s skin should be lightly water-proofed. The blades should be opposite each other at the rails, not slipped. Avoid saw-tooth tip. Avoid reeds that are too open at the tip when dry. Tip of tube should align with tip of reed. Avoid reeds with wire around the cane. After the reed has been purchased, test for pitch, tone, and stiffness.

Check the bassoon reed by the following points: Select a reed with a live, glossy, golden (not rusty) color; avoid dull, foggy colored reeds. Check the symmetry of the reed. Avoid splits in the lay near the first wire. Avoid saw-tooth tip. Second wire must be of smaller diameter and round; the first wire must form an oval in the bore. See that the Turk’s head is securely set when the reed is dry. After you have purchased the reed, test for pitch, tone, and stiffness. With the aid of a small pair of pliers, only a slight manipulation of the two top wires should be necessary.

Finally, your colleague’s plus your own experience with different makes and types of reeds should be an influencing factor in the selection of the most useful reed.

Because of the nature and scope of the double reed problem, it is impossible to do justice to the subject in as few words as I have attempted above. If the article has stimulated a pro and con response, I shall feel that a step forward has been made.

Calendar of Events

Dec. 3 and 4 Southwest District Instrumental Clinic New Mexico A. and M. College, Las Cruces. Roger Brandt, Chairman.

Jan. 28, 29, 30 Tenth Annual Music Educator’s Clinic, New Mexico A. and M. College, Las Cruces. Features ALL STATE Band, Orchestra and Chorus.

Feb. 6 Eastside Choral Clinic. Eastern New Mexico University, Portales, Robert Page, local chairman. Features Dr. Williamson, and Westminster Choir.

March 24 thru 31 Music Educators National Conference, Chicago, Ill. See Music Educators Journal for Information.

March 26 and 27 Southwest District Music Festival, Lordsburg, New Mexico. Roger Brandt, Local Chairman.
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GREETINGS TO NEW COLLEGE AND UNIVERSITY PEOPLE

Congratulations to Bill Rhoads, past president of the NMMEA, on his new position as Band director at the University of New Mexico. We hear that he has already been to Arizona with the 73 piece marching band. Also new on the UNM music faculty is Jack Stevanson from Lawrence, Kansas, where he was city supervisor of music. Stevanson, new professor in Music Ed. is completing his Doctorate at K. U. this semester.

Eastern New Mexico University has added three people to its faculty for the school year. Merle Hogg, completing Ph.D. work at Iowa now, is the new Theory and Brass man replacing Whitsitt. Hogg received the second Grand Prize in the Thor Johnson Composition contest with a composition for Brass. Arthur Lambert, another Iowa Grad. is a new Piano and theory man, while Jean Rogers, ENMU Grad., is now teaching Voice and Piano.

EASTSIDE CHORAL WORKSHOP SCHEDULED

Arrangements have been made for a choral workshop on Saturday, Feb. 5th, on the Eastern New Mexico University campus, according to Robert Page, Choral Director at the University. John Finley Williamson will be the guest conductor for the workshop and a large choir is to be formed from students in various choirs in West Texas and New Mexico.

Tentative plans call for both morning and afternoon sessions for the choir, including an informal appearance of the World Famous Westminster Choir, singing several songs for the group and faculty members.

As soon as plans are completed information will be sent to all choral directors in the area from Mr. Page, who will have charge of all arrangements.

CHORAL CLINIC HELD

The Southwest District held its annual Choral clinic October 5th on the campus of New Mexico A. and M. College, according to Marvin L. Wadley, Choral Chairman.

The Clinic included work with Mixed chorus, boys’ chorus, and girls’ chorus with Clayton Krehbiel, Assistant Professor of Music Education at the University of Kansas, acting as the clinician. Mr. Krehbiel was, for several years, assistant director of the Robert Shaw Collegiate Chorale Group.

Sessions were held from 9:00 A. M. to noon and 1:15 P. M. to 4:00 P. M. with a luncheon for the participating directors and guest clinician during the noon hour.
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