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The New Mexico Musician

C. M. Stookey  Editor

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Page Three
The "Leonard Smiths" and "James Neilsons" of the future have yet to be discovered. But whoever they are, the instruments they play will be an important factor in determining their success. That's why it is so important to choose a cornet like the Martin... an instrument whose every tone is perfectly defined. One that has true cornet quality throughout all registers, and is especially responsive in the high range. These are advantages which result from the special care given each Martin from first operation to shipping. They are advantages that distinguish Martin as the finest of brass instruments... for artists of today and tomorrow.

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Improvisations...  Randall Reports...

'Tis hoped you'll forgive ye ed if this column spends a bit of time reminiscing. It was just about this time seven months ago that ye ed started a file on the first issue of Volume one of the New Mexico Musician. The Executive committee had just met in Roswell and given the go-ahead for the magazine, and properly named it.

With both fear and trepidition letters were sent out to both state and national firms for advertising, along with some letters to various persons in the state and other parts of the country to submit articles for publication. A deadline was set for all advertising to be in and articles to be submitted. Then came the first period of waiting—and lo and behold, it wasn't long till requests for ads began to come in along with the materials for various articles. It looked as tho we were definitely in business—and ye ed soon found out what was meant by the "business." A good course in journalism was definitely in order, with no time to take it.

Anyway, since that time, three issues of the NEW MEXICO MUSICIAN have been put together and sent out. YOUR publication has completed one year of publishing materials for YOU. And we have many to thank.

FIRST our THANKS, and heartfelt at that, must go to our ADVERTISERS. Certain of our Music Dealers in the state have seen fit to be regular advertisers in the publication. Also many National Companies have been regular advertisers. Apparently both state and national groups see the value of advertising in an official magazine put out by YOU and for YOU. Perhaps next year we can add still more to this list.

SECONDLY, we wish to thank the many individuals who have contributed articles to the three issues of the NEW MEXICO MUSICIAN. We have been proud that outstanding people throughout the country and within our own state have thought it worthwhile, and have been willing to cooperate, to give YOU worthwhile professional and educational articles that have been so meaningful to YOU.

LASTLY, ye ed wishes to thank all offices. (Continued on Page 10)

I believe we are in agreement that the 1954 State Music Clinic was a great success. We owe Bennette Shacklette, William Cramer, and James Kincaid a debt of gratitude for the work they did in organizing the All State groups. Theirs was a huge task and without exception it was carried out in a competent manner. Carl Jacobs and his staff set a mark for gracious hospitality and cooperation that will stand as a challenge to future clinic hosts. Our clinicians formed one of the best balanced groups of specialists that we have ever had. It was apparent to the auditors at the various sessions and the final concert that the music teachers of New Mexico are carrying on an excellent program of music education in our schools. The all state groups were comparable with those of other states where the music program has long been in existence. I hold no brief for any claim to perfection in our state music program, or for the organization and operation of our state clinic. I do hold that we have the cooperative spirit, interest, ability, and willingness to recognize the problems we must face and to continue to solve them in a way that will lead to further improvement and growth of music education in New Mexico.

You have had an opportunity to evaluate the proposed changes in our constitution and by-laws. We welcome your vote and suggestions as it is of vital importance that we have this material in a form that represents the thinking of the entire membership of the NMMEA when it is presented at the NMHSAA meeting on March 20. I believe we stand to gain additional statewide support and recognition for music through membership in the NMHSAA.

We understand there will be district festivals in Raton, Valdron, Gallup, Hobbs, and Lordsburg this year. Several schools will participate in the Fine Arts Festival in Durango, Colorado. The motivating forces inherent in these festivals are tremendous. They form a part of our state program that I would like to see expanded so that every high school in the state participates on an annual basis.
In the first issue of this magazine, I approached the double reed problem by suggesting a criteria by which the selection of a double reed can usually be governed.

In this article, I would like to approach the problem of “breaking in the reed,” which is quite essential for a pleasant and successful experience for the beginning student.

The blades of an oboe reed should be placed in a glass containing about one inch of water. After fifteen minutes of soaking, a new reed will warp open to as much as 1/16 of an inch. (One should never attempt to produce a tone on a reed in this condition—a beginner can easily be misled in his conception of the proper reed, taking months to correct this first impression.)

To close or open the oboe reed to the proper opening (1/32"), any one or a combination of the following techniques may be applied:

(a) Removing the reed from the water, hold the cork end of the reed between the thumb and index finger, seal off the bottom of the reed (cork end) with another finger, and place the blades in the mouth between lips. Draw the air out, creating a vacuum. This will take some of the arched resistance out of the reed, permitting the blades to come closer together at the center.

(b) Place about 1/3 of the blades (tip) between thumb and index finger. Putting the cork against your lips, draw out the air, causing a vacuum. This weakens and reduces the arched resistance. The warmth of the fingers on the tip will rework the blades by drying out the outer surfaces of the blades, shrinking them, therefore permitting the blades to flatten out, closing the reed.

(c) This technique requires a mandrel (to prevent collapse of tube) and a pair of small short-nose pliers. Place mandrel or properly shaped ice-pick into tube of the reed. Place jaws of the pliers upon the four top loops of thread. At this area you control the opening and closing of the oboe reed in the same manner as you would the second wire on the bassoon reed. Pinching the cane from the sides (as you are looking into the reed) has a tendency to close the reed.

(d) To open the oboe reed, pinch the cane from the top and bottom (in the area as described in Technique (c) above). Plier technique, after the third or fourth application, has a tendency to deaden or kill the reed.

(e) To open the reed after it has closed while playing, moisten the outside of the tip (or lay) and draw in cool dry air up through the reed and instrument. Reverse this procedure to close the reed.—Any reed that is in tune and readily responds to this technique is frequently considered the ideal reed.

(f) Wire around the blade can also be used to either open or close an oboe reed. If a wire will save a dead or faulty reed, by all means use it; but do avoid oboe reeds that require such artificial means as a substitute for the necessary natural resistance.

The bassoon reed is completely dunked into a small vessel of water and permitted to soak for 15 minutes. (One reason for this complete dunk—(Continued on Page 12)
The last of March and the month of April will see the emphasis placed on Music Festivals in the various districts throughout the entire state.

The Central district has a Festival set for March 12. This is to be a one day affair with both choral and instrumental work emphasized. The Festival is to be held at Vaughn with Mr. Epply acting as the local Chairman. Plans call for morning and afternoon sessions with a festival band, orchestra, and chorus made up of band, orchestra, and choral students from surrounding communities participating. The Festival directors are Mr. William Rhoads, Director of Bands at the University of New Mexico and Mr. Jack Stephenson, Professor of Music Education, also from the University of New Mexico. The festival is to close with a program featuring the band, orchestra, and chorus in the evening.

On March 26th and 27th the Southwest District Music Festival will be held at Lordsburg with Roger Brandt acting as local chairman. Solo and small ensemble events will be held on Friday and the bands, orchestra, and choruses will perform on Saturday for adjudicators to make comments and criticisms on. Some 14 towns in the district are expected to participate in one of the largest festivals held in the state.

The Southeast District will hold its Music Festival for instrumental groups on Saturday, April 3rd at Hobbs with John Buhaltz acting as the local chairman. This district divided up the choral and instrumental sessions because of the tremendous number of entrants and the overall size of the Festival. Adjudicators for the instrumental festival include Don Moore, Director of Bands at Baylor, D. O. Wiley, Director of Bands at Texas Tech., and George MacAdoo, Director of Bands at North Texas, as well as several instrumental instructors from the various colleges throughout New Mexico.

The Choral portion of the Music Festival, sponsored by the Southeast District, will be held in Hobbs on April 10 with James Kincaid acting as local chairman. All choral solos, small ensembles, and large ensembles will be heard by adjudicators for comments and criticisms on this day.

The Northeast District has decided to extend its Music Festival to two days, April 23rd and 24th, because of the increase in participation.

(Continued on Page 12)
Our sincere thanks to the Conn Company for making these articles available to us. The remaining two will appear in next year's issues.

Brass Repairs...

First in a Series of Articles by Owen Myers, Repair Consultant with C. G. Conn Ltd., Continental Music Division

We are all aware of the great need today to preserve the life and operation of all musical instruments. With materials for making instruments becoming more scarce each day, we may soon have to rely on our present instruments for some time to come. In this article we will discuss a few of the positive and assured ways of keeping brass instruments in good repair and playing conditions.

Perhaps one of the most common causes of trouble with valve instruments in our bands and orchestras starts, in many cases, when the mouthpiece becomes stuck in the instrument. Each year there are hundreds of horns bent and twisted by people attempting to remove these stuck mouthpieces with pliers, wrenches and vises. They become stuck as a result of constant bumping of the hand on the mouthpiece; an accident, where the instrument falls and lands on the mouthpiece driving it into the mouthpiece receiver, or not removing the mouthpiece for a long period of time. When the mouthpiece has remained in the receiver for a period of time, a corrosion or oxidation is set up in the mouthpipe caused by saliva forming around the mouthpiece.

Stuck mouthpieces may be removed either with a standard mouthpiece puller or by using the tapping method. There are several very efficient mouthpiece-pulling devices on the market today but, in many cases, one of these mouthpiece pullers is not handy when the...
mouthpiece becomes stuck in the horn. For this reason you will find the tapping method used more often. It is a good idea to have with you in the band room, on band trips, at contests, concerts and football games, a block of hard wood approximately 6" to 8" long, 2" wide and 1" thick. together with a small rawhide mallet. In removing the stuck mouthpiece, place the mouthpiece receiver on the block of hard wood (such as maple or oak), shown in above photo. Next, take the small leather rawhide mallet and tap directly on the receiver, making sure that the receiver rests solidly on the block of wood. Slowly turn the horn around so that you tap on all sides of the receiver. The constant tapping causes the two tapers in the mouthpiece and receiver to push one from the other. Continue tapping on the receiver until the mouthpiece is loosened or removed. In some cases it may be necessary to hit the receiver harder than at other times according to how badly the mouthpiece is stuck. Always remove the stuck mouthpiece from the horn as soon as possible after this condition has been discovered. This method is positive and will always remove the stuck mouthpiece.

When removing stuck mouthpieces from baritone horns and some of the other larger instruments, it is sometimes difficult to rest the block of wood on a table or bench. This difficulty can be overcome by making the operation a two-man job. Have someone hold the instrument in his lap while you hold the block of wood securely against the mouthpiece receiver with your left hand and tap lightly with the hammer in your right hand. Again, tap around the mouthpiece receiver from all sides. Be very careful not to pound on the mouthpiece or mouthpiece pipe. Since the mouthpiece receiver and the mouthpiece itself are of extremely heavy metal, no damage will result if the hammering is done in the proper place. By all means do not use a metal hammer as this will cause flat spots both on the inside and outside of the receiver. This same damage will result when pliers are used. Do not beat the mouthpiece or the mouthpiece because the expansion of the brass causes the mouthpiece to become more firmly stuck in the receiver. By using other methods to remove stuck mouthpieces, such as pliers and vises, damage may occur causing high repair bills. If you use the tapping method, you will not only save a great deal of time, trouble and money, but the life of your instrument is prolonged as well.

Precautionary measures: Always remove the mouthpiece from the instrument immediately after playing.

REMOVING STUCK SLIDES

Another common cause of damage to valve instruments is the improper removal of stuck slides (tuning slides and first, second and third valve slides.) These slides often become stuck, corroded, oxidized and, in many cases, completely rotted away when they are not removed often and properly cleaned. If there is sufficient time, pour a few drops of penetrating oil around both slide joints and allow the oil to do its work for a few hours or overnight. If the slide will then not come out, or if there is no time to let the oil stand, use the following method to remove a stuck main tuning slide:

First, insert a wide leather strap, or strips of cloth about 1½" wide, through the slide bow or crook. The two ends of the strap should be held either in a vise or closed in the back of a door (the side of the door where the hinges are attached.) The hands should grip the lengths of tubing in which the slide is stuck, as shown in (Continued on Page 10)
the above photo. If the slides will not come out after several moderately sharp jerks, we suggest you take the instrument to your local repair man. Caution should be exercised not to make the force of these sharp pulling motions too strong. Any further efforts on your part to remove the slide may only result in damage to the instrument; damage sometimes beyond repair. Do not use a hammer in any way to force out the stuck slide and do not use a narrow wire of narrow strap to pull out the stuck slide as it will pull the tubing out of shape.

In removing a stuck valve slide, use a heavy gut bass fiddle string (not the wire-wound type) or a long strip of cheese cloth about 4" wide. Again, use the vise or door method to hold the string or cloth. Great care must be exercised not to pull or jerk too hard on valve slides as damage can easily be done to instrument slides and crooks. If the valve casings are pulled out of shape, it will cause the valve to jam and, in order to repair this damage, replacement of the entire instrument is sometimes necessary. If you are unable to remove stuck slides using these methods, it is wise to take the instrument to your local repair man before extensive damage is done.

Precautionary measures: Remove all slides at least once a week and cover with a generous coating of petroleum jelly.

(Continued from Page 5)

the prexy especially, and others who have spoken such kind and encouraging words concerning the publication of the first year’s three issues.

AND THEN to all of YOU in the New Mexico Music Educators Association, who have contributed in any way to make the NEW MEXICO MUSICIAN the magazine you want it to be, the sincere THANKS, of ye ed and the executive officials of YOUR state organization.

And nonw for the plans for NEXT YEAR. Plans call for three issues again with the first one out about the middle of October—a teachers meeting issue—the second one in January—our clinic issue—and the last one out in March—a music festival issue. It is hoped that more local pictures may be used, especially if an official photographer can be added to the staff, and already plans have been made for several interesting articles by state and national individuals.

(Continued from Page 9)

Calendar of Events


March 28 University of New Mexico Wind Ensemble, Albuquerque. William Rhoads Conducting.

March 31 A. and M. College Band Concert, Las Cruces, Roman Tross, Conducting.

April 11 College-Community Oratorio Society in The Messiah, Las Cruces, Oscar Butler Conducting.


Note: Those desiring specific information concerning Music Festivals are referred to the FESTIVALS article.

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Sousa considered his bass drummer the most valuable member of his band. You too are careful in the assignment for that noble instrument. What would a marching band or even a concert band program be like without drums and other percussion instruments? How much can that same marching band and concert band be improved with attention to expressive drumming? Remember that there are four families of instruments: Strings, Woodwinds, Brass, and Percussion; and although percussion is named last when referring to the four—let us resolve in giving a thought to, “Beginning With Percussion.”

Lt. Col. Wm. F. Santelman presents Certificate of Appreciation signed by Lemuel C. Shepherd, General USMC, Commandant of the Marine Corps, for services rendered by Ernest Ostwald as uniform consultant to the U. S. Marine Band. Ceremony took place December 3 in front of U. S. Marine Barracks, Washington, D. C.

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(Photo by U. S. Marine Corps Staff Photographer S. Sgt. Margi Moore, Marine Band Publicist.)

Double Trouble ...

(Continued from Page 6)

Index finger. Peal off bottom of reed with the fourth or little finger. Placing the blades of reed between your lips, draw the air out, forming a vacuum and reducing the arched resistance.

2. Place about 1/3 of the blades between the thumb and index finger. Place tube end against the lip, draw out the air, forming a vacuum. The pressure upon the arched resistance plus the drying out of the outer surfaces due to dry warm fingers will tend to close the opening of the bassoon reed.

3. Manipulation of the wires with a pair of pliers will usually produce the following results:

   (a) Pinching the front wire from the sides tends to stiffen the reed. (b) Pinching the front wire from top and bottom tends to soften the reed. (c) Pinching the 2nd (middle) wire from the sides tends to close the tip. (d) Pinching the second wire from the top and bottom tends to open the reed.

After the second wire is adjusted, you will find it necessary to readjust the first wire, and vice versa.

Any one or a combination of the above manipulations will affect either the pitch, tone and strength, or the response in the extremes of the bassoon's range.

FESTIVALS . . .

(Continued from Page 7)

this year. On April 23rd solos and ensembles will be heard in the evening at the Raton High School, host for the Festival, with Pat Chaves acting as local chairman. Also the massed band, orchestra, and chorus will hold rehearsals on the evening of April 3rd. Then on April 24th all bands, choruses, and orchestras will play for adjudication during the day, and the Massed Band, Orchestra, and Chorus, will present a program in the evening. Guest Directors and Adjudicators are: Clarence Sawhill, Director of Bands at U. C. L. A., Gand Director, Carl Moltman, Choral Director at Highlands University, Chorus Director, and Elwyn Weinandt, Orchestra Director at Highlands University, Orchestra Director.

A Music Festival is also planned at Gallup, for towns in the Northwest District, during the month of April, but plans are not definite as yet, according to the local chairman.
Well, a great deal has happened since the last column and there is much yet to happen. Incidentally we don't KNOW about a lot of it. We hear the Mendez concert at Santa Fe in February was a big hit. Understand Thompson from ENMU and two former Santa Fe students participated. Also that the Mendez concert in Clovis was much better than last year, when Mendez had fever sore trouble. He will appear in Hobbs on May 7th with another All-Star band under the direction of C. M. Stookey with John Buhaltz acting as local chairman.

The Southeastern New Mexico educators met at Lovington High School in Mid-February for laying festival plans. John Buhaltz presided and a committee was appointed to write a manual of operating procedures for the Festival. Looks like an excellent idea for the entire state. Also the question of division of the district was brought up by the Hobbs representatives. Sure hope they don't do it. Looks like we MIGHT remember distant neighbors need to get together once in a while. Hosts for the meeting were Pylman and Anderson of Lovington.

This has been a period of TOURS. The U. of New Mexico Band was out to visit 7 towns in the East Side. The ENMU Band made an extensive tour of Eastern towns and also went into West Texas. The West Texas band from Canyon was on the East Side of the State, and the Texas Western music department had a group on tour throughout the Southwest and Eastern side of the State. The general opinion is that it is a wonderful incentive to high school students, and of course good public relations for higher institutions.

We understand Roman Tross is now holding down the 1st chair Clarinet spot with the El Paso symphony for the rest of this season and next. Wm. Cramer and others from Las Cruces play with the El Paso group too.

We understand Rudolph Sucharda has organized a community symphony in the Los Lunas area. They have given a couple of concerts so far this year and more are planned.

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Spring Concert, Commencement and Festival Music

Easter Song (SATB) ................................................................. Joseph Roff .22
+ *America, My Wondrous Land (SATB, SSA, TTBB) ................................................................. R. R. Peery .20
+ I Like It Here (SATB, SSA, TTBB) ......................................................................................... Clay Boland .20
* Ballad of Brotherhood (SATB) ................................................................. Joseph Wagner .20
Clair de Lune (SATB, SSA) ......................................................................................... Claude Debussy .25
+ O' Life with Splendor (SATB, SSA) ......................................................................................... Greig-Cailliet .18
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Invocation to Song (SATB) ......................................................................................... Sullivan-Maclary .16
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All Suddenly the Wind Comes Soft (SSA) ......................................................................................... H. Alexander Matthews .18
The Road's End (SSA) ......................................................................................... Richard Purvis .20

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