Douglas Cornwall, who for thirty years taught music in the Clayton schools prior to his retirement, was awarded a lifetime membership in the New Mexico Music Educators Association. During the Association annual clinic concert. The award was made by Rollie Heltman, secretary and treasurer of the association and long time associate of Mr. Cornwall.

In accepting the reward, Cornwall stated that "When one's fellow directors vote to recognize a member with such an honor, then the years of dedicated service to a program become much more important to one's memory."

Only two such awards have been given by the NMMEA Association. Carl Graham, former band director at Raton; and prior to his death, long time director on the Albuquerque High school, received the other.

The association voted to grant the honor on the basis of both service to the profession and service to the state and community.

Mr. Cornwall has built an enviable record of service, having been a charter member of the association when it was formed in 1934, was elected president in 1937, and served in some phase of its activity until his retirement in 1962.

DOUGLAS CORNWALL

He has served as Secretary of the Clayton Chamber of Commerce, President of the Clayton Rotary Club, Mayor of Clayton, member of the Board of Trustees of the New Mexico State Industrial School, and presently serves as Vice Chairman of the New Mexico State Board of Educational Finance. He is owner of the Cornwall Music Store, president of the General Insurance Agency, Inc., and vice president of the Board of Directors of the First National Bank in Clayton.

CORNWALL HONORED

SOCIETY FOR ETHNOMUSICOLOGY

The University of New Mexico will host the annual meeting of the Society for Ethnomusicology on November 11-14, 1965. Scholars from all over the country will participate. The Society for Ethnomusicology consists of these persons doing research on the various musical cultures of the world. The meetings will be open to all who wish to attend and all New Mexico musicians are urged to be present. Music as we know it, the Western Art Music tradition, constitutes only a small minority of the world's total musical heritage. Topics covered at the meetings will help to broaden our concept of music and its various functions within a given society.

Tentative plans call for an emphasis on North American Indian music. There will be two sessions on Indian music and dance plus a trip to Jemez Pueblo to attend their Harvest Dance on November 12. Another session will deal with the purposes of musical transcription. A program featuring New Mexico's indigenous music is also planned. Further information can be obtained from Don L. Roberts, Fine Arts Library, University of New Mexico.

NNMEE SUMMER BAND CLINIC IN ALBUQUERQUE

Robert Bowna, NMMEA Band Vice-president, is in charge of the NMMEA Summer Band Clinic to be held in Albuquerque on the Campus of the University of New Mexico July 16 and 17. The program is tentative at this time. The Texas City, Texas High School Band will present a concert Friday evening, July 16. Reading sessions will be provided by the University of New Mexico Summer Session Band. Also the band people are invited to bring their own instruments and sit in on the reading session. Films of various marching bands will be shown during the Clinic. More specific information will be mailed to the members at an early date.

NEW MEXICO ACTIVITIES ASSOCIATION RULES ON:

OUT-OF-STATE TRAVEL

Regulations for out-of-state travel for New Mexico High School musical organizations.

1. The following cities are hereby designated as boundaries for out-of-state travel:
   - Denver to the North
   - Phoenix and Tucson to the West
   - El Paso to the South
   - Wichita, Oklahoma City, Dallas to the East

2. Applications for travel to Music Activities which are beyond the boundaries indicated above and which appear on the approved lists of the National Contests and Activities issued by NASSP will be considered on an individual basis.

3. Bands, Orchestras, or Choruses requesting permission to participate in out-of-state activities will be limited to one trip of this nature per year.

4. Organizations requesting such out-of-state travel will cooperate with local administrations in keeping loss of school time to a minimum.

5. The above regulations pertaining to out-of-state travel do not apply to border competition as spelled out in The New Mexico High School Activities Associations Handbook.

6. Out-of-state activites, in addition to being approved by local administrations must have the sanction of the New Mexico High School Activities Association and The New Mexico Music Educators Association.
MUSICIAN
Official Publication of New Mexico Music Educators Association

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EDITORIAL

EXCERPTS FROM AN INTERVIEW

WITH DR. MAXWELL RAFFERTY
STATE SUPERINTENDENT OF THE CALIFORNIA PUBLIC SCHOOLS

Question: Does Music have a very valid place in the over-all education of a student?

Dr. Rafferty: This has been true ever since Plato and Aristotle. Music was a part of the medieval quadrivium (also arithmetic, geometry and astronomy, as I recall) and one of the most established and valuable subjects in the curriculum. I don't think there has been any exception to this since education began.

So, with the exception of a few activities which are obviously extra-curricular and performed in connection with athletics, music should always be a part of the regularly scheduled curriculum and should be financed by regular school funds. There should be no expense to the students at all. (In California) We are under tremendous pressure to add more things to the curriculum. I am pushing a program now to extend the school day. The typical program is a six-period junior high school and a six-period senior high school. Starting September 1965 that sixth period elective will be gone because we will have compulsory foreign language, mandatory by state law, in all sixth, seventh and eighth grades. This means there will be six required subjects. Something's got to give. What's going to happen to music? I believe the only way to solve this is to add another period to the school day.

There are 11 questions and answers such as quoted above. You may get copies of this interview by writing the American Music Conference, 122 South Michigan Ave., Chicago, Illinois 60604. The publication number is A1413A.
A group of people generally return some from a convention such as the recent SWMENC Convention in Oklahoma City with mixed feeling concerning the business meetings, speeches, performing groups, displays and other activities of a convention. After attending the various functions at the Oklahoma City Convention and discussing mutual problems with colleagues from New Mexico and other states. I found one central theme prevailing throughout the convention. This central theme was "The Status of Music in the Public Schools.

Those in attendance at our banquet in January heard Dr. Arthur G. Harrell's speech entitled "A Long Hard Look Inward." One of the statements made by Dr. Harrell was, "People are asking what a student gets from a second or third year of membership in an organization that he does not get the first year." He then asked the following question, "Do we have the answers?"

In an editorial in one of the music industry publications this question was raised: If our school music programs provide the solid foundation and intense interest in music we would like to think they do, why don't the students continue with their music after graduation?

Perhaps the most critical lust level on the public school music education deficiencies, both real and alleged, is contained in the government bulletin entitled "Music In Our Schools. A Search For Improvement." This publication, on which I will make a detailed report during tacher's convention, was in our hands at the Yale Seminar on Music Education. I urge all of you to secure a copy from the U.S. Department of Health and Welfare, Office of Education, Washington, D.C. 20402. The price of the bulletin is 30 cents per copy.

I could go on and on listing sources and articles which bear on the status of music in the public schools. Needless to say it is a real problem, one which needs immediate attention.

After discussing this problem with many people it became apparent that since we didn't have a state supervisor of music our association would have to undertake that task of forming a curriculum committee to prepare a guide for music in New Mexico public schools.

A meeting with Dr. John Batcheller, Dr. Jack Stephenson and myself produced basic ideas for this project. I presented an outline of the basic ideas discussed at the above-mentioned meeting to the executive committee at our March 27 meeting. It was the unanimous feeling of the executive committee that the association undertake this project. We have scheduled a meeting for June 26, to formulate our plans.

The regulations for out-of-state travel for New Mexico high school musical organizations, as spelled out on page 3 of the January 1965 issue of the New Mexico Musician and on page 2 of the April issue of the New Mexico Activities Association Bulletin, was passed unanimously by the Executive Committee of the New Mexico Activities Association. The regulations are in effect.

On March 22, I appeared before the State Board of Education and discussed the four recommendations which Mr. Dale Kemper, our past president, had presented to the board at their November 12 meeting. The board was not opposed to the first recommendation which asked for the establishment of a seven-period school day to improve scheduling of music courses in the secondary schools. However, they felt that this responsibility was not theirs, but that of the local boards. It is my understanding that some schools in our state are already operating on a seven-period day.

The second recommendation, which asked for a statement in the secondary schools curriculum handbook that fine arts is a basic part of the school curriculum in the junior and senior high school, has been adopted by the board.

The third recommendation, the substitution of music for physical education requirements, was not accepted by the Board. However, the board, at the request of the Albuquerque Public Schools, did make the following allowance: "The health and physical education requirement may be waived for the 1965-66 school year for those graduating seniors whose programs would be adversely affected due to the requirement. Such exceptions must be approved by the high school principal and shall not extend beyond the 1965-1966 school year."

In discussing the physical education requirements, I asked the board that they not establish any other basic curriculum requirements without first considering the effect not only on music but also other subjects in the curriculum. I pointed out the recent language requirements in the junior high schools of California and consequently the elimination of their music program in a six-period school day.

The fourth recommendation, which requested the hiring of a state supervisor of music, was favorably received by Mr. Leonard DeLayo, State Schools Superintendent. However, he stated because of a lack of funds, four of the seven requests for supervisors, and a music supervisor was not one of them, he had to be eliminated from this year's budget. I sincerely feel that we can expect some action on this request in the near future.

I would like to bring to the attention of the elementary-school music teachers, grades 1-8, the new weekly time allotments for the fine arts and enrichment subjects as outlined in the recent State Board of Education Draft of Elementary School Standards. In grades 1-2/3: a minimum of 120 minutes per week has been allocated to the fine arts (music, arts and crafts). In addition 180 minutes per week has been added for enrichment subjects. In grades 4-5-6-7-8 a minimum of 150 minutes per week has been allocated to the fine arts. The time for enrichment subjects has been decreased to 90 minutes per week. It is important that the music teachers teaching in these grades be cognizant of these time allotments for the fine arts and the enrichment subjects and request their share of the 300 minutes per week in grades 1-2/3 and the 210 minutes per week in grades 4-5-6-7-8.

Ted Rush

**IMPORTANT NOTICE**—The Elementary-Secondary Education Act of 1965 (Public Law 89-10)

How the monies made available by this act will be used will depend on the implementation of this program at local levels. It will be up to all concerned to provide suggestions for its valid use. Be sure the Fine Arts are represented in your community. The five areas will be administered in the following order:

- First Title V — Strengthening State Departments of Education
- Second Title I — Education of Children of Low-income families
- Third Title II — School Library Resources
- Fourth Title IV — Educational Research and Training
- Last Title III — Supplementary educational centers and services
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The Sandia High School Band in Albuquerque will be traveling to Dallas, Texas to participate in the Band Festival sponsored by the Six Flags Over Texas Organization. The group under the direction of Ted Rush will leave Wednesday, May 5th and return Sunday, May 9th. The seventy-one member organization will present a performance at the Monterey High School Band in Lubbock, Texas en route. The festival, sponsored by the Six Flags Over Texas, is composed of two parts: marching band and concert. The concert division in which the Sandia High Band will participate will be judged by Wm. Revelli, Director of Bands at Iowa University and orchestra at the Eastman School of Music. A band must have received a first division the previous year to be eligible to participate.

"My Fair Lady" has come to live in the Library of Congress. Thanks to the generosity of Frederick Lowe, the original manuscript of this spectacularly successful musical adaptation of George Bernard Shaw's "Pygmalion" is now one of the main points of interest in the Music Division's extraordinary collection of holograph scores documenting the history of the 20th-century American musical theater.

On Saturday, March 12, fifty young piano students completed a workshop sponsored by the Las Vegas Piano Teachers Association. The workshop was held on the New Mexico Highlands' Campus. Participants were judged in solo performance. Activities included a music appreciation class, sightreading, and theory class. Tape recordings were made so that each student could hear himself and criticize his own performance.

The Wenger Music Equipment Company, Owatonna, Minn., has introduced a new Professional Model String Bass Chair-Stand. The new No. 48 Bass Chair-Stand. The new No. 48
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TENTH ANNUAL

MUSIC CAMP

JUNE 6-12, 1965
LAS VEGAS, N. M.

Theron Kirk—Choral Clinician
J. Frank Elsass—Band Clinician
Howard Chrisman—Orchestra Clinician
Chair-Stand emerged after design studies were made by Wenger in cooperation with members of the Minneapolis Symphony Orchestra string bass section.

A number of generally unknown early works by Anton Von Webern have been acquired for the catalogue of Carl Fischer, Inc. Dr. Hans Moldenhauer, Webern’s biographer, recently discovered these compositions in the possession of Webern’s eldest daughter, Amalia Waller. The music, to be made available this summer, includes four collections of songs for voice and piano (1899-1908), a String Quartet (1903), Langsamer Stiho1 High School, Largo, Florida, is the winner of the tenth annual Ostwald Award for Composition. Presentation of a check for $750.00 was made by Adolph Ostwald, president of “Uniforms by Ostwald” Inc., at the convention of the American Bandmasters Association in Washington, D.C. in March. The winning work, Mr. Beyer’s “Overture for Band”, was played by the United States Army Band.

Frederick H. Beyer, a teacher of band, orchestra and theory at Largo Senior High School, Largo, Florida, is the winner of the tenth annual Ostwald Award for Composition. Presentation of a check for $750.00 was made by Adolph Ostwald, president of “Uniforms by Ostwald” Inc., at the convention of the American Bandmasters Association in Washington, D.C. in March. The winning work, Mr. Beyer’s “Overture for Band”, was played by the United States Army Band.

The ENMU Symphony Orchestra presented a program entitled “The History of Christianity in Music”. Included in the programs were; “Overture to the Messiah”, Mendelssohn’s “Symphony No. 5 in D Major”, Prelude and Good Friday Spell from Parsifal, and the “Russian Easter Overture”, by Rimsky-Korsakov.

Bernie May of May’s Music Co. in Albuquerque has announced a plan of extended service for the music educator in New Mexico. His store will be designed to keep music, instruments and supplies on open display so that the music teacher is aware of what is new in the industry. An additional service will include an announcement by mail of all the latest publications for school music organizations and classes. The merchandising plan for the store will be geared almost exclusively to music in the schools.

University-Civic Symphony Orchestra of New Mexico State University gave two concerts in Chihuahua March 27 and 28 as part of the cultural exchange program between the University of Chihuahua and New Mexico State University. The Orchestra is made up of music students from NM SU and musicians from Las Cruces, and faculty members of the University.

Minutes (from Page 5)

NEW MEXICO MUSIC EDUCATORS ASSOCIATION
Executive Committee Meeting – Band Room, Sandia High School
March 29, 1965 – 1:00 p.m.

Meeting called to order by President Ted Rush, 1:00 p.m., Band Room of Sandia High School, March 29, 1965.

Members present:
President – Ted Rush
Vice-President, Band – Bob Bouma
Vice-President, Orchestra – James Bonnell
Vice-President, Choir – Don Wiley
Vice-President, Elementary – Kathleen McVickers
Secretary-Treasurer – Rollie W. Helman
Editor – Jack Stephenson
Audition Team Chairman – Melvin Hill, NMHU
N.W. District – Ken Dobbs

Agenda:
1. Minutes of last meeting and Secretary-Treasurer’s All-State Music Clinic financial report
2. All-State Music Clinic publicity and concert promotion chairman’s report
3. All-State Audition Team chairman’s report
4. Review of May 8 State Solo and Ensemble Festival (Win Christian, Festival chairman)
5. Discussion concerning the formation of a third All-State Band
6. Discussion of Teachers Convention program
7. Consideration of Century Custom Recording Service contract
8. Vice-Presidents’ reports concerning All-State clinicians and choice of music
9. Discussion of contracts for All-State Clinicians
10. Preliminary planning for 1966 All-State Music Clinic
11. Consideration of changing the name of All-State Music Clinic and date as stated on page 2 of manual
12. President’s report of March 12 meeting with NMAA Executive Committee concerning out of state travel by music groups
13. President’s report on SWMESC Convention
14. Curriculum Study
15. Editor’s report.

Minutes of Last Meeting—Secretary-Treasurer’s Report
Secretary Helman presented copies of the minutes of the Executive Committee, the NMAEA Board meeting, the general business session, minutes as provided by the Vice-Presidents of band, chorus, and orchestra, section meeting and a participation and financial report of the 1964-65 All-State Music Clinic auditions and festival. Mr. Robert Bouma moved the acceptance of the minutes, participation, and financial report as presented by Secretary Helman. Seconded by Dale Kempster. Carried.

Report of All-State Concert Promotion by K. Lloyd Higgins
Mr. Higgins reviewed the various items that had been carried out to promote the All-State Concert. He pointed out that the schools who normally sell a large number of concert tickets, this year sold only a few. During considerable discussion of the auditions, Secretary Helman pointed out that some 1500 people, through their registration badges, were eligible to enter without further fee. Total gate receipts for concerts this year amounted to $887.00. Mr. Ron Lipka, who will be the chairman of the Concert Promotion for next year, was present to hear the report and discussion. The conclusion, after discussion, was that the advertising format should be pointed toward people other than the participants, their friends and parents.

All-State Audition Team Report
Mr. Melvin Hill, New Mexico Highlands University, presented the proposed audition team with alternates agreed upon by the executive committee as follows:

Vocal – Dr. Douglas McEwen, UNM
Don Moore, ENMU
Lewis Spencer, NMWW
Oscar Butler, NMSU
Ron Wynn, NMHU

Strings – Dr. Kurt Friedrich, UNM (violins)
Jane Scott, NMHU (viola, cello, bass)
Brass – James Whittow, UNM (Trumpet and Cornets)
Bill George, ENMU (French Horn and Percussion)
Roger Brandt, NMW (Trombone, Baritone, Tuba)
Woodwinds – Duane Bowen, ENMU (Flute and Sax)
Ray Tross, NMSU (Soprano Clarinets)
Wm. Rhoads

Alternates
Don McRae
George Umberson
Carl Jacobs

Jack Stephenson
Art Welker
Paul Stubb
Floren Thompson
Wm. Rhoads

Mel Hill, NMHU (Oboe, Bassoon, Alto and Bass Clarinet)

James Bonnell moved to accept the report. Don Wiley seconded the motion and it carried.

After some discussion, Bob Bouma moved that President Rush contact district presidents to ask for approval by telephone of the proposed audition team rather than to wait until September meeting to prevent conflicts. The motion was seconded by Kathleen McVickers and carried. President Rush will contact each district president for approval of the list and then notify Melvin Hill.

(To Page 9)
Dr. John Glowacki, NMSU head of Dept. of Fine Arts is conductor of the 55 piece orchestra.

The National School Orchestra Association is completing plans for its Annual Summer Conference to be held August 8-12 on the beautiful campus of Hope College in Holland, Michigan. For a week of learning, sharing, fellowship and fun, write for details to: Orville L. Dally, President of the National School Orchestra Association, 633 Center Street, Bryan, Ohio.

Eastern New Mexico University is announcing its first annual “Festival of Fine Arts” which will be held on the campus from April 22 to May 28. The program is planned to cover the full range of Fine Arts—Drama, Music, Dance and Art. It seeks to broaden the tastes, understanding, and enjoyment of the art forms. Some of the events scheduled during the two week period are: The play “A Streetcar Named Desire”; the opera “The Marriage of Figaro”; a concert by the University Singers; a “Pops Concert” by the Uni-
Horn (from Page 8)

University Concert Band; a project of the Readers Theatre entitled "Under Milkwood"; a dance drama portraying the life of Helen Keller entitled "Out of Darkness" and a Faculty Music Recital featuring Duane Bowan, Bassoonist, William George, French Horn, assisted by Ursula Davis, Soprano and Ross Ried, Pianist. During the two weeks also, there will be a Faculty art exhibit in the new Campus Union Building. The art exhibit will feature paintings and enamels by Peter Wetzler, Chris Gikas and Vern Acker.

Mr. James Bonnell, teacher of strings at Artesia, has initiated a plan for an Orchestra Festival to be held Saturday, May 15 designed to provide for extensive experience for the participating students. The day's activities will be as follows: Morning concert performances before judges for ratings; afternoon each participating group in a clinic session with the adjudicators; evening honors concert featuring groups selected by the judges. The adjudicators will be specialists in the orchestra field.

Dr. Ray Tross, professor of music education and director of bands at New Mexico State University, directed the Arizona All-State Symphonic Band in Tempe. Dr. Tross also conducted the Denver All-City Honor Band and in April he will conduct the All-City Band at Gold Beach, Oregon for the Southern Oregon Music Educators Association.

The Clovis High School Band under the direction of Norvil Howell will participate in the Tri-State Music Festival at Enid, Oklahoma. He has been invited to return because of the high rating received by the band in previous performances.

The Music Educators National Conference announced the appointment of Grant Beglarian as Director of the "Contemporary Music Project for Creativity in Music Education" effective July 1, 1965. Bernard Fitzgerald, the present Project Director, whose leave of absence from the University of Kentucky expires this summer, will return to his academic duties at the University.

The Eighteenth Annual Sunshine Music Camp will be held on the Eastern Campus on June 6th through the 18th. The guest conductors this year are Mr. Ray T. De Vilbiss, Director of Bands at South Dakota University who will direct three of the five bands, Mr. George F. Krueger, Professor of Music, Indiana University will direct the choirs, and Mr. Gerhard Schroth who

Minutes (from Page 7)

Auditions Centers and Chairmen

President Rush presented copies of the proposed audition centers and chairmen as follows:

Thursday, November 11 (Central District)
Albuquerque Mrs. Virginia LaPine, chairman
Friday, November 12 (N.W. District)
Gallup John Doubek, chairman
Saturday, November 13 (N. Central District)
Santa Fe Tom Bracuer, chairman
Friday, November 19 (S.W. District)
Las Cruces Greg Randall, chairman
Saturday, November 20 (S.E. District)
Artesia Bill Richard, chairman.

Jim Bonnell moved the adoption of the audition centers and chairmen. The motion was seconded by Bob Bonna and carried.

Third All-State Band

President Ted Rush presented the problem of the small school instrumental music student who does not have the same opportunity for musical achievement and experience as the large school instrumental music student. The student from the small instrumental music program thus does not have equal opportunity in auditioning for the All-State musical groups. Mr. Rush asked for a discussion of the feasibility of establishing an All-State band in which students from the small schools only could participate. Mr. Kenneth Dobbs of the Northwest District expressed the feeling that such a clinic band would provide opportunity for the students from small schools to receive a musical experience far beyond what they now receive. He also expressed the feeling that the directors from the Northwest District would be in favor of such. After much discussion, Mr. Bob Bonna moved that an All-State clinic band be established on a trial basis for one year according to the following plan. The motion was seconded by Dale Kemper and carried.

All-State Clinic Band

1. Membership:
   A. Any student regularly enrolled in a band program of a school where enrollment is 400 or less, grades 9 through 12, shall be eligible for membership in the All-State Clinic Band. Any student from these schools shall also be eligible to membership in All-State Orchestra, Symphonic or Concert bands, according to their ability as established during the regular All-State auditions.

2. Instrumentation:
   A. The clinic band shall have a full instrumentation of at least 72 members.

3. Clinician:
   A. The clinician shall be a public school or college band director.


Changes of Name of All-State

Since it had been proposed that the name of All-State Music Clinic be changed so to provide more opportunities for music teachers to participate, Mr. Rush asked for a discussion of name changes. After some discussion, Mr. Bonna moved that the New Mexico All-State Music Clinic be entitled The New Mexico Educators Association Annual Convention and All-State Music Clinic. Dale Kemper seconded the motion which carried.

Teachers Convention Program 1965

Mr. Rush distributed copies of the tentative schedule at attached (See Page 13).

Kathleen McVickers outlined the TV elementary music demonstration for both days.

Attached (See Page 21).

Vice Presidents' Reports

Orchestra — James Bonnell

Mr. Joseph Frizet of Berea College, Berea, Kentucky will be the conductor of the 1966 All-State Orchestra.

It is my feeling that some plan to ensure preparation of All-State Orchestra music by the wind players should be initiated. I wish to suggest that all oboe players, for example, should prepare all parts, then be auditioned for position once they arrive, etc. through the wind section.

The present system of a guaranteed seat is resulting in little if any preparation. I wish to recommend that any accompanying group for the choir not be taken from the All-State groups. This proved to be very inconvenient this past season, resulting in the orchestra being minus a complete wind section for the entire rehearsal.

Band — Robert Bonna

William A. Schaefker has consented to rehearse the Symphonic Band and James T. Matthews has consented to rehearse the Concert Band.

Mr. Schaefker's proposed music is as follows:

- Debussy-Schaefker: Marche Ecosaise (Pub. Shawnee)
- Mozart-Schaefker: Fantasia in F. Minor (Pub. Shawnee)
- Torun Dello Joio: Variants on a Medieval Tune (Pub. Marks)
- Fillmore: Americans We (Carl Fischer)
- Alternates:
  - Prokofieff: March Opus 89
  - Condon Jacobs: Music for a Festival, selected movements

* These were the numbers selected by the committee.

(To Page 10)
is the Director of Music for the City of Rochester, Minnesota, will direct the orchestras. Other conductors will include Mr. Floren Thompson, Director of Bands at Eastern, who will direct one of the five bands and Mr. Louis Burkel, Supervisor of Music at Beatrice, Nebraska who will direct two of the bands. The Sunshine Music Camp is under the general direction of Dr. Paul Strub, Director of the School of Music at Eastern.

Robert L. Farley has been appointed educational consultant and manager of the instrumental music department of Riedling’s Music Company in Albuquerque. Mr. Farley has his bachelor’s and master’s degrees in music education from the University of New Mexico.

He was director of the band and orchestra program at Rio Grande High School for several years. In addition he has been active in NMMEA as president of the Albuquerque Chapter and as Band Editor for the New Mexico Musician. Mr. Farley will be available for clinics, workshops, or in any other capacity in which he can be of service to the music educators in the state.

David W. Hinshaw, organist and choir master at the Episcopal Church of St. Clement in El Paso, joined New Mexico State University’s Chamber Orchestra in concert Thursday, Feb. 25th. The concert featured the organist in Handel’s Organ Concerto No. 5 in F Major.

(To Page 11)
Mr. Schaefer requests 2 or 3 string basses and harp for the Debussy.
Mr. Matthew's proposed music has not yet been received.
Concert band's first rehearsal could be during the audition time of symphonic band.

Choral — Don Wiley

Both clinicians for the 1966 All-State Choir have been contacted and both have accepted.
Miss Sadie Rafferty is the clinician for the Girls All-State and Dr. Harold Decker, for the All-State Mixed Chorus. As of this date (March 27) no information concerning the All-State Mixed Chorus music has been received from Dr. Decker. A tentative list has been received from Miss Rafferty and the music is to follow shortly for final approval.

It was proposed that the Music Educators Annual Convention date as established in the handbook of procedures be set aside for the 1966 Convention. As the date offered by the UNM is February 3, 4, and 5, 1966. Seconded by Bob Bouma. Carried.

Correction and Constitution

James Bonnell moved that the following addition be made to Section 4, Article II of the Constitution to read "and that $40 be returned to NNAMEA." Seconded by Bob Bouma. Carried. This concerns distribution of student MENA membership fee.

Music Industry Council, chairman Don Sheets

Mr. Don Sheets, NNAME chairman, met and discussed the following points for next year's membership fee:
1. There should be an early mailing of information about the Convention with several follow-ups.
2. Specific information to all exhibitors as to where they could send their materials and exhibits, location of exhibits, cost, etc.
3. Recommended that fee for exhibit table be set at $25 per table. Moved by Dale Kempter. Seconded by James Bonnell. Carried. Mr. Ted Rush expressed his thanks and appreciation for his interest and effort.

Travel Regulations

Mr. Rush reported that he attended the Executive Committee Meeting on March 12 of the New Mexico Activities Association. The travel regulation as adopted by the NNAMEA and by the special joint committee was approved by the Activities Association and is to be effective immediately.

Standards of Secondary Education

On March 22, Ted Rush, Jack Stephenson, and Rollie Heltman attended a meeting of the State Board of Education in Santa Fe. A set of standards for the schools in New Mexico was adopted. The standards provide for some leeway in hardship cases for substitution of music for physical education. Mr. Rush made a plea for the fine arts in the curriculum and pointed out that the organization for State Supervisor of Music. He pointed out that music was the only school curriculum area, not having a state supervisor attached to the State Department of Education.

State Solo & Ensemble

Mr. Wynn Christian, chairman 1965 Solo & Ensemble reported that forms had been distributed to all District Chairman, that he arranged for rooms in UNM's Fine Arts Center, and all other arrangements completed.

Mr. Christian will order through Bill Smith, medals for Solo and Ensemble Festival.

Century Recording Contract

After some discussion it was decided to postpone action in signing a new five-year contract with Century Recordings at this time.

Discussion for Clinician Contracts

President Rush presented problems in wording and interpretation which needed clarifying. A new contract will be written, which will include fees and expenses based on submitted statements from the clinicians.

Curriculum Study

President Rush reported from a meeting of a committee which is to start a curriculum study. The committee consists of Ted Rush, Dr. Jack Stephenson, and Dr. John Batcheller. Attached is a guide lines for curriculum study.

Changes in All-State Program

Since a third All-State band is to be established, Mr. James Bonnell moved that the All-State concert program of the Girls Chorus, Concert Band, and Clinic Band be scheduled for the second morning of the All-State Convention. The motion was seconded by Dale Kempter and carried.

New Mexico Musician Magazine Report

Secretary Heltman read a report from editor Jack Stephenson covering the financial status of the magazine for this year. Editor Stephenson is asking for financial help to pay bills until advertising funds come in, which are due in June. Presently there are outstanding bills of $830. Ted Rush and Dale Kempter will discuss the situation with Jack Stephenson before providing funds.

National MENC Presidents' Interim Meeting, Washington, D.C.

Dale Kempter moved that expense money be allowed to cover the cost for President Rush to go to the MENC Presidents' Interim Meeting in Washington, D.C. in August. The money to be allowed will be that amount not covered by allowances by MENC. The motion was seconded by Bob Bouma and carried.

The meeting was adjourned at 11:30 p.m.
Leonard Bernstein conducting the Television Broadcast of the New York Philharmonic Young Peoples Concert now available on 16 mm film from the local Mountain States Telephone Offices.

**YOUNG PEOPLE'S CONCERT ON FILM OFFERED FOR USE IN THE SCHOOLS**

Films of three Leonard Bernstein Young People's Concerts being nationally televised this season are being made available to schools without charge, the Bell Telephone System has announced.

Schools may obtain the 16-millimeter black-and-white films through their nearest Bell Telephone business office. Each film becomes available a few weeks after the concert is televised.

The award-winning Young People's Concerts, with Mr. Bernstein narrating and conducting the New York Philharmonic, are being telecast under Bell sponsorship on the CBS Network. They originate in Philharmonic Hall at the Lincoln Center for the Performing Arts in New York City.

Although the televised concerts are each an hour long, they are being put on film in two sections of about half hour's length to fit more readily into classroom schedules.

The three programs are:

"What Is A Sonata?" built around Mozart's Jupiter Symphony (No. 41 in C Major, Koechel No. 551), telecast last November 6.

"Young Performers," sixth annual concert featuring young artists and conductors, with Ravel's *Mother Goose* Suite, telecast January 28.

"Sibelius 100th Anniversary" concert, featuring Finlandia and parts of the composer's Symphony Number 2 in D Major which was telecast February 19.

The Young People's Concerts—never before available on film—have been televised on CBS for the past eight years. They have become something far beyond the mere performance of musical compositions. Mr. Bernstein describes, explains, illustrates, and demonstrates.

Since this an experimental project, the music teachers should carry their reactions to the local office of Bell Telephone. The amount of use given the films will determine the future of this program.

**THE BOOK SHELF**

by Donald McRae

Two interesting books have recently appeared. The first is Arnold Schoenberg: A Perspective, by Glenn Gould, published by the University of Cincinnati. It first saw light as a public lecture, one of the Corbett Music Lectures. Mr. Gould, of course, is the same celebrated Canadian pianist who burst upon the recording scene a decade or so ago with a stunning performance of the J. S. Bach Goldberg Variations. On this occasion Gould had considerable trouble with his posterior that is, getting it the correct distance from the floor. This is an absolute indispensable adjunct to Gould's performing style, rather more peculiar than in that he sits low and keeps his ear first on one then the other, quite close to the keyboard. At the recording session, after extended manipulation, during which everything was raised or lowered except the floor of the building, the ultimate adjustment was found, and the result is musical history. Herr Goldberg's noble patron could never fall asleep during Gould's performance.

It is altogether in order that a pianist whose chief interest seems to have been the disciplined keyboard music of J. S. Bach should find the same stimulation in the works of Arnold Schoenberg. In their own way the piano composition of the twelve-tone master are as disciplined, as contrapuntal in procedure as those of the distinguished Cantor of Leipzig.

Gould's little survey is not in any sense a detailed analysis. It is really more an appreciation of Schoenberg's esthetic and the thorny path of perspiration along which he painfully hammered it out. Such is the author's enthusiastic delight in the way Schoenberg's music reveals his victory over successive theoretical obstacles, and such is his ability to communicate it to the perceptive reader that the little book will make its point, whether or not that reader believes that Schoenberg was in fact, "one of the greatest composers who ever lived."

The other item of interest is Ronald L. Davis's History of Opera in the American West, published by Prentice-Hall, Inc. In this book of less than two hundred pages the author compresses a thoroughly documented (twelve page of footnote references) but never stuffy account of opera performances and singers from Chicago and New Orleans west to the Pacific Ocean. The chronology ranges actually from 1791 to the present day, and takes in all the important arias.

(To Page 13)
This is the age of—or perhaps one should say for—conductors. But mind, do not misinterpret this statement; it is meant to be quantitative rather than qualitative. There have never been so many aspiring conductors and so few really first-class ones. Every musician nowadays seems to be obsessed with the urge to get up in front of an orchestra and wave a baton—or better yet, to get up in front of an orchestra without a baton. And many of them with sufficient persistence and the right connections, get the chance. It looks so easy and it is not hard to fool the public, although orchestra players, the principal victims, are seldom taken in; they can usually detect in the first five minutes the difference between ambition and talent.

The most curious current phenomenon is the number of musicians who have earned hard-won distinction in specialized fields but who would still rather be conductors. Van Cliburn, after having become the American symbol of a successful pianist, is going in on conducting and has already made a start. Yehudi Menuhin and Szymon Goldberg are now as active in conducting as in playing the violin, for which they first won fame. If recordings are an indication, the two Oistrakhs also have been bitten by the bug.

Jose Iturbi divides his allegiance between the baton and the piano. Leonard Bernstein’s composing and piano playing long since became secondary to his conducting. Lukas Foss, a talented composer and pianist, has recently taken a full-time job conducting. Andre Previn, a proven success as an arranger, composer and pianist, is branching out into conducting. Composers—who need not be Los Angeles Times, August 25, 1963

brilliant virtuoso on the piano, the conductor. Exchanging the piano bench for the podium, or the bow for the baton, implies more than merely changing into a general in the heat of battle and how to project the music to an audience. He must remain as collected and most important thing—how to make volume called "Thoughts on Conducting," having graduated from the Berlin Hochschule with honors, he was off to the provincial opera house of Wuppertal to start in the lowliest of positions as a repetiteur, a coach.

Anyone can go through the motions of conducting; the basic techniques of time-beating can be learned in five minutes, but it takes a lifetime to refine and apply them. Even if a man is a brilliant virtuoso on the piano, the violin, or the cello, with comprehensive musicianship to boot, he is not necessarily qualified to become a conductor. Exchanging the piano bench for the podium, or the bow for the baton, implies more than merely changing into another suit of clothes.

Example Best Teacher

It is doubtful if much can be taught about conducting except by example. Experience and routine are the best teachers, though there must be the inherent aptitude. There are plenty of books on the subject by distinguished authorities, but they can’t describe the most important thing—how to make music.

Some of the most common sense on the matter is to be found in a new little
Many Wave a Baton (from Page 13)

phony Orchestra expresses some of the convictions formed during his long career and takes a retrospective look at the conductors who impressed him the most.

Boult's most unstinted admiration goes to Arthur Nikisch, although he writes that "even in my wildest youthful excitement I used to say that if I were to write a list of the music I would prefer to hear conducted by Nikisch than anyone else, I could only make a short list."

But to Boult, Nikisch was still the model conductor: "While commanding an extraordinarily warm personal tone-color in any orchestra he handled, and arousing much excitement over his 'Mesmeric' qualities, he was at the same time, albeit unconsciously, the master of what now seems like an incredibly economical, powerful and expressive technique of the stick. I can remember two striking things that were said about him at the time of his death. Someone suggested that if he were put into a glass box and told to conduct something, one could recognize the work he had chosen before he had done more than 10 bars.

"The other impressive point which I saw in one of the obituaries and could confirm from my own observation was that his left hand had never been seen to copy what his right hand was doing, except perhaps for one bar at a climax, never more." What a pity, as Boult remarks, that Nikisch's conducting was never filmed as an object lesson for present day butterfly conductors! (To Page 16)

ALL-STATE MUSIC FESTIVAL AUDITION AND CLINIC

New Mexico State University, January 28-31, 1965

Participation and Financial Report

Rollie V. Helman, Secretary-Treasurer

Registration, Fees, Other Income:

<table>
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<tr>
<th>Category</th>
<th>Quantity</th>
<th>Amount</th>
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<tbody>
<tr>
<td>142 NMMEA Music Directors</td>
<td></td>
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<tr>
<td>112 Symphonic Band Students</td>
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<td>294.00</td>
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<tr>
<td>156 Concert Band Students</td>
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<td>226.00</td>
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<td>908 Total Students</td>
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</tbody>
</table>

Total Registration Fees: $2,525.00

Other Income:

- All-State Fees Remitted in Nov. 1964: $110.50
- 149 Banquet Tickets Sold at $2.75: $398.25
- Gate Receipts, Afternoon and Evening Concert: $881.50
- Music Industry Council Memberships and Exhibits: $111.00

Total Other Income: $1,401.25

Total Income: $3,490.25

Total Expenditures 1964-65 All-State Auditions and Clinic:

Net Gain: $203.37

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The meeting was called to order by Vice-President Ted Rush at 2:00 p.m. Bob Bouma, incoming Band Vice-President, gave a short report on plans for the Band Clinic set for July 16-17. As much as he had only a few days previously received John Bealmer's resignation from the planning committee, no new committee had been organized nor further action taken other than reiterating the fact there would be the clinic on the dates as proposed, located at UNM, with the leading clinic as offered by Bill Chodde and his summer band.

Clinicians were then nominated and elected as follows: For the symphonic band, William Schaefzer, Charles Jendler, Fred Ebbs, Bob Wagner, Dr. Jruimsm, and John Paynter, in that order. For the concert band, James Matthews and Robert Vagner.

Rollie Heltman, NMMEA Secretary, outlined present plans for the October 965 NMMEA section meetings. Reading clinics for ensembles were to be included in the meeting. Plans for a statewide TV series were also being explored.

Mr. Rush then reported on the P.E. requirements and also the regulations for travel which were previously reported in the MUSICIAN.

The following proposal was moved by Ken Dobbs, seconded by John Doubek:

1. that the present Symphonic Band and Concert Band be changed to AA Symphonic Band and ABC Symphonic Band. The AA band to be made up of students from AA high schools and the ABC Band to be made up of students from ABC High Schools and 9th graders from recognized 7-9 Junior Highs.

2. that students from all schools in New Mexico be allowed to try out for the All-State Orchestra, thus, providing a place for the best in the state regardless of school.

3. that the AA Band and the ABC Band alternate between afternoon and evening performance.

4. that two recognized first class clinicians of the quality now hired for the symphonic band be hired to direct the AA and ABC bands.

5. that the All-State Orchestra and Choruses remain the same as the present setup.

6. the size of the band and the instrumentation to be set by the clinician. We feel that the band should be as large as possible and feasible for the best possible performance.

Ken Dobbs moved an amendment to the above motion adding "that the proposal be tried for one year and then next January, a decision be made to continue or to return to the present operation. Seconded by Lowell Russell. Vote was 20 for and 39 against and the amendment did not carry. Ken Dobbs moved that the proposal be tabled, also seconded by Russell. Vote was 26 for and 36 against tabling, and did not carry. A vote on the main proposal was 19 for and a 38 majority against. The motion (and proposal) did not carry.

Eighty people were present for the session, although all were not band people.

There being no other business, the meeting was adjourned at 3:12 p.m.

Respectfully submitted
Robert W. Bouma, Secretary

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- Blessing and Righteousness by Jean Berger SATB a cappella [No. 5388] .25
- Room Ba Yah — Come By Here, My Lord (African Spiritual) arr. by Paul Christiansen SATB a cappella [No. 5392] .22
- Come Down, Angels (Spiritual) arr. by Betty Jackson King SATB a cappella [No. 5393] .25
- Men of Harlech (Welsh Folksong) arr. by the Krones SAB piano [No. 1403] .22
- Cadet Idyll, Joy of the Dance (Welsh Folksong—new text) arr. by the Krones SAB descant, piano & opt. bell [No. 1405] .25

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Many Wave a Baton (from Page 14)

Of Toscanini, whom he admires in a different way, Boult writes: "His actual stick technique was poor compared to Nikisch's. It didn't matter, because he had everything else. But with Nikisch everything was shown by the actual movement of the point of the stick."

When Boult gets around to discussing the technique of conducting he is naturally conditioned by his admiration for Nikisch's classical economy of means. He deplores "the ugly modern habit of conducting with both elbows at once and keeping left and right arms pumping in exactly the same way. The left hand should be kept for any expression which is, so to speak, beyond the vocabulary of an expressive stick. It must not just duplicate the work of the stick."

As for the current narcissistic fad of dispensing with a baton Boult writes: "Anyone who stands four or five yards from a looking-glass and compares the effect of his bare hand with that of a white enamel stick cannot fail to agree that the hand needs a great deal more looking at to get its message."

(To Page 22)
CHORAL DIVISION

DON WILEY
Vice President
Chorus

CHORAL SECTION MEETING

The NMMEA Choral Section meeting came to order January 28, 1965, at 100 in Room M-111 with Vice-President Joe Carroll presiding. The first topic of business discussion was the use of sight-reading and live quartets for All-State tryouts next year. The group was asked to consider for discussion Mr. Spencer's conclusions:
1. Sight-reading excluded many quality students who were unable to read as well.
2. Other members of the quartets often hurt the soloist.

General opinions from the group were: even though there were a few problems the quartets were preferred over tape tapes. It was suggested to better organize the auditions so that there are available students for quartets. If we stick with this procedure each year there will be fewer problems.

Ben Canfield moved we keep live quartets—Augusta Spratt seconded it. Motion carried.

Mrs. Stout from Artesia brought up the question of too much weight on sight-reading. A sheet will be drawn up for the October meeting for the coming year to be presented to the group. Mr. Emerson moved we have a standard delineation committee. Mrs. Stout seconded it. Motion carried.

The next point of discussion was on the choral auditions when the students arrived at All-State. Many students had not learned or rehearsed their music but overall this number has been set down. Students worked harder now they will be auditioned.

Mrs. Cornwall moved that auditions be kept the same as they were operated this year. Mrs. Carhajal seconded it.

Next year's music for audition is as follows:

I. Sight-reading excluded many quality students who were unable to read as well.
2. Other members of the quartets often hurt the soloist.

ALL-STATE CHORUS MUSIC

Both clinicians—Dr. Harold Decker, Mixed Chorus, and Sadie Rafferty, Girls Chorus—have indicated that they will come for the 1966 All-State Music Clinic. As of this date, no information concerning a program has been received from Dr. Decker.

The Girls' Choir program is as follows:
Morales "O Magnum Mysterium" (SSAA) Lawson-Gould, Oct. No. 741, Price .25
Vecchi "Sing Me A Song" (SSAA) G. Schirmer, Oct. No. 11077, Price .25
Loewe "I Could Have Danced All Night" (SSA) Chappell and Co., Oct. No. 3243, Price .25

MIXED CHORUS NUMBERS

Group #1 — Sacred

Praise Him. J. S. Bach — Carl Fischer #PT1590 - 25¢
Music, Spread Thy Voice Around, George F. Handel — Edward B. Marks Music — #1572, 30¢
Create In Me, O God, Johannes Brahms — G. Schirmer — #7054, 25¢
He Watching Over Israel, Felix Mendelssohn — Summy Birchard #1572 - 30¢

Group #2 — Secular

Sure On This Shining Night, Samuel Barber — G. Schirmer — #10844, 30¢
Tommy's Gone to Ilo, Arr. William Deguire — Galaxy Music #2234, 25¢
Stomp Your Foot, Aaron Copland — Boshay & Hawkes #5019, 28¢

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ANNUAL STRING CLINIC

The Ninth Annual String Clinic sponsored by the Department of Music at the University of New Mexico is scheduled for Friday evening and Saturday of November 5-6. The String Clinic has been moved to this time of year in response to requests by the string teachers in the public schools. The clinic will begin with a concert Friday evening by the University Orchestra under the direction of Dr. Kurt Frederick. Saturday's program will consist of string study and demonstrations. The Clinic will conclude with a concert by the various orchestras in the afternoon. This year's clinic was held last February 20 with 450 string students in attendance. The directors of the clinic will be professors Kurt Frederick, Jack R. Stephenson and Dale E. Kempter. There is no fee for the clinic.

NACWPI

The NACWPI BULLETIN, the official publication of the National Association of College Wind and Percussion Instructors, is available to non-members at the rate of $1.00 per year, published four times.

The organization and its publication are devoted to the advancement of wind and percussion instrument playing and teaching, and the BULLETIN contains superior articles to this end written by specialists in the wind and percussion area.

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—James Thornton
University of New Mexico
State Chairman of NACWPI

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YOUR MAIL ORDERS WILL BE GIVEN PROMPT SERVICE
As a result of all the conventions and conferences since January started 65, I've certainly discovered some fresh material and ideas. The reading session at All-State was by all indications successful; we plan a similar session for ensembles at teacher's convention in the fall. Any of your ideas and suggestions are welcome.

One of the pieces that I heard at the All-State reading session has worked well with my high school group. It is "Carabande for Catherine in April" by J. S. Nelson. It uses English Horn, harp and celeste plus winds and strings. It is nice writing. "La Bamba de Vera" by Tucci, long out for band, has been fun, too, for my orchestra. Oklahoma City one of the orchestras played Granados' "Intermezzo from Pyescas" which is a fantastically beautiful number. I had forgotten the piece, but if you have a long cello section, it gives them a chance to "wail" at their best. At the junior high level, my students are presently doing T. Fred Muller's "The oncertmeister's Serenade," the runthrough. It is a very easy number with programming appeal. I have from time to time come across pieces by Daniel Walter which are well scored for young orchestras. His arrangement of "Arenandoah" is very appealing.

After returning from the convention to Oklahoma City, I sat trying to evaluate the conference. I feel that these gatherings are very important even if we carry home only the smallest shred of helpful information. Having attended the planning conference for a session, I had anticipated some things that were not there, and I was apprised of some things that were not anticipated. I was pleased that our state was well represented by Gregg Randall's Las Vegas High School Band, Augusta Pratt's Astasia High Chorus, and the woodwind and brass groups from N.M. I heard many fine groups from throughout the division; however, most were either bands or choruses.

And effort; it takes a continuing vitality and belief in what one is doing to "sell" a string program. We can say we don't have the uniforms, the plumes, the shiny instruments for us that the band man has. In a genuine learning situation he doesn't either. In many programs that have a structure that resembles the plot of "The Music Man," he does. But for how long? So, what is the solution? We have to have teachers... teachers that don't have a "stuffed shirt" attitude about strings; teachers that aren't afraid to recruit. (How often have you heard an orchestra teacher say, "I don't mind the teaching, I just hate to go out and scrape up students.") Teachers that have a product will have a program. If the string program is declining in the US, it's because too often the program is inferior. Why is the product inferior? Because teachers are content to fill the job in name only: the title, orchestra director, means automatically they are music educators of the first degree. Who is to dispute this? There is no professional organization to do so. (Just pay your dues, and again you are automatically labeled music educator). There are very few administrators who will dispute the word of a profession that applies the label.

The orchestra heard at Oklahoma City is the type that is killing the string program. What administrator wants any part of a group that presents such a product? Worse yet, consider the poor student in that situation: what a concept or orchestral experience he must have! How many times this situation is repeated across the country is left to be guessed, but I doubt that this is an isolated example.
DISTRICT NO. 1, SOUTHWEST

The Las Cruces Junior High School Festival was held at Court Junior High School on Saturday, March 6. There were approximately 1100 participants. Mr. Don Garrett was the clinician.

The Alamogordo Junior High School music festival and clinic was held Saturday, March 6. Plans included a festival in the morning with a clinic in the afternoon. There were approximately 500 participants. Mr. Kenneth Bender was the chairman.

Deming Public Schools held a high school and junior high school instrumental festival on Saturday, March 13. This festival were approximately 120 students participating. Mr. Bruce Firkins was the chairman.

The Cobre Consolidated Schools of Bayard will sponsor an invitational junior high school band clinic sometime in May. The individual band will receive a clinic in the morning. In the afternoon the groups will combine for

DISTRICT NO. 3, NORTHWEST

Our district officers and others have been working very hard on a proposal to be presented to All State. Many hours of preparation have gone into this report and proposal. The proposal deals with changing the structure of the All-State Band.

This district is trying hard to raise its musical standards. I believe we are the only district in New Mexico that does not have the assistance of a local college or University. We appreciate the willingness of Colleges and University people to come to the Northwest with ideas and constructive criticism.


The NW District held its festival March 19 and 20. About 2600 entries kept seven judges busy for two full days. This year's festival was judged by Mr. James Whitlow, Mr. Pat Curry, Mr. Don Wolfe, Dr. Parker, Dr. E. Anderson, Dr. Ardrey and Mr. Ronald Wynn. Because of the size of the festival we will have to add either another weekend or more judges for next year. The schools represented at the N.W. District Festival were Aztec, Bloomfield, Farmington, Kirtland, Central, Shiprock, Gallup, Cathedral, Fort Wingate Zuni, Rehoboth and Ramah.

The Annual String Meeting will be held May 12, 1965 at Newcomb, N. Mex. The N.W. District hopes to add a district clinic for next fall.

On Saturday, March 27, the solo and ensemble Festival was held in Mos­quero. There were approximately 700 entries in this Festival. Dr. Champ Tyrone, New Mexico Highlands University and Mr. Ronald Wynn, New Mexico Highlands University served as judges. We, in the district, wish to take this opportunity to thank both Dr. Tyrone and Mr. Wynn for the fine job they did and the support they gave this year round.

We would also like to take this opportunity to thank the members of the New Mexico Music Educators for voting Douglas Cornwall an Honorary Life Membership in the organization. Doug is invaluable to every music teacher in this district and this honor is worthy of such a dedicated musical teacher.

Dates for the annual All-District Band Clinic have been tentatively set for December 6 and 7, 1965. The Clinic will probably be held in Clayton the next fall.
NEW MEXICO MUSIC EDUCATION ASSOCIATION CONVENTION - ELEMENTARY
"Television and Classroom Music in New Mexico - A Team Teaching Project"

Workshop Consultants:
Mrs. Jeanne Hook, 4th Grade TV Music; Mrs. Kathleen McVicker, 5th Grade TV Music;
Mrs. Nancy Johnson, 6th Grade TV Music; of Albuquerque Public Schools and KNME-TV.

ENTREPRENEURIAL DIVISION

TENTATIVE OUTLINE OF ACTIVITIES (Room M-17, Fine Arts Bldg., UNM):

HURSDAY, October 21, 1965, 9:00 to 11:00 a.m.
A Demonstration-Workshop of Television Teaching, Classroom Participation and Follow-up activities.

This session will be devoted to workshops demonstrating using televised music lessons and "live" classroom participation at the 4th, 5th and 6th grade levels. The television portion will demonstrate sample concepts and ideas introduced via TV with actual classroom participation. Immediately following the televised lessons, basic ideas for various types and approaches to TV follow-up and good classroom music will be demonstrated with the students. The developmental aspects of the series will be examined, and ideas for incorporating concepts introduced on TV into classroom activities will be presented.

Teachers of the first three grades will also find this session helpful in obtaining ideas which can be applied to good classroom music at the primary level and in observing the opportunities for "readiness" in their classrooms.

A short discussion and question and answer period will follow the demonstration-workshop.

FRIDAY, October 22, 1965, 1:00 p.m. to 3:00 p.m.
A Practicum in Classroom Music Activities

This afternoon will be an actual "working-session" during which all levels of elementary teachers will be given the opportunity to actively participate in an expanded view of a TV lesson and additional and a more comprehensive follow-up experience within the classroom.

Emphasis during this session will be upon how the TV lesson can serve as a "springboard" to varied activities within the elementary school classroom. Of interest to all elementary teachers will be the opportunity to investigate and actively engage in the following areas:

1. Ideas for using the autoharp in the classroom
2. Ideas for using the melody bells and pitchpipe
3. Ideas for using the rhythm instruments - creating rhythmic accompaniments, etc.
4. Ideas for using the fluitophones
5. Ideas for using the ukuleles or guitars
6. Ideas for using the harmonicas
7. Keyboard experiences to use in the classroom
8. Approaches to harmony singing in the classroom
9. Choral Experiences in the elementary school (as related to music reading and good techniques)

The above areas are tentative and are subject to change at this early date.

Teachers will be able to take advantage of all or a few of these areas. The "working-sessions" will be held simultaneously in various rooms giving the teacher the opportunity to choose his personal discretion.

KATHLEEN
McVICKER
Elementary
Vice-President

Orchestra (from Page 19)

Until we can control membership in our ranks, the situation will not improve. While tenure protects those who go into semi-retirement upon tenure approval, the situation will not improve. Until string teachers take a more aggressive attitude about actually doing something rather than constantly pointing out how mistreated they are, the situation will not change. Until string teachers are willing and eager to seek and accept new teaching techniques, the program will remain mediocre, or at status-quo. But perhaps this is what we all seek: the comfortable inertia of tenure security, the status-quo. If it is, the death blow predicted for strings should come swiftly and quietly, for who will protest? No one if the string teachers don't... and we can always sell shoes.

— James Bonnell

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1965 — 51 YEARS YOUNG AND STILL THE MOST PROGRESSIVE
Many Wave The Baton
(from Page 11)

He takes an equally dim view of the aesthetic style of conducting. Almost all the great conductors of the past stood absolutely still. Richter usually stood on a small stand not much larger than an ordinary shoe box. The picturesque habit of walking about and miming the music like a ballet dancer is a modern development, which I dare say will appeal to some of the less sophisticated members of our audience. But it doesn't make matters easier for the players and singers, and I am inclined to think that it is only when he has complete control of himself that a conductor can hope to control other people.

The Sound's the Thing

And after discussing the conductor's preparation for a performance and his platform deportment, Boult delivers these words of wisdom: "I am afraid we still hear the expression 'seeing a conductor' used even in educated circles. Do people really spend their money in the hope of seeing a ballet or a peep-show? If so, why not go to the ballet straight away (they are better trained for this than we are)? Are such people disappointed when a man stands still? (To Page 23)
IMPROVING MUSIC IN NEW MEXICO SCHOOLS
A PLAN FOR STUDY — TED RUSH, PRESIDENT

State Supervisor of Music
A required course in Humanities on a graduate level for all administrators.
Educate classroom teacher.
Enforce the music requirement as set-up by the State Department.
Set of Standards for grades 1-12.
I. Elementary Level (1-6)
   A. Vocal Music
   B. Instrumental Music
      1. Band
      2. Orchestra
   C. General Music
   D. Materials—Buildings & Equipment
II. Junior High School (7-9)
   A. Vocal Music
   B. Instrumental Music
      1. Band
      2. Instrumental Music
   C. General Music
   D. Materials—Buildings & Equipment
III. Senior High School (10-12)
   A. Vocal Music
   B. Instrumental Music
      1. Band
      2. Instrumental Music
   C. General Music
   D. Special Music Courses
   E. Materials—Buildings & Equipment

Steering Committee
President
Four Vice-Presidents
Responsible for setting up procedures for other committees

Committees
Elementary (1-6)
1. Administrator (chairman)
2. State Department of Education
3. Vocal
4. Band
5. Orchestra
6. General Music
7. University Consultant
8. Vice-President
Junior High School (7-9)
1. Administrator (chairman)
2. State Department of Education
3. Vocal
4. Band
5. Orchestra
6. General Music
7. University Consultant
8. Vice-President
Senior High School (10-12)
Same as above (Elementary and Junior High School

Many Wave A Baton (from Page 22) and uses his stick continuously and his elbows rarely? It takes all sorts to make a world.

"Seriously, I sometimes feel that conductors are insulting skilled orchestral colleagues not only in the way they speak at rehearsals, but by their behavior at concerts, dotting every i and crossing every t, giving them credit for no sense of artistry, and never allowing the music to move, as it were, in its own way and sweep on to its goal. I know some of my colleagues occasionally talk about 'my Brahms' and 'your Mozart.' Can't they see that the finest praise they can get is not 'What a fine performance!' but something like 'I thought I knew and loved the work, but tonight it sounded even greater than I imagined it!'"

MINNIE DEE WEaver
Deming, New Mexico

Minnie Dee Weaver was a most remarkable music teacher who devoted 37 years teaching music to the children, the last 20 of which she spent in Deming.

She was an untiring worker, constantly seeking new ideas and new projects to make music more interesting. Many of her students were the recipients of music scholarships, trophies and awards.

Mrs. Weaver was an active community worker. She directed the choir in the Methodist Church for many years, and provided music programs from time to time in practically every community organization.

She organized many trios and quartets down through the years, and many of the groups were very outstanding.

Mrs. Weaver was well liked by her co-workers, was cooperative with her superiors and loved by her students.

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Music History
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MUSIC RANCH
D. H. Lawrence Ranch, Taos, N. M.
Bond Division . . . August 8-14, 1965
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JUNIOR HIGH DIVISION—Music students, grades 7 through 9, as of Fall, 1965
SENIOR HIGH DIVISION—Music students, grades 10 through 12, as of Fall, 1965; this year’s high school graduates

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For Further Information, Write to:
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