NEW MEXICO MUSICIAN

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VOLUME XIV APRIL, 1967 NUMBER 3
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The New Mexico Musician

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EDITOR PAUL STRUB
Eastern New Mexico University, Portales

Published by the New Mexico Music Educators Association. Three issues per year: October, January, and April. Subscription $1.50 per year, 50¢ per copy. Direct subscription requests, advertising rate requests, and all copy and other material to Paul Strub, School of Music, ENMU, Portales, New Mexico 88130.

President’s Message

EVALUATE . . . CONTEMPLATE

With the onslaught of January, events seem to spiral ahead of us at great speed until suddenly we find ourselves facing the end of another school year. Disregarding the pace of events, we need to stop and evaluate before we once again plunge headlong into similar confusion.

The executive committee will be meeting soon to set up the teachers convention program as well as to get a start on All-State planning. We would like to have your suggestions for changes or additions. These events are the responsibility of your board, but we welcome suggestions for improvement.

I recently appeared before the New Mexico Activities Association to ask their help in restoring order to what has become absolute chaos: the spring festivals and their many conflicts. The activities association was sympathetic and a meeting with representatives from all activity areas having state associations will be held in mid-April at which we will try to come to an agreement on fixed dates for activities in each area. The answer to this problem is not simple, but the activities association is pointing toward an assistant for Mr. Montgomery, who will handle and coordinate activities other than those associated with athletic events. I know we have all had conflicts in this area, and sometimes compromises have meant nothing except that the student involved is penalized one way or another. Let’s hope that a more workable schedule of events can be formulated.

Evaluation and even more than that, contemplation, was forcefully brought to my attention at the Southwest Division MENC Convention in Colorado Springs. I was assigned to a discussion group with the Tanglewood Symposium. Our group had a most difficult area, creativity, to discuss, and I felt at a loss to contribute to so ‘elevated’ a discussion. This made me realize how often we are so concerned with the problem of the moment, whether it be out of tune violins or sloppy articulation in the clarinets, that we very seldom stop to “contemplate”. Some of the more refined processes of music education are never given much thought when we are caught up in the whirl of events as we are. And, it’s too bad, because I found in ensuing conversations with people at the convention, some very interesting and significant thoughts about the areas included in the Symposium came forward. (The discussion areas were: 1. Music in the Emerging Society 2. Values: Music as Means and Ends 3. Music of Our Time 4. Technology 5. Economic Support 6. Creativity: its Nature and Nurture.) In bringing my own thought to verbal discussion, I also clarified my own thinking to some extent. All of this points to a need: time. We need time to contemplate; time to evaluate. How much more I could have contributed to my discussion area if I weren’t always racing to my next class, rushing to the next rehearsal, pushing toward the next performance, never stopping to really take cognizance of the teaching processes, but ever aware of the immediate necessity of realizing a concrete result. The Tanglewood Symposium is something about which you will be hearing more and more. Its effectiveness will be measured in its acceptance and use by the profession. (See the latest issue of MUSIC EDUCATORS JOURNAL.)

Those of us that were at the Southwest Division Convention in Colorado (and we all should have been) will agree. I’m sure, that it was the finest meeting in the history of the Southwest.

(Continued on Page 4)
Participants from our state. I was also other participants from New Mexico. I had innumerable enthusiastic comments about the fine performances of the participants from our state. I was also pleased to see so many of you at the convention. I feel that experiences such as these help to keep us from becoming "in-grown" and self-satisfied — thinking that what we're doing is just the greatest thing going . . . and it re-charges our battery a bit, too! Plan now to attend the National MENC Convention in Seattle next year.

NATS WORKSHOP AT EASTERN

Eastern New Mexico University has been selected by the National Association of Teachers of Singing as the site of one of their annual regional workshops. The Workshop will be held on July 10 through the 14th, and will feature Professor Gerhard Hucsh of the Munich Hochschule fur Music and the Mozarteum at Salzburg. Other faculty members for the Workshop include: Berton Coffin, Head, Division of Voice, University of Colorado, Boulder; Robert Evans, Head Division of Opera, University of Cincinnati, Ohio; Donald Hoiness, Teacher of Voice, St. Olaf College, Northfield, Minnesota (he will also present a recital on July 13th); Howard Watz, Professor of Music, University of Colorado, Boulder; Milton Swenson; Acting Head, Department of Music History and Literature, Eastern New Mexico University; Ann Roberts Swenson, Voice Teacher-Singer, formerly Professor of Voice at Anderson College at Anderson, Indiana, and now a resident of Portales, New Mexico; John Cochran, Head of Speech Science Department and Director of Speech and Hearing Clinic, Eastern New Mexico University; Joseph Place, Audio-Visual Librarian, Eastern New Mexico University; and Louis Diercks, Visiting Professor of Music, Eastern New Mexico University. Further information may be obtained by writing Donald V. Paschke, ENMU, Portales.

Although you and I are each an integral part of a valuable organization, for some reason I can't conceive of YOU as merely an organization, but rather as individual music educators concerned with the spiritual, social, emotional and intellectual growth of children through the powerful medium of music. I am sure all of us believe in the ability of music to influence human beings for the better. I am sure, in this time of confused values, we believe it is from the things of the spirit that lasting satisfaction comes.

I can think of no other vocation that presents as many challenges to the imagination as that of teaching children through music. An occasional self-evaluation helps us see our individual weaknesses and aids in setting the high goals necessary to meet this challenge.

An old proverb says, "He who dares to teach must never cease to learn". Many new materials, ideas, methods, techniques and principles are being offered and experiments taking place for the help and consideration of music education. Are we aware of them and of the potential they hold to help music education meet the challenge that changes in other academic disciplines offer it?

Is my personal enthusiasm and attitude toward the values music has to offer convincing enough to others that they too are aware that it is a worthy asset to the total education of the child and as important as any other phase of the school program?

Am I doing my utmost to establish a "musical climate" in my school and is the environment rich in music experiences for all children?

Are there music experiences and activities daily for every child?

Do teachers and students have access to equipment (piano, phonograph, tape recorder, simple instruments such as rhythm, tuned bells, flutes, autoharp, etc.) and library materials such as recordings, pictures, books about music and musicians, etc. to help then become better acquainted with music?

Finally, are the music experiences helping instill a love and understanding of good music while enriching the child as a person?

The realization of meeting such a challenge depends upon what happens throughout the year to individual children in each classroom as they express, communicate, create and learn to understand others through meaningful music experiences and its success depends on you and me, the music educator.

As the new vice-president of elementary-Junior High School music, I hope to have an opportunity to become better acquainted with you and I welcome your suggestions for ways in which together, we can improve ourselves and our organization.
ROLLIE HELTMAN

Our Director of Fine Arts Says...

New Mexico, to the vast majority of the world is a desert, culturally and otherwise -- actually it is an oasis of unexplored possibilities, an area of three rich and exciting cultures. There is considerable evidence of cultural growth and activities in all schools and communities.

Observation during school visits over the state this year, point up the growing activity in music education in nearly all schools. The small schools that have initiated instrumental music programs are showing much progress. There were more small schools represented in the state Music organizations than ever before. Sixty-seven schools of the state qualified one or more students to participate, while in previous years, the number of schools represented, average fifty or less. This should indicate that the quality of music education in the schools of the state is improving.

The 1967 New Mexico Music Educators Convention and All-State Music Clinic reached new heights for in-service experiences for the largest number of music teachers registered and participating, and the music industry exhibitors with music teaching materials and equipment. Each of the clinicians expressed the opinion that the students participating were exceptionally well-prepared — the fine recordings of the performance bear this out.

An observation concerning counseling (Continued on Page 6)

EASTERN NEW MEXICO UNIVERSITY
SCHOOL OF MUSIC
SUMMER WORKSHOPS

June 4-17  Sunshine Music Camp
            Band, Orchestra, Choir, Stage Band, Conducting, Twirling. Directors will include Louis Burkel, Louis Diercks, Ralph Laycock, Raymond Montoni, Floren Thompson, and Arthur Welker. (Non-credit for Junior and Senior High School Students)

June 9-11  Instrumental Workshop
            Methods, materials and rehearsal techniques discussed and demonstrated by Nilo Hovey, Ralph Laycock, and Floren Thompson.*

June 19-23 Teaching Allied Arts
            Classes, seminars and discussions of the teaching of Allied Arts in the secondary schools. Leon Karel, national authority on Allied Arts will be the visiting teacher.*

June 27-29 Workshop for Choral Directors
            Rehearsal techniques discussed and demonstrated with Louis H. Diercks, formerly Director of Choirs at Ohio State and now Visiting Professor at ENMU, as the clinician.*

July 9-14  Regional Workshop. National Association of Teachers of Singing
            Theme: The Complete Singer. Faculty: Gerhard Huesch, from the Hochschule fur Musik, Munich, Germany; Berton Coffin, U. of Colorado; Donald Hoiness, St. Olaf College; Robert Evans, U. of Cincinnati; Howard Wiltz, U. of Colorado; and Milton Swenson, Ann Roberts Swenson, John Cochran, Joseph Place, and Louis Diercks from Eastern.**

July 10-14 Teaching of Elementary School Music
            Classes and practical demonstrations in all phases of the teaching of Elementary School Music by Aleta Runkle, co-author of the new textbook, "Music for Today's Boys and Girls."*

July 17-21  Music in General Education
            Classes, seminars and discussions of the teaching of music as a general education subject. Clifton Burmeister, recognized authority in this area, will be the visiting teacher.*

Aug. 14-18 A Study Course for Piano Teachers
            Clinicians will be: Frances Clark, Director, and Louise Goss, David Krachenfuehl and Richard Chronister, of the New School of Music Study, Princeton, New Jersey. Supported by the New Mexico Arts Commission and jointly sponsored by Eastern New Mexico University.*

*One hour for undergraduate or graduate credit
**One or two hours for undergraduate or graduate credit

For further information and applications, write:
Paul Strub, Director
School of Music
Eastern New Mexico University
Portales, New Mexico  88130
and guidance in our schools; it is imperative that music educators furnish school guidance counselors with a flood of information concerning careers in music. We need to do this if only to compete with other professions which are already supplying the guidance and counseling services with such information. Sources of information are:

“A Career in Music Education” (328-10074) Published by MENC ($5.00)
“Career Opportunities in Music” Published by The American Music Conference ($1.00)
“Careers in Music” (323-10056) Published by MENC ($5.00)
“Employment Outlook Series” (1966-67, No. 1450-56) Published by the U.S. Department of Labor ($1.00)
“The Market for Music Teachers” (322-10234) Published by MENC ($5.00)

These materials should be in the hands of every secondary school music teacher as well as available in all high school counseling offices and libraries. Music educators need to work with the counselors — they are there to help, not hinder. Give them a hand.

New Mexico Music Education was well represented by five outstanding groups at the 1967 SWMENC Convention in Colorado Springs. They were: Artesia Junior High School Chorus, Lila Stout, Director; Carlsbad High School Chorus, Charles Smith, Director; Los Alamos High School Orchestra, Rex Eggleston, Director; University of New Mexico Mixed Chorus, Dr. Douglas McEwen, Conductor; and the University of New Mexico Orchestra, Dr. Kurt Frederick, Conductor. Each of these groups is to be congratulated for their outstanding performances they presented. Many New Mexico music teachers were active on various programs. They were: President James Bonnell, Virginia LaPine, Joe Carroll, Rex Eggleston, Robert Penn, Joe Blankenship, Paul Strub, Ted Rush, Rollie V. Heltman, Charles K. Smith, Kurt Frederick, Douglas McEwen, Lila Stout, K. L. Higgins, and Arthur Loy. There were a goodly number of other New Mexico music educators present as observers. More than 1800 music educators and music industry representatives were in attendance at the Southwestern MENC Division Convention. I am sure music teachers attending this convention came away with much inspiration and many new techniques for better music education in their schools.

A final observation: many schools visited this year do not have a published curriculum guide for their music programs. Too often, only the music teacher knows what the objectives and goals of the music program may be. If a music education program is to justify its place in the school, it must provide a form of education, no other curriculum area can provide and all concerned must be knowledgeable concerning the various aspects of the total program. Fine Arts programs for the schools have difficulty in maintaining a position in the total school program because too few are involved: too few administrators; too few teachers; and too few students have an opportunity to really learn about the contribution of music and art for the establishment of values in their life.

The final concert of the NMSU University Choir will be given May 7 at 3:00 p.m. in the Little Theatre. The Chamber Singers will assist at this program. The groups are conducted by Prof. Oscar Butler.

CONGRATULATIONS: James Bonnell, left of the Las Cruces public schools, accepts congratulations upon his election as president of the New Mexico Music Educators Assn., at the annual convention at the University of New Mexico. He is shaking hands with Dr. Joseph Blankenship, chairman of the department of music at UNM of which he is a graduate. Others are Louis Wersen, Philadelphia, Pa., national president of MENC and the first national leader ever to visit New Mexico, and Ted Rush, Albuquerque, outgoing president.

The University of New Mexico Department of Music recently became a participating member of the Southwest Institute for Music in Contemporary Education. The region consists of seven institutions of higher learning and associated elementary and secondary schools. The Institute center is Wichita State University, with Dr. Eunice Boardman as director. Regional institutes have been established all over the country through funds made available by the Ford Foundation to the Music Educators National Conference.

The UNM project will explore more effective ways of integrating all aspects of music (theory, history, performance, analysis and aesthetics) in teaching, both at the college level, and at the high school level. Selected schools in the Albuquerque system will be invited to participate in the one-year project. Co-directors of the UNM institute are Donalld McRae and Jack Stephenson.
The Fine Arts Department of New Mexico State University is finding the answer to several pressing needs with its program of free string instruction for youngsters.

The music division of the department has several students in music education who intend, upon completion of their degrees, to teach string instruments in elementary grades. Since Las Cruces schools do not have an elementary instrumental program and therefore, no opportunity for these students to gain experience, Dr. John Glowacki, NMSU fine arts head, decided on this program of free string instruction to all fourth, fifth, and sixth grade students of Las Cruces who are interested enough to rent an instrument or dig out one of the family archives. The program has been underway since Sept. with 120 youngsters swarming into the Music Building every Saturday morning.

James Bonnell, orchestra and string (Continued on Page 28)
UNM ORCHESTRA
CONCERTS

The third concert of the University of New Mexico Orchestra, Friday, April 7, 8:15 P.M., will feature the nationally famous Alma Trio playing with the orchestra Beethoven’s Triple Concerto for Violin, Cello, Piano and Orchestra and Berlioz’ “Harold in Italy”. The soloists will be the members of the Alma Trio. Andor Toth, violinist, Gabor Reyto, cellist and Adolph Baller, pianist. The viola solo of “Harold in Italy” will be played by Andor Toth.

The fourth orchestra concert will be presented on Thursday, May 11, 8:15 P.M. The Concerto for Two Horns and Orchestra by Haydn and Mahler’s First Symphony will be performed. Harold Burke and Wayne Sharp will be the soloists in the Haydn.

The last concert of the UNM Orchestra, on May 23, will present soloists from the personnel of the orchestra. Janet Zeisler, Dianne Woolsey and Alice Merrill will perform the Fourth Brandenburg Concerto by Bach; Harold Burke, Sheri Tillery, Bob Nosset and Robert Riggs will be soloists in the Concerto for Two Horns and Violin by Telemann; Peggy McCready and Charles Brabenbury will perform the Quiet City by Copland. The rest of the concert consists of the Night Soliloquy by Kennan with Tom Sullivan as flute soloist. Phillip’s American Dance played by Mike Shaver, bassoonist and Barlow’s The Winter’s Past played by Thomas O’Conner, oboist. This concert will be held in the Recital Hall of the Department of Music.

SECTION MEETINGS
at
ALL STATE

BAND

The Band Section Meeting was called to order on January 26, 1967 at 1:38 P.M., in Room 218 by Vice-President, Robert Bouma.

1. Howard Chrisman presented a report from the All-State Procedures Committee. Following discussion, Bruce Burks made a motion to eliminate the coding system for auditions. Wally Cleveland seconded. Motion carried. (36 to 4)

2. Greg Randall made a motion:
   1. To make it necessary for auditioners to tape auditions.
   2. Audition center chairmen would provide monitors to run the tape recorder.
   3. Association would furnish tapes.
   4. The same recorder and microphone to be used for all monitors.
       Seconded by Ross Ramsey. Motion defeated. (14 to 27)

3. Ron Lipka made the motion that taping of all-state auditions be allowed at the discretion of auditioners. Seconded by John Hursey. Carried. (30 to 6)

4. Motion by Harold VanWinkle that audition procedures and requirements be retained as they now exist. Carried unanimously.

5. Following a discussion on the suggestion of forming a committee to help in the selection of all-state music, Motion by J. D. Fry to retain present method of Vice Presidents’ and clinicians arranging the music with approval by the Board. Wally Cleveland seconded. Carried.

6. 1968 clinicians were nominated as follows: Symphonic Band: James Matthews, University of Houston. (John Paynter, Northwestern University and Fred Bbs. Iowa University, were second and third choices).

   Concert Band: John Paynter, Northwestern University. (Bob Vagner, Oregon University and Don McGinnis, Ohio State University were second and third choices).

7. A motion by Dale Kennedy that brass choirs, woodwind choirs and percussion choirs be allowed a director at the state solo and ensemble festival. That these choirs be composed of 10 or more members, that two players on a part be allowed in the clarinet choir. Bob Penn seconded. Motion defeated.

8. Ron Lipka moved that the above mentioned choirs be directed, if they include 10 or more, but that all woodwind and brass choirs be allowed to double on parts. Paul McEwen seconded, Motion again defeated.

9. Rollie V. Helman, State Director of Fine Arts, asked for a feeling of the group regarding district clinics. There were suggestions for such clinics at both high and junior high school levels. Those present showed unanimous support of the idea. It was recommended that the idea be developed and plans possibly formulated.

10. The retiring vice-president expressed his thanks to all present for their assistance and support during his term. Thanks also to Bob Lane who acted as secretary for the meeting.

11. Meeting adjourned.

ORCHESTRA

The orchestra section recommended that the coding system for All-State Auditions be eliminated.

The committee study of All-State selection procedures was reviewed and the following recommendations made:

Page 3, Section A:

Play one prepared number, solo or etude with expressive content. (If necessary, portions of more than one etude or solo can be played so that the adjudicator can hear expressive and technical content).

Section B:

Play from memory major or minor scales of appropriate number of octaves. Students may be asked to play various arpeggios of the adjudicators choice.

Section C:

Students should be able to play with facility in the following publications for each instrument, or some similar material:

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SECTION MEETINGS
(Continued from Page 8)

Section D:
Sight-read material provided by the auditioner.
2. Auditions should be taped during the live auditions, and judges use the tapes to more accurately compare students. (This would be at the discretion of the adjudicator).
3. No alternates.
4. No accompanists for auditions.
5. Judges should have a list of students rated according to proficiency in his own orchestra. (Not according to chair).

The orchestra section meeting voted to have the All-State string adjudication team make a list of recommended music to be selected for the All-State Orchestra in the following year. It would be the decision of the vice-president and the clinician as to the selection of the actual All-State Program.

The clinician selected for the 1968 All-State Orchestra is: A. Clyde Roll of the University of Houston, and Assistant Conductor of the Houston Symphony. The other choices are: Andor Toth, University of Texas; Bernard Goodman, University of Illinois; Howard Halgedahl of Southwest College of Winfield, Kansas; Joseph Prims, of Philadelphia, and Eugene Lombardi, of Tempe, Arizona.

No additions or deletions are recommended for the proposed amendment to the Constitution regarding duties of the officers.

CHORAL

Meeting was called to order by Choral Vice-President, Mr. Joe Carroll. Directors new to the State were introduced:
Mr. Richard Hugo, Carlsbad
Mrs. Vernon Schuder, Fort Sumner
Mr. Tom Jennings, Clovis
Mr. Bill Neergaard, Artesia
Mr. Bob Boughton, Menaul High School, Albuquerque

The incoming choral vice-president, Mr. Charles Smith of Carlsbad, was introduced.
Joe Carroll opened the business session by presenting a report of the committee assigned to study the choral audition procedures for all-state.

Discussion followed concerning the use of the ensemble number as part of the audition and the coding system as used this year.

The choral teachers felt that the coding system should be discontinued.
It was moved by Mr. Richard Welty, Gallup, seconded by Mrs. Cleo T. Click, Des Moines, that each student auditioning for all-state chorus be required to sing a solo, a vocalise, and to sight-read a selection of the adjudicator's choice. Motion carried (18 to 13).

Discussion was re-opened on the audition procedure. The motion was re-read; "Each student auditioning for All-State Chorus be required to sing a solo, a vocalise, and to sight-read a selection of the adjudicator's choice." Motion lost.

Because there will be ensemble singing included in next year's auditions, it was recommended by the incoming clinician that each student be required to select the ensemble number, and that it could possibly be one of the All-State selections.

It was moved by Bob Sheets, Albuquerque, that we change the procedure from audition to free choice of each director to take the best students from his school, the number for each school to be determined by the choral vice-president. No second. The motion was declared not allowable because of constitutional restrictions.

It was moved by Bob Sheets, Albuquerque, that we recommend to the Board that the audition procedure be changed. Seconded by Mr. Kenneth Dobbins, Rosholt. Motion lost.

It was moved by Mr. Ben Confield, Hobbs, that one mixed chorus number on the All-State Program be deleted and one all-male number be added. Seconded by Mr. Bill Chandler, Lovington. Motion carried.

The meeting was recessed for the choral workshop which featured the choir of Manzano High School, Albuquerque, under the direction of Mr. David Muth. Mr. Louis Diercks was the clinician and he gave many interesting and helpful comments.

After the workshop, the floor was opened for nominations for clinician for the 1968 All-State Choruses: Charles Smith, new vice-president conducted this point of meeting.

It was moved by Joe Carroll, seconded by A. V. Wall, that Mr. Dallas Draper of Louisiana State University be asked to the clinician of the Mixed Chorus Motion carried.

It was moved by Jim Mitchell, seconded by Ron Harden, that Miss Sadie Rafferty, Denver University, be asked to be the clinician of the Mixed Chorus if Mr. Draper refused. Motion carried.

It was moved by Bob Sheets, seconded by Joe Carroll, that Mr. Paul Christiansen, Con. (Continued on Page 10)
NEW MEXICO MUSIC EDUCATORS ASSOCIATION

BUSINESS MEETING

JANUARY 27, 1967 — FINE ARTS CENTER, U.N.M.

Call to Order:

President Rush called the meeting to order at 8:38 A.M.

1. Amendments to the New Mexico Music Educators Association Constitution regarding duties of the officers, were presented. Paul Summersgill moved, Ben Canfield seconded to accept the amendments. Carried.

2. Section reports were made as follows:
   - Band—Robert Bouma
   - Orchestra—James Bonnell
   - Choral—In absence of Joe Carroll, Charles Smith

3. President Rush pointed out that all deliberations in section meetings are recommendations to the Board and will not be binding without approval by the Board, then general membership, if needed.

4. Dates for 1968 All-State Convention:
   - January 24-26, 1968—Las Cruces
   - February 1, 2, 3, 1968—Albuquerque

President Rush reported that a bid had been submitted for the SWMENC Convention (January 27-30, 1969) to be held in Albuquerque.

5. The retiring President thanked the Association for its support during the past two years.

6. Meeting adjourned at 9:53 A.M.

Respectfully submitted,

Robert W. Bouma
Acting Secretary

The Eastern New Mexico University Concert Band, under the direction of Flonan Thompson, presented their pre-tour concert on Sunday, March 5, and began their annual tour on March 6.

The tour itinerary included Morton, Brownfield, Denver City, and El Paso, Texas. In New Mexico, concerts were presented in the Roswell, Artesia, Lovington, Hobbs, Carlsbad Mid-High, Las Cruces, and Ruidoso High Schools.

Soloists featured during the tour were: Duane Bowen, Assistant Professor of Woodwinds at Eastern, bassoon; Jerry Sadberry, Portales, trombone; and Ralph King, Roswell, trumpet. An oboe duet was presented by Karen Lafferty, Alamogordo, and Loren Rhodes, Aztec.

The third and only other name submitted as Girl's Chorus clinician was that of Mr. Don Jenkins, Colorado. He would automatically become second choice if the previous second choice selection is not allowable.

Meeting was adjourned.

Submitted by Helene Fisher
Acting Secretary

ORCHESTRA LIST FOR 1968 ALL-STATE

FANTASIA ON A THEME OF THOMAS TALLIS (Double String Orchestra) Vaughn-Williams
Published by Cuuwen and available through G. Schirmer. Score and 1 set of parts $7.50. Extra string parts $1.00. Score $3.00

ESPANA RHAPSODY by Chabrier. Published by Edward Marks
Set A $13.00. Set B $17.50. Set C $22.00. Parts $7.00. Full Score $5.00
1 set parts $9.50.

SYMPHONY NO. 4 by TSCHALKOWSKY. Published by Associated Music.
Full Score $15.00. Set of Parts $24.00.
Extra Parts $1.25. (We are playing the Finale only, but it is not available separately)

PUBLICATIONS BY NMSU FACULTY

Two members of the music faculty of the Dept. of Fine Arts at New Mexico State University are responsible for musical publications here and in Europe.

Visiting pianist Jan Drath from Katowice, Poland is the author of the Polish translation of Ralph Kirkpatrick’s “Introduction to Domenico Scarlatti’s Sonatas”, a 40 page treatise on the approach and method of learning a musical piece.

The Kirkpatrick introduction, according to Prof. Drath, is an important work for every serious musician who is interested in a method of approach to learning a piece for any instrument, not only the keyboard instruments.

Prof. Drath’s translation is published by the Highest School of Music in Katowice, Poland, of which he is a faculty member. The musician-scholar points out that it is only through the kindness and consent of Kirkpatrick and G. Schirmer, the original publisher, that this valuable work is now available to Polish musicians.

Dept. Head Dr. John Glowacki is editor of a book recently published by the University of Texas Press, “Paul A. Pisk, Essays in His Honor”.

The book was compiled in honor of the internationally known musicologist, composer, teacher, and performer on the occasion of his seventieth birthday. Contributors include doctoral candidates, colleagues, and other musicologists of repute from the U.S. and Europe. There are also personal letters from contemporary composers Shoenberg and Berg to Dr. Pisk who had known these men well during his youth in Vienna.

Dr. Glowacki has contributed the Prelude and an essay in the volume as well as editing the work for publication. Also included in the book is an essay by Prof. Herman Keahey of the NMSU music faculty written while he was on the staff of Sam Houston State College and also one by Dr. Thomas Noblitt, former NMSU faculty member.

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successive sounds. The writer has heard as "a speech item consisting of three moves to or toward the position for vowel performance. By definition a gization seem
The same source defines a triphthong and secondary.

Diphthongization and even triphthongization seem to be a part of dialect vowel performance. By definition a diphthong is a "gliding monosyllabic speech item that starts at or near the articulatory position for one vowel and moves to or toward the position for another (as in the last part of 'toy')." The same source defines a triphthong as "a speech item consisting of three successive sounds." The writer has heard at least four successive sounds utilized on some dialects even though there is not a word to define it. In West Texas one often hears the diphthongs in the expression "OK" pronounced as ('a' as in bad) a-yah-oo-kah-ay-ee. Of course, there are legitimate diphthongs as in the words "night" (approximately nah-e) or "oil" (approximately aw-ee). The tendency in pop singers and those using microphones is to foreshorten the first or stressed vowel and elongate the final or vanishing vowel. The spread sounds which are heard in the Mid-South and the Southwest often employ triphthongization and other aberrations utilizing one or more vowels to execute the drawl or glide. So, misuse of diphthongs and the "manufacture" of spread sounds are our greatest offenders.

Children learn these speech habits early in life. Why are these habits so persistent? Specialist in the field declare that a dialect or accent acquired before the age of 12 is likely to persist throughout life unless a good ear is possessed by the person, and he persists in his efforts to correct his speech. So, a musically inclined person should have the equipment to succeed in this effort. Of course, kinesthetic memory plays a tremendous part in resisting change. The ear is an accommodating instrument, accepting what it is used to and rejecting that which is new or different. So, both muscle memory and accommodation are enemies, but only until the ideal is achieved. Then they are the staunchest of allies. The student must be constantly guided and checked since when he is asked to say "ah," his muscles often respond to another sound. Indeed, his ear and his muscles act as one. You would quickly complain to your telephone company if each time you dialed 1267, you received 1278. Indeed, so would the people at 1278 complain. So, the student must be the complainant at 1267, and you, the teacher, must be the party at 1278. Between the two of you the problem can usually be solved with persistence. Unfortunately, this can only be taught through aural perception and oral example. We cannot at all be sure when we write, "pronounce 'ah' as in father," that we will get a response of the "ah" that we have in mind. Even vowel charts and phonetic signs, while indispensable, will not ensure that we are communicating the exact sound. We simply have to hear vowel correctly produced time after time after time. Particularly in the high school, the dialects tend to be more uniform, and thus, they are more difficult to eliminate from singing due to most students being from that area. The more isolated and insulated a group and the less traveled the students and their parents, the more likely will the dialect be quite firmly rooted.

Now back to our statement in the first paragraph regarding undesirable techniques for improving the production of the dialect of the area. This flat or spread sound disturbs the ear of the teacher even though he is a product of the same area, and he himself employs the same dialect. He is trained musically, but he was also trained in this general area, so no great issue has been made of this problem. Many of these musically sensitive people then encourage a darkening of the vowel which sounds better. It is less spread and less harsh. Often we find lip protrusion encouraged which will darken the sound by enhancing mouth resonance and often affect intonation. This darkness is misleading. It is like taking aspirin for a persistent headache without learning the cause of the headache. It is an attempt to make "two wrongs result in one right." The

(Continued on Page 13)
result is again a mistraining of the ear. Now he dials 1267 and gets 1289! When the sound "ah" is asked for, the student must be aided in grappling with it until it is his. When he gets what he asks for, he is free!

I have come to call this technique of modifying the vowel sound "the use of caricature of vowel." A caricature is easier to accomplish than a work of art, for a caricature seeks out some flaw and exaggerates it. Viz. F.D.R.'s jutting jaw and long cigarette holder. It is relatively easy to emulate and achieve the imperfect. If perfection of vowel is offered as a goal to emulate, the student will either find perfection or will fail. In the latter case he must pick himself up and try again. It is a long process but one well worth the effort. Finally, the mind controls the muscles and not the other way around. Unfortunately, eager young choral men will attend a clinic and the larger chorus used will even exaggerate the usual vowel faults, and the clinician who must improve this tone in several hours of rehearsal may go the quick route and achieve a far better sound by the method I have just described. Then who can blame these young teachers for going home and using this device? They may very well believe this is the way to correct this tollal fault. I would like to put in a word for situations where these young brilliant clinicians could meet and work on basics with their chorus and a sensitive clinician, sans performance. Thus, in a short time we would be building solidly.

In choral singing it has long been established that all singers in a choir must sing the same vowel in order to secure good tonal blend and even good intonation. Now, without the painful effort to achieve vowel accuracy one may achieve the homogeneity mentioned above. Just have the words pronounced alike! So, many of these choirs sound rather well.

However, if we listen intently, we will hear the choir sing "spirit" as "sp-eer-it" for the director doesn't like "sp-ur-uh," which is the way they formerly pronounced it. And, they may sing "maw-us-tee" for "mighty" for the pronunciation was unpleasant on the diphthong /aːr/.

If we want true beauty of tone capable of color nuances, then we will have to go to the greater discipline suggested in this paper.

Every choral director should be a student of singing, for he is teaching singing at the level of his understanding every moment he is before his chorus. It is desirable for a student of singing to have experiences living and singing in a variety of locations other than his area of origin in order that as early in life as possible he may have a variety of aural language experiences to aid in conditioning his ear to every nuance of vowel value and to be able to change and grow and eventually produce the exact vowel sound and color he intends.

The 54,000-member Music Educators National Conference launched in November a long-range public relations program designed to interpret the role of music education in today's society. MENC has appointed Mrs. Joan Gaines of Washington, D.C. as its first director of public relations. In making the announcement, MENC president Louis G. Wersen stated that the new program will channel information about the study of music in the nation's schools to key opinion leaders and the general public, utilizing a wide range of communications media. "With many millions of boys and girls involved in music in and out of school, greater public awareness of new trends in music education is essential," said Mr. Wersen.

Mrs. Gaines brings a 20-year background in public relations to her new assignment. A graduate of Vassar College, she received her early professional training with J. Walter Thompson Company in New York. She served for one year as director of interpretation of the 1960 White House Conference on Children and Youth, largest White House Conference ever held. Beginning in 1961 she initiated and directed for five years a national public relations program for the 28,000-member American Home Economics Association in Washington, D.C. She has served as public relations consultant to the General Federation of Women's Clubs and has handled special assignments for the Automotive Safety Foundation, the American Association for the United Nations and the American Occupational Therapy Association. She studied in both France and Germany and has had experience in the teaching and publishing fields.

In establishing this new post the MENC Board of Directors responded to the mandate of the membership which recently called for an expanded program for the advancement of music education.

Mrs. Gaines will participate in all six MENC Division Conventions in the spring of 1967 at which time many members will have the opportunity to meet her.

A.S.T.A. SPONSORS

TOUR OF JAPAN

A tour to Japan to study the Talent Education Centers and the dynamic teaching philosophy of Shinieh Suzuki is being sponsored by the American String Teachers Association.

The tour itinerary includes observing Talent Education teaching in selected studies, participation in the Matsumoto Summer School, seminars with Dr. Suzuki, and Talent Education Teachers. and a guided tour of Japan emphasizing musical activities.

The tour dates are July 24 to August 16 and the $957.00 tour cost includes $350.00 air-fare for all participants.

Carl Shultz, P.O. Box 551, De Kalb, Illinois, 60115, is tour director. A deposit of $195.00 is required for a reservation with the full sum to be on deposit by May 15. Full refunds will be made before May 15 if cancellation is necessary. You must be a member of ASTA to participate in the tour.

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ALL STATE AUDITIONS AND CLINIC
1966-67
PARTICIPATION AND FINANCIAL REPORT

Registration Fees, Other Income:
163 NMMEA Music Directors @ 5.00 $815.00
116 Symphonic Band Students @ 2.00 232.00
151 Concert Band Students @ 2.00 302.00
338 Mixed Chorus Students @ 2.00 676.00
148 Girls' Chorus Students @ 2.00 296.00
111 Orchestra Students @ 2.00 222.00
864 — Total Students
Total Registration Fees $2,543.00

Other Income:
All-State Audition Fees Remitted in November, 1966 $2,278.00
115 Banquet Tickets Sold @ 3.00 345.00
Gate Receipt, Evening Concert 579.50
Music Industry Council Memberships and Exhibits 1,270.00
Total Income and Expenditures 1966-67 All-State Auditions and Clinic $4,462.50

Total income from registrations, fees, gate receipts, etc., $7,011.50
Total expenditures 1966-67 All-State Music Auditions and Clinic 5,562.25
Net Gain $1,449.25

Respectfully submitted,
Rollie V. Helman
Secretary-Treasurer

EXPENDITURES, 1966-67 ALL-STATE AUDITION AND MUSIC CLINIC
Audition expenses — 13 team members $1,228.14
Audition honorarium — 13 team members 780.00
Other audition expenses:
Steno help 20.00
Envelope and supplies 16.53
Postage, All-State Bulletin 41.00
Travel expenses: Rollie V. Helman & Ted Rush 21.50
Postage, All-State Registration and Music Industry Council Bulletins 30.00
All-State Tags, Tickets and other printing — Schifani Brothers 111.28
Postage, All-State Registration Mailing 15.00
Change for Convention, Rollie V. Helman 100.00
Dinner for Louis G. Wertin and Board Members 13.47
Mrs. Richard Hugo — All-State Accompanist 25.00
Mrs. Victor Johnson — All-State Accompanist 25.00
Mr. Louis Dieck — Clinician Expenses 20.00
Mr. John Skuls — Exhibit space custodial services 10.00
Mr. Kenneth Anderson — All-State Dance Band 145.00
Mr. Abraham Chaves — All-State Clinician 251.57
Mr. Mark H. Hindley — All-State Clinician 356.55
Mr. Lee Kjelson — All-State Clinician 354.85
Mr. Lloyd Pfautsch — All-State Clinician 248.47
Mr. Frank Pierson — All-State Clinician 332.41
Miss Yvonne Tate — Cello Workshop 124.93
University of New Mexico News Bureau — Photograph Services 20.00
Bihop Printing and Litho Company — All-State Programs 379.65
Schifani Brothers Printing Company — NMEA Stationery 21.84
Springer Transfer Company (Albuquerque) — Piano Moving for All-State 99.84
Santa Fe Book and Stationery — Supplies for All-State 2.56
New Mexico Union Food Services (Invoice no. 8518) 437.00
New Mexico Union Exhibit Facility Charges 55.00
New Mexico Union Guest Room and Facility Charges 56.70
The Music Mart — All-State Music 1.10
Santa Fe Book and Stationery — Scrapbook 4.00
Mountain States Telephone — James Bonnell 57.25
Robert Bouma 28.79
Joe Carroll 31.33
Rollie V. Helman 19.08
Dale Kempter 1.89
Ted Rush 75.52
Total: $5,562.25

CONCERT MUSIC
MASTERPIECES

Violin alone:
ETUDE GYMNASIQUE, H. Leveque — $1.00
Violin and Piano:
CONCERTO No. 2 in d minor, J. B. Accolay — 1.50
CONCERTO No. 3 in e minor, J. B. Accolay — 1.50
HUNGARIAN DANCE, M. Eichhorn — 1.00
MEDITATION, F. C. Grossman — 1.25
PRELUDE to Fountains, Vincent d'Indy — 1.00
SONATA in G, Major, J. Senollie — 1.50
PASSACAGLIA (After Handel), Cesar Thomson — 1.50
REVE d'ENFANT, Eugene Ysaye — 1.00
MERRY COWBLER (1st pos.), Paul Studeik — 1.00

Viola and Piano:
CANTILENA, F. Karl Grossman — 1.25

Cello and Piano:
CANTILENA, F. Karl Grossman — 1.25
LEGENDA, Charles Heydler — 1.25

STRING ORCHESTRA:
ADAGIO, J. S. Bach-Grant. This composition may be played by a solo violin viola or cello with string orchestra accompaniment, or by each of these respective sections playing the melody. $5.00-$650-$8.00
FUGE in a minor, J. S. Bach-Grant — $4.50-$600-$7.50
SLAVIC LULLABY, Chas. Rychlik-Grant — $4.50-$600-$7.50

TRIO
ObBe, Clarinet and Bassoon, SCHERZO, L. Beethoven-Grant with full score $2.50

FULL BAND and SYMPHONIC BAND:
(Overture) Carl Franckisser S.B. — 9.00

SACRED MUSIC (SATB):
ALLELUIA, AMEN (A Capella) F. Karl Grossman — 40
YE ARE THE LIGHT OF THE WORLD (A Capella), F. Karl Grossman — 40
PSALM 23—FESTIVAL ANTHEM for combined Junior and Senior Choirs
An original setting of the 33rd Psalm in counterpoint to ‘Crusaders Hymn’ with (optional) organ, Bernard Roman — 45

For your TOP TWENTY or FULL CHORUS (SATB):
A SONG FOR JUDY, Roy Matousek — 25
IF YOU BELIEVE IN MAKE BELIEVE, Matousek — 25

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NMSU PRESENTS

"THE BOY FRIEND"

Rehearsals are in progress at NMSU for the spring musical "The Boy Friend" which will be presented April 24 thru April 29. This is a joint production by the music and drama divisions of the Fine Arts. The opening night performance has been sold out to the Dona Ana County Medical Society with all proceeds going to scholarships for students at NMSU. The musical director is Prof. J. D. Folsom.

Prof J. D. Folsom at NMSU will give a trumpet recital on May 9 assisted by Prof. Jan Drath at the piano. Works by Purcell, Hindemith and Kent Kennan will be featured.

All-State Girls' Chorus clinician.

GIRLS' CHORUS
1. Pueri HEBRAEORUM (SSAA double chorus) — Randall Thompson — E. C. Schirmer #492 .50
2. Go, Song Of Mine — Frank Cookson — Shawnee Press # B-239 .25
3. Blessed Are They That Dwell In Thy House — Johannes Brahms — E. C. Schirmer #2515 .30
4. FANCIE — Benjamin Britten — Boosey & Hawkes #5611 .25
6. Mother, I Will Have a Husband — Vautier-Greyson — Bourne # ES11 .25
7. Anthem For Spring — Pietro Mascagni — Shawnee Press # B-205 .35

Dr. John Raymond is Director of Music at Lafayette College, Easton, Pennsylvania, and is highly regarded as a clinician throughout the United States. New Mexico in 1968 will be the forty-first state he has worked in in this capacity.

Dr. Raymond is associated with the Plymouth Music Company, editing the John Raymond Choral Series. He has made arrangements with the Plymouth Music Company to have a copy to each of the numbers in his Choral Series sent to all New Mexico choral directors, with his compliments.

CONSULTING COMMITTEE VISITS UNM

In April, the Department of Music at the University of New Mexico will be visited by a consulting committee of nationally-known educators and musicians. Made available through a grant from the Danforth Foundation, the committee will consist of Dr. Wilfred C. Bain, Dean of the School of Music at Indiana University, Dr. Paul H. Lang, former editor of G. Schirmer, the Musical Quarterly, and musicologist at Columbia University, and Walter Robert, well-known pianist and teacher from Indiana University. The fourth member of the committee is still to be announced.
President’s Message

Spring is here and most of us are preparing our students for Spring recitals as well as for the forthcoming Student Affiliate examinations.

Mr. Raymond Baur, from Albuquerque, has been commissioned to write a piano composition, which is to be performed at our November State Convention in Roswell. We want our membership to become better acquainted with the composers of New Mexico.

We were honored at our State Board meeting by having Dr. Doreen Grimes visit with us. She is Head of the Theory Department at Eastern New Mexico University in Portales and is organizing our new Student Affiliate theory examinations.

If time permits, I hope to visit with you and your local chapter to discuss future plans and to welcome suggestions as to how we can further improve our N.M.M.T.A.

Dues notices will be sent to the membership beginning in June, as our deadline will be August 15, 1967.

N.E. I NEWS

The Las Vegas Chapter of New Mexico Music Teachers Association presented a program in April featuring ensembles such as duets for four hands, 2 piano music, and movements from piano concertos. Approximately thirty students participated in what is planned as becoming an annual event.

N.E. II NEWS

On April 15, in Clovis, two hundred students participated in the annual Piano Guild Program. Dr. Robert Graham was in Clovis for eight days so that he could hear all of the students play.

Clovis music teachers attended the Nelson-Neal piano workshop which was sponsored by Eastern New Mexico University and Phillip’s House of Music.

The first selected to be visited by Miss Enoch.

Following the dinner, the party adjourned to the home of the association’s president, Mrs. Les Aldrich, where Miss Enoch related the method of piano instruction in England. She stated that if a talented child did not make satisfactory progress, he was dismissed at the end of the term, while a child who is trying, but is less talented, is allowed to continue his study. The teachers then discussed the difference between methods used here and those used in England.
CENTRAL DISTRICT

During the monthly luncheon meetings, we have live music performed by the students of various teachers whenever possible. Guest speakers who have spoken at past meetings were Dr. Don Michel who spoke upon "Music Therapy," Professor of Music Therapy at Florida State University. Dr. Michel is a visiting professor at the University of New Mexico, Department of Music. Nationally active in music therapy, Dr. Michel was guest clinician at the music therapy workshop conducted at the University of New Mexico last May.

Another guest speaker was Mr. Frank B. Riordan, who is owner of Riedling Music Company. He is a member of the National Association of Music Merchants, and has been associated with Riedling's since 1928. He spoke upon "The Development of the Piano".

Recently, Miss Elizabeth Johnson McGraw, instructor in flute and theory at the University of New Mexico Music Department presented a lecture and demonstration of the "Carl Orff School" method of teaching music to the very young. Basically, Dr. Orff's method uses rhythm, words and motion to encourage children to make music on their own level, free from mechanical drill and adult pressures.

We advertised our association and the central chapter by entering a table in the "Tables Extraordinaire" which is presented by the Assistance League of Albuquerque at the Western Skies on April 5 and 6.

In the central chapter, we have fifteen members who have enrolled for this year's Professional Enrichment Reading Program.

We are planning to have our Student Affiliate Day sometime during the week of June 19-24.

Program plans are being formulated for the state convention of the New Mexico Music Teacher's Association to be held in Roswell, November 11, 12 and 13th. Mr. Ted Schettler, Vice President, and chairman of the convention, reports that the convention will be held at the Roswell Inn and at the Art Museum.

SOUTHWEST NEWS

Las Cruces Music Teachers Association presented its annual All-Boy recitals on Sunday afternoon, February 12 in the Unitarian Fellowship Hall. Forty three boys from twelve teachers studios were on the two programs which were enthusiastically received by a full house.

Dr. John Glowacki, Dean of the Fine Arts Department of New Mexico State University, presented an interesting program on "Electronic Music" at the March meeting of the Las Cruces Music Teachers Association. He demonstrated his remarks with recordings of electronic music.

Twelve members and one prospective member were present for the meeting. Plans are being made for an eight piano ensemble to be held during the winter season of 1967-68. It will include twenty numbers of eight piano ensembles with one hundred sixty eight students playing, also an eight piano teachers' ensemble and a violin ensemble.

The Philadelphia Orchestra under the baton of Eugene Ormandy will present a concert in the University Concert Hall on Wednesday, June 7 at 8:30 p.m. Tickets are available in Albuquerque at the University Concert Hall Box Office and Riedling's Music Co. For out-of-town reservations, write in care of the Albuquerque Symphony Orchestra. 319 Kiefer Building, Albuquerque, N.M. 87101. Tickets range in price from $3.00 to $10.00. The concert is sponsored by the Albuquerque Symphony Orchestra.

Miss Mildred Andrews, Professor of Organ at the University of Oklahoma, conducted an organ workshop on the campus at Eastern on Friday and Saturday, March 31 and April 1.

In the conference, Miss Andrews discussed and demonstrated: organ teaching techniques; organ registration, good practice procedures; church organists responsibilities; how to plan music for the various seasons of the church year; hymn playing; and how to improve your own playing.

There is no music in a rest, but there is the making of music in it. In our whole life—melody—the music is broken off here and there by "rests," and we foolishly think we have come to the end of the tune.

Ruskin

OTERO NEWS

The Otero Music Teachers Association of Alamogordo has been very active.


Miss Dorothy Shoup assisted by Virginia Stitch will give an April piano recital. The program is as follows:

Sonata in A Major, Mozart
Sonata Op. 1, No. 11, Beethoven
Waltzes, Brahms
Sea Pieces, Boch

The following article was in the El Paso Times:

Mike Matthews, son of Mr. and Mrs. Homer Matthews of Alamogordo, has been chosen the senior state winner in auditions on the New Mexico State University campus in conjunction with Music Teachers and Student Affiliate Day.

A piano pupil of Mrs. S. M. Storr, Matthews will represent New Mexico at the Music Teachers National Association Southwest States Competition in St. Louis, Mo., in April.

Matthews, a junior at Alamogordo High School plays cello in the school orchestra, sings in a A. Cappella Choir, belongs to the Thespian Society and is active as a DeMoley.

Mrs. Ghysy Storr is a graduate of Texas Women's University in Denton, Texas. She received her Masters Degree from New York University. Additional study with Dr. Ernest Hurchison and Muriel Kerr at Juilliard. She has also studied with Dr. Clarence Dickinson at Union Theological Seminary, Chicago with Percy Grainger at the Chicago Musical College.

She taught piano, organ, and theory classes at North Texas State University in Denton, Texas. She came to Alamogordo where she has a large class of Piano and Organ students. She is presently State Student Affiliate Chairman for the New Mexico Music Teachers Association.
BAND VEEP COLUMN

BOB LANE

There is nothing which I can report to those of you who take the time to read this column which cannot be more adequately and completely covered in a later issue of the "New Mexico Musician".

My first impression of the position of Band Vice President is that of wonder and of admiration. Wonder because there is so much that takes place "behind the scenes", so to speak, and so much that must be efficiently done in order that our organization can exist and function. Most of this is done without the knowledge on the part of many of us that it is even taking place. And admiration for those many apparently foresighted and very dedicated men and women, many of whom are still among us, who have directed our organization, our teachers convention activities, and our All State Convention to what it is today. There is dissatisfaction; there are problems; and there is much that remains to be done, and by patient conscientious cooperation we will make progress; but my hat is off now to those who have been our leaders in past years who have guided our organization to its present status. We are indebted to them.

Mr. Donald V. Paschke, Assistant Professor in Voice at Eastern, presented a voice recital on April 3. He was accompanied by Mrs. Mary Thompson.

The program included the Biblical Songs (Opus 99) by Dvorak, Zier Ernst Gesange (Opus 121) by Brahms and Five Mystical Songs by Ralph Vaughan-Williams.

NEW MEXICO MUSIC EDUCATORS ASSOCIATION

BOARD OF DIRECTORS MEETING

JANUARY 25, 1967 — FINE ARTS CENTER, U.N.M.

Members Present:

President—Ted Rush
Vice-President, Band—Robert Bouma
Vice-President, Orchestra—James Bonnell
Vice-President, Chorus—Joe Carroll
Vice-President, Elementary-Junior High—Jeanne Hook for Kathleen McVicker
Secretary-Treasurer—Rolli V. Helman
Editor, New Mexico Musician—Louis Burkel for Paul Strub
Immediate Past-President—Dale Kemper
Music Industry Council, Chairman—Don Sheets

District 1—SW—Bruce Fikens, Deming
District 2—SE—Robert Lane, Hobbs
District 3—NW—John L. Doubek, Gallup
District 4—NC—Rex Eggleston, Los Alamos
District 5—NE—Fred Gray, Raton
District 6—C—Jim Edmonson, Socorro
District 7—Albuquerque—Penton Kaze, Albuquerque

Others present:
Robert Rhodes
Charles K. Smith
Virginia Bader
Howard Chairman
Louis G. Werns, President, Music Educators National Conference

Agenda

1. Minutes of October 27, 1966 Meeting
2. District Presidents' Reports
3. Vice-Presidents' Reports
4. Final Review of All-State Music Clinic and Convention
5. Report of All-State Audition Procedures
6. Progress Report of Service Recognition Committee
7. Review of All-State Solo and Ensemble Forms
8. Report on All-State Ticket Promotion
9. New Mexico Music Educators Association President's Remarks
10. New Business

Call to Order:

President Rush called the meeting to order at 7:40 P.M. with words of welcome and introduced Mr. Louis C. Werns, President, Music Educators National Conference.

Review of Minutes, October 27, 1966:

Secretary Helman presented minutes of October 27, 1966. Two minor corrections were made.

(Continued on Page 19)
MINUTES
(Continued from Page 18)

noted and made. Robert Bouma moved the minutes be accepted as correct. Seconded by Dale Kemper. Carried.

Directors' Presidents' Reports:
No. 1—Bruce Firkik—Attached
No. 2—Robert Lane—Attached
No. 3—John Dubeck—Attached
No. 4—Rex Eggleston—Same as printed in New Mexico Musician
No. 5—Fred Gray—Attached
No. 6—Jim Edmondson—Same as printed in New Mexico Musician
No. 7—Fenton Katz—Attached

Vice-Presidents' Reports:
Vice-President, Band—Robert Bouma—Everything is in readiness
Vice-President, Orchestra—James Bonnell—Attached
Vice-President, Chorus—Joe Carroll—Attached

Review of All-State Program, etc.: President Rush noted that many changes had been made due to the University still being in session. Vice-Presidents should adjust length of rehearsal to best advantage of students and clinicians when possible.

Report of Service Recognition Committee:
Robert Bouma presented a design for a past-president pin: a miniature of the State first division plaque. These have been ordered but have not been delivered.

Criteria for long and/or outstanding service recognition has not been fully developed or finalized. Tentative recommendation suggests this be a part of the New Mexico Music Educators Association Twenty-fifth Anniversary.

Review of the Solo and Ensemble Forms:
Robert Rhoad, Chairman, State Solo and Ensemble Festival discussed forms with district solo and ensemble festival chairman. Necessary forms were distributed.

Review of All-State Audition:
President Rush invited Mr. James Thornton, 1966 All-State Audition Team Chairman, to
(Continued on Page 21)

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UNM BAND
PRESENTS CONCERTS

The University of New Mexico Concert Band under the direction of Wm. E. Rhoads played to an audience of 1800 in the new UNM Concert Hall on Monday, March 13. Carl "Doc" Severinsson was featured as trumpet soloist playing the contemporary "Concerto for Trumpet" by Floyd Werle. The first half of the program consisted of the "Toccata and Fugue in D Minor" by J. S. Bach arranged by Leidzen, "Chorale" from the Symphony Number Three by Wm. Schuman arranged by Wm. E. Rhoads, "Five Bagattelles" by Tcherepnin arranged by Wm. E. Rhoads, "Transylvania Fanfare" by Benson and "Trittico" by Nellybel.

Václav Nellybel, internationally-known composer, will be guest conductor of the band on their final concert May 15, 1967 directing his own works.

Of all the liberal arts, music has the greatest influence over the passions, and it is that which legislators ought to give the greatest encouragement.  Napoleon
CHAMBER MUSIC CONCERT

A special chamber concert of German compositions was performed on February 9, at New Mexico State University.

Featured in the concert was Prof. Fred Teuber, Shirlee Teuber, Prof. Herman Keahey and Delores Keahey, and an NMSU music student.

Among the featured works were a group of original compositions by Dr. Teuber based on a text by Sir Thomas Wyatt. Other numbers were J. S. Bach’s "Erwarme dich" from St. Mathew’s Passions for oboe, flute, voice, and piano, and "Nur durch lieb" cantata. Compositions by Schubert and Brahms rounded out the program.

Mrs. Teuber was featured as the dramatic soprano. A former instructor in voice at the University of Iowa, Mrs. Teuber is now music minister at the First United Presbyterian Church of Las Cruces. She holds a master’s degree in music from the New England Conservatory of Music in Boston, Massachusetts.

Spotlighted on piano was Mrs. Keahey who holds a master’s of music from Yale University. Mrs. Keahey teaches privately and in the university’s children’s fine arts program.

Prof. Herman Keahey joined the faculty at NMSU this fall and specializes in oboe and musicology.

Prof. Teuber is NMSU’s composer in residence. He joined the faculty this fall as a specialist in French horn. He holds a Ph.D. in music from the University of Iowa.

An all Chopin concert was presented on the afternoon of February 5th in the Little Theater at New Mexico State University by Pianist Jan Drath, visiting professor from Poland.

A 1948 Prize winner in the National Chopin Competition in Warsaw Poland, Prof. Drath is recognized as a specialist in the music of his fellow countryman, Chopin. Works performed were "Schénoz in B minor", four "Impromptus", "Ballad in A flat major", "Polonaise in C sharp minor", and three "Mazurkas" and "Third Sonata in B minor."

Music is an enjoyment, the deprivation of which cannot be calculated.

Jefferson
MINUTES

(Continued from Page 19)

make comments on the operation of the auditions.

Mr. Thornton pointed out that the many good things of the audition system were obvious — the center chairmen do an excellent job. Roswell did especially well. Other observations:

1. Consider four centers for next year.
2. End auditions at small center.
3. Too many vocal students ill-prepared.
5. Drop coding system.

President Rush asked for a reading of the audition study committee report. Secretary Heitman distributed copies of Chairman Joe Carroll's report. Considerable discussion ensued. It was recommended that the vice-presidents discuss the proposals at the section meetings on Thursday.

John Doubek moved the report be rejected in present form by the Board and that the chairman and committee be thanked for their effort. Seconded by James Bonnell. Carried.

Rex Eggleston moved that the honorarium to audition team members be the amount feasible based on fees collected at audition time, rather than some stated amount. Seconded by James Bonnell. Carried.

REPORT — MUSIC INDUSTRY COUNCIL

Don Sheets, Chairman, Music Industry Council reported:

41 tables had been set up representing 38 firms.

Mr. Sheets proceeded to have coffee served. He thought exhibit space was crowded but that most were happy.

President Rush thanked Mr. Sheets and exhibitors for efforts.

President's Report:

President Rush spoke briefly of accomplishments and problems facing Association:

1. Achieved goal of Division of Fine Arts Director.
2. Honors concert.
4. Large group new materials reading session.
5. Outstanding workshops for Elementary and Junior High music and classroom teachers.
6. String workshops.
7. Band panel was successful.
8. Vice-Presidents have accepted much responsibility from President for the promotion

(Continued on Page 24)
DISTRICT ONE
BRUCE FIRKINS, President

March 18th — Large Group Festival, W.N.M.U. Rodger Brandt, Chairman; Adjudicators — Instrumental: Harold Hillyer, Eugene Braught, Mr. Lansman; Chorus: Hugh Carden, Maurice LeGault; Sight Reading: Lynn Thayer.

April 8th 10:00 A.M. — Spring Music Meeting, Alamogordo High School Music Bldg.

April 22nd — Solo and Ensemble Festival, Mayfield High School, Ross Ramsey, Chairman; Adjudicators — Instrumental: Bill Hill, Martha Beauchamp, Bill Richardson, Harold Hillyer, Walter Keller, Wesley Hradeck; Vocal: Don Moore, Lynn Thayer.

April 1st — Junior High Solo and Ensembles — Lynn Junior High, Bill Maxey, Chairman.

April 28th — S.W.N.M. Mass Band Festival — W.N.M.U. Rodger Brandt, Chairman.

PRESIDENT’S REPORT

This being the close of my tenure as President of this district, I would like to thank Levetta Gordon, my very hard working and thorough secretary. Also, the people who have worked as festival chairmen or helped Levetta and myself in other ways.

At this time this article was written 15 instrumental groups and 17 choruses had registered for large group festival. This is an increase in enrollment from previous years. It is my feeling that music in District #1 is making improvement in many ways, namely, in more director interest in district activities. It is the hope of the participating directors that the day will come when we will have 100% participation in our festivals.

The use of federal funds, such as the aid given to Reserve, to start instrumental programs has given new hope for some of our less fortunate communities.

In closing, I would like to state that many music educators were more enthusiastic about the future after the visit to our area by Rollie Helman. Viva La Music!

DISTRICT TWO
BOB LANE, President

Spring Festival Schedule — April, 1967.

April 1 — Junior High Vocal — Artesia — Entry deadline March 10.

April 8 — Junior High Instrumental — Clovis — Entry deadline March 17.

April 15 — High School Vocal — ENMU — Entry deadline March 23.

April 29 — High School Instrumental — Clovis — Entry deadline April 17.

The spring meeting of SENMMMEA will be at the Lovington High School Band Room, 9:00 a.m., May 13, 1967.

Main items on the agenda for the spring meeting will be:

(1) Selection of sites for the 1967-68 festivals. The association voted at the last regular meeting to keep the corresponding dates for festivals for a consecutive three-year period.

(2) Election of officers for the spring, 1967 — spring, 1969 tenure. President, Vice President, and Secretary-Treasurer.

(3) Reports from the Festival Music Selective List Committee, Bill Richardson, Artesia High School Band Director, chairman, band section, and Frank Chilton, Hobbs High School Orchestra Director, orchestra section, chairman.

DISTRICT SIX
JIM EDMONDSON, President

Programs for the second annual all district honor band and choir have been selected by the two guest directors this year; Mr. Bill Rhoads, band, and Mr. Georg Defoe, chorus. The honor groups will present their concerts in Socorro at the high school on the evening of April 22nd.

The honor band will perform; Greenbriars of Wesley March, Three Ballads, Doxology, Ballet of Pleasure, Siegestod from Tristan and Isolde, Sequoia, American Folk Rhapsody, and Pax Romana.

Honor choir numbers will be: Schuman’s Holiday Song; Bach-Wilson arr. of Glory to God, and Duoak’s Six Loves of Nature.

Students from the following schools
DISTRICT SEVEN
FENTON KATZ, President

The fifth annual large group and solo and ensemble festivals were held on the 24th and 25th of February at the Fine Arts Center of the U of New Mexico. Participating were 22 bands, 17 choruses and 9 orchestras. Reserve New Mexico was the sole out of town participant and represented their community well. Congratulations Duke.

The people responsible for a successful festival are:

**Large Groups**
- Mr. Dale Kennedy, Band
- Mr. David Muth, Chorus
- Mr. John Gaston, Orchestra

**Solo and Ensembles**
- Mr. Ron Lipka

A great deal of thanks should go to Dr. Joseph Blankenship for his cooperation in setting up the festival.

Mr. Win Christian was in charge of our first official program and with very little time did an excellent job.

Finally our thanks to the following adjudicators.

**Vocal**—Dr. Warner Imig, University of Colorado

**Strings**—Mr. James Bonnell, Las Cruces

**WW**—Mr. Floren Thompson, ENMU

**WW**—Mr. Greg Randall, Las Cruces

**Brass**—Mr. Rubert Booth, El Paso

**Combination**—Mr. Al Lotspeich, El Paso; Mr. Quinn Lotspeich, El Paso.

made this years honor bands: Magdalena, 9; Laguna Acoma, 1; Webster Jr. High Grants, 9; Franklin Jr. High Grants, 15; Grants High School, 16; Estancia High School, 2; Albuquerque Indian School, 1; Belen High School, 24; Socorro Jr. High, 12; and Socorro Senior High, 20.

CONGRATULATIONS!
(Or is it sympathy?)
Ted Rush, outgoing President of NMMEA is talking the matter over with Jim Bonnell incoming President.

ANOTHER PRESIDENT. Lee De Felice (third from left) congratulates Ron Johnson (far right) on his election as President of the State Student Music Educators organization. Pictured at left is Janet Jacobs incoming Secretary-Treasurer, and Douglas Black, incoming Vice-President.

KJELSON IN ACTION

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NMSU BAND MAKES TOUR

New Mexico State University's Band traveled more than 1,000 miles in their tour of the eastern portion of New Mexico and the El Paso area.

Approximately one hundred musicians under the direction of Dr. Ray Toss and associate conductor J. D. Folsom performed at ten high schools on the tour extending March 7-10.

On March 8 the band was in the El Paso area with concerts scheduled at Ysleta Belaire, Eastwood, and Coronado High Schools.

Ruidoso High School and Robert Goddard High School in Roswell were on the daytime agenda March 9, with an evening program given in Clovis at the high school.

Final concert on the tour was given at Portales High School, March 10.

Soloists on the varied program were Tom DeVelice, and Donna Ross of Las Cruces. Arthur Holt of Cincinnati, Ohio; Paul Steinberg, Massapequa, New York; Dave Graham, Grants Pass, Oregon; David Peercy, Rifle, Colorado; and William Space, Albuquerque, New Mexico.

Prof. Folsom was soloist on the program which included performances by the Brass Choir, Woodwind Chamber Ensemble, and the University Collegians in addition to the large Symphonic Band.

"PILGRIM'S JOURNEY"
PRESENTED BY EASTERN

On Sunday, March 19, the University Choral Union of the School of Music at Eastern presented the Oratorio, "Pilgrim's Journey" by Ralph Vaughan-Williams.

The Choral Union was conducted by Donald L. Bailey, Director of Choirs at Eastern. The accompanists were: Mary Ann Bennett, Albuquereque, Pianist; and John Sullivan, Portales, organ. Soloists were: Millie Ruth Rhoton, Portales, Charles Rives, Roswell, and Tommy Williams, Roswell.

Since music has so much to do with the molding of character, it is necessary that we teach it to our children.

Aristotle
UNM PLANS STRING CLINIC

The Tenth Annual String Clinic sponsored by the Department of Music at the University of New Mexico will be held Friday and Saturday, October 13 and 14, 1967. This event open to string students in grades seven through twelve will begin Friday evening with a concert by the University of New Mexico Orchestra under the direction of Dr. Kurt Frederick and will feature two guest soloists, a violinist and cellist performing the Brahms' Double Concerto. The clinic is directed by UNM Professors Kurt Frederick, Dale Kempster and Jack Stephenson.

ALBUQUERQUE YOUTH ORCHESTRAS TO GIVE CONCERTS

The Albuquerque Youth Symphony and the Albuquerque Junior Orchestra will jointly present their final concert of the year on May 14 in the UNM Concert Hall at 4:00 p.m.

The Junior Orchestra staff consists of Bill Gahrt, director, assisted by Jay Harris, John Gaston, Karen Pugh and Betty Whiton of the Albuquerque school system.

The Youth Symphony director is Dale Kempster, with Dale Kennedy, H. T. Payne, Connie Wallace and Robert Riggs as instructors.

The two orchestras were awarded a $23,000 Federal Title III Grant which has made it possible to greatly expand the scope of the program. The Youth Symphony recently completed its first tour of New Mexico communities, playing in Roswell, Artesia, Alamogordo, Socorro and Tularosa.

EASTERN'S SYMPHONY PRESENTS CONCERT

The Eastern New Mexico University Symphony Orchestra, under the direction of Arthur Welker presented a concert on April 9. Featured in the concert was Frederick Timms, Instructor in Piano at Eastern, playing Beethoven's Concerto No. 3 in C Minor. The orchestra also programmed the Symphony No. 3 of Mendelssohn.

MINUTES

(Continued from Page 24)

meetings scheduled more activity will develop.

MENC State Presidents' Meeting:

President Rush announced the MENC State Presidents' interim meeting to be held in Washington on August 15-17, 1967. He suggested that it was important for our new president to attend. Dale Kempster moved that the Association take care of expenses not covered by MENC contribution. Seconded by Bob Bouma. Carried.

Clinic Site Selection:

President Rush read invitations for the 1968 All-State Music Convention and Clinic from New Mexico State University, transmitted by Dr. John GJowack for the dates of January 25-27, 1968. Also, a an invitation from University of New Mexico from Dr. Joseph Blankenship for the dates of February 1-3, 1968. After discussion it was decided that high school semester testing and breaks for the majority of schools should be determined. If there was no conflict a mail ballot of membership would be taken to determine the convention site. Otherwise site with date having least conflict would be chosen.

Amendment to Constitution:

President Rush presented a proposed amendment which would spell out duties of Vice Presidents', which was not presently in the Constitution. Proposed amendment attached.

After thorough discussion by members of the Board, Bruce Firkins moved the approval of the amendment and that they be presented to the membership for a vote of approval or disapproval. Seconded by Robert Bouma. Carried.

1969 SWMENC Convention:

President Rush reviewed the status of the bid proposal which had been submitted to the SWMENC Board to hold their 1969 convention in Albuquerque. Mr. Rush stated that all the necessary paper work had been done in preparation and that the new officers would have the responsibility of assisting in the hosting of this convention.

MENC Ballot to report membership cards:

A number of persons have reported having mailed checks to MENC but have not received membership cards. They have received their canceled check back. Secretary Heltman will write Gene Moran concerning this problem.

No further business appearing. Bruce Firkins moved for adjournment. Seconded by John Doucik. Carried. 11:45 P.M.

Respectfully submitted,
Rollie V. Heltman
Secretary-Treasurer

District #1 - SW - Bruce Firkins, President
Levetta Gordon, Secretary-Treasurer
Senior High School
Lobo: Group Festival-New Mexico Western University, Rodger Brandt, Chairman, March 18, 1967

(Continued on Page 26)

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—25—
teaching and recruiting string students. The third factor is the improvement in considerations given the string program by school administrative actions. This is due to the improved public relations work done by the local orchestra director, the college people, and the state office of the Fine Arts Director.

Last and most significant, is the increasing awareness of the importance of the individual child and his own mental, physical, and spiritual relationship to his instrument, and the music he makes. This is the key to success. By accomplishing a level of playing proficiency which will permit him to express the full meaning of the music he plays, the student elevates himself in his own eyes. He becomes a person in his own school who is recognized. He is credited with this accomplishment. He is a musician: a member of a group — an orchestra — that plays the best in musical literature. He is proud of the fact that he can understand and execute this musical expression which becomes so influential a factor in his life and in the lives of his friends who hear him play.

Very often we hear our contemporaries complain about the status of the orchestra program compared to the band and choir programs: compared to marching band; compared to athletics; etc. We have missed the point altogether in bringing about such a comparison. The thing we need instead is to year by year make certain that:

1. The techniques of playing are well taught at each level of our program.
2. A proper balance is maintained in the selection of material from the various periods: baroque, rococo, classical, romantic, and modern literature.
3. A cooperative spirit is brought into being between parent, student, instructor and school.
4. The orchestra director must accept the responsibility of doing the hard work necessary to create an orchestra program that will give the students a proper foundation for the future success of the string musicians, thus making it a certainty that the student will be able to play in the college and university orchestras or in community symphonies.
5. You as an orchestra director must build confidence in yourself through in-

(Continued on Page 27)
As your newly-elected student president, I would like to sincerely thank all of you who have shown confidence in me. Holding this office is not only a great personal honor; it’s a full time job as well. I truly wish I had the time to devote to this job that is required to make a perfect organization.

At the annual meeting held during All-State in January, a number of persons expressed dissatisfaction with the very poor attendance and apparent lack of interest shown by some student chapters. I realize that it was held by about the time of semester break, but in the same respect I feel that those persons who are really interested will make an effort to attend all or at least part of the proceedings. Western New Mexico, New Mexico State, and Eastern New Mexico were well represented at the meetings, and to these chapters I extend my most sincere congratulations for the interest shown on their part.

I would like to propose that the next year be a year of ACTION. We have planned a newsletter to be sent to interested parties all over the state to inform everyone what other people are doing in the field of music. All contributions are welcome, and the first one should be in the mail before too long.

We can help our student chapters get in the move with some ACTION within the chapter. I would like to hear reports of membership drives and see the results in future meetings. And for heaven’s sake, don’t let your members do nothing! Give them an organization to be proud of!

Organize programs which will keep our members interested in MENC, and let’s hear your ideas for ACTION!

We have been making plans for a spring meeting similar to that held in Albuquerque. The first one will be held at NMSU in Las Cruces, and the tentative date set is May 6. We would like to see a large turnout from every part of the state, and we are planning a program that should be both interesting and informative. Anyone desiring further information on this should contact me. Let’s have a big turnout with a lot of ACTION!

We have come a long way in the past year, and I know we can go a lot further in the next. I’m new at this president business, so I’m asking your cooperation in everything. As your elected officers, Doug Black, Janet Jacobs, and I can only do so much. The rest is up to you. So let’s pep up the Student MENC... remember ACTION!!

Ron Johnson
Invising the work of the advanced music education students who teach the children are not so young as Suzuki's method is being developed and directed an outstanding all-grade-level music program in Artesia public schools, is enthusiastic about the NMSU program because he feels it is important to begin string training in the fourth grade.

Dr. Glowacki explains that a modified form of Suzuki's method is being employed in the NMSU program. The children are not so young as Suzuki's beginners and after the basic fundamentals of position, pitch, arm movement, etc., are accomplished, the local youngsters will advance to reading simple musical notation.

The four student teachers for this program are: Judi McKenzie, a Music Education major from Las Cruces; Suzanne Chrisman, a Music Education major from Farmington; Lillian Jean Taylor, a Music Education major from Alamogordo; and Janet Roemersberger, a secretarial certificate student from Alamogordo.

Music is a kind of inarticulate, unfathomable speech which leads us to the edge of the infinite, and impels us for a moment to gaze into it.

Carlyle
MINUTES
(Continued from Page 28)

The District 5 Music Festival will be held in Clayton on April 21-22, 1967. The Ardmore, Oklahoma High School Band, under the direction of Mr. Denver Spence will present a concert in Raton on March 10. They will spend the night in Raton before proceeding to Colorado Springs to perform at the MENC Convention on March 11. All hands in the Raton area are invited to attend and hear an outstanding concert.

District #7—Albuquerque—Fenton Katz, President

The fifth annual large group and solo and ensemble festivals were held on the 24th and 5th of February at the Fine Arts Center of the University of New Mexico. Participating were 2 bands, 17 choruses and 9 orchestras. Reserves, New Mexico was the sole out of town participant and represented their community well. Congratulations Duke!

The people responsible for a successful festival are:

Large Groups
Mr. Dale Kennedy—Band
Mr. David Muth—Chorus
Mr. John Gaston—Orchestra

A great deal of thanks should go to Dr. Joseph Blankenship for his cooperation in setting up the festival.

Mr. Win Christian was in charge of our first official program and with very little time did an excellent job.

Finally our thanks to the following adjudicators:
Vocal—Dr. Warner Ingram, University of Colorado
Strings—Mr. James Bonnell, Las Cruces
WW—Mr. Oreg Randall, Las Cruces
WW—Mr. Robert Booth, El Paso
Combination—Mr. Al Lotspeich, El Paso
Mr. Quinn Lotspeich, El Paso

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MERRILL REPRESENTS N.M. AT SWMENC

Alice Merrill, secretary for the New Mexico state chapter of the Music Educators National Conference for last year, represented New Mexico on the Student Chapter Program at the Southwestern Music Educators National Conference at Colorado Springs March 11. Miss Merrill served on a student panel discussing the topic "Stop, Where are We Going?" Also present to assist in the discussion were MENC president, Louis Wersen and past MENC president, Alex Zimmerman. Alice Merrill is a senior at the University of New Mexico majoring in music education with a violin concentrate, and is concert mistress of the UNM orchestra.

CHORAL CLINIC

AT UNM

Dr. Douglas R. McEwen, Director of Choral Activities at the University of New Mexico, has announced a Choral Workshop to be held in the University's Fine Arts Center during the first two weeks of the Summer Session—June 19 through June 30, 1967.

Choral Workshop registrants may earn two semester hours of graduate or undergraduate credit as they participate in choral rehearsals, observing and discussing choral style and technique. Workshop credit may be taken as a part of the regular summer class load.

There will be enrichment lectures in special areas of study, informal question and answer periods, and a consideration of small ensemble literature and performance practices.

To help teachers with the selection of materials for the coming year, four music reading sessions, covering a great variety of useful literature, have been planned during the two weeks.

The Workshop will culminate in a concert of choral music encompassing all styles and periods, conducted by Dr. McEwen, and performed in the University's beautiful, new Concert Hall.

Noble and manly music—in•vigorates the spirit, strengthens the wavering man and incites him to great and worthy deeds.

Homer
CARLSBAD CHOIR
AT S.W.M.E.N.C.

The Troubadours of Carlsbad Senior High School recently returned from Colorado Springs, Colorado, where they performed for the Southwestern Division Convention of the Music Educators National Conference. They sang on the Contemporary Music Session, Sunday, March 12; Theron Kirk, Chairman. The program included the following numbers:

GLORIA — William Latham
PSALM 121 — Zoltan Kadaly
A BROKEN WORLD from "A SUITE OF UNISON ANTHEMS" — Luigi Zaninelli
O, GOD, THOU ART MY GOD — Sven Lekberg
REFLECTION from "THREE ANCIENT CHINESE POEMS" — Charles Wilson Lawrence
HARVESTER'S SONG — Jean Berger
SURE ON THIS SHINING NIGHT — Samuel Barber
STOMP YOUR FOOT — from "The Tender Land" — Aaron Copland
THEY CALL THE WIND MARIA from "Paint Your Wagon" — arr. John Cacavas
Charles Smith is the director.

When I hear music, I fear no danger, I am invulnerable, I see no foe, I am related to the earliest times and the latest. Thoreau

MINUTES
(Continued from Page 29)

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The Library of Congress has received a $3,000 grant from the Council on Library Resources, Inc., to study the feasibility of creating a master catalog for its Archive of Folk Song through the use of computer technology.

Some 75,000 folk songs and stories on 17,500 recordings now constitute the Library Division's Archive of Folk Song, established in 1928. The Archive has been a pioneer project in the documentary recording of the folk traditions of the Nation, and it is now the leading repository for American folk music recordings, as well as an important archive for folk music from all over the world.
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