



# Texas Music Teacher

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NO. 6

## Highlights Of The Chicago Convention

The National Biennial Convention in its 87th year was held at the Sherman House, Chicago, Ill.; March 10-13. It was estimated that about 1500 attended the convention. At least eighteen members of the Texas Music Teachers Association were present.

Sunday evening, March 10, The Chicago Business Men's Orchestra, conducted by Dr. Herbert Zipper gave a very fine program which closed with Tchaikovsky's "1812 Overture." In the finale part of the overture, a Chicago school band joined with the orchestra which helped to build a surging climax to the music as well as the wonderful expressive idea that these people truly loved playing their instruments.

Other outstanding programs were a lecture recital given by John Perry, University of Kansas, Lawrence, and Ralph Votapek, the twenty-three year old winner of the 1962 International Van Cliburn Contest. The program he gave is as follows:

### PROGRAM

- Sonata in A Major, Opus 2, No. 3—  
Beethoven
- Allegro vivace  
Largo appassionato  
Scherzo—Allegretto  
Rondo—Grazioso
- Sonata (1926) ..... Bartok
- Allegro moderato  
Sostenuto e pesante  
Allegro molto
- Intermission
- Fantasia in C Major, Opus 17 —  
Schumann

The opera workshop programs were presented by the Iowa University Opera Workshop under the direction of Herald Stark. Although Haydn is seldom thought of as a composer of vocal music, and particularly not of opera, recent research has recovered several of his operas. A premiere performance in the United States was given of his comic opera in two acts

## Dr. Ganz To Conduct Convention Workshop



Dr. Rudolph Ganz

"Deceit Outwitted." Excerpts from "Albert Herring" by Benjamin Britten were also presented on the same program.

From the North Texas State University Choir under the direction of Frank McKinley, a superb program of Contemporary American Choral Music was given. Many others too numerous to mention were enjoyed by everyone who attended the convention.

In the theory discussion panels great emphasis was placed on the analysis of every composition that is taught. In a recent theory-composition survey it was found that most students have no idea what is on the printed page. It is said that there are two kinds of teachers: (1) the applied teacher who also teaches theory and (2) the theorist who also teaches applied music. There is a growing need for theory specialist but they must know more than how to resolve a 6/4 chord. The range of materials must be broadened into the modern analysis of styles, concepts, and post tonal developments as well as the other certain styles and developments in music history.

Dr. Rudolph Ganz will conduct the teachers workshop at the State Convention which will be held at the State Convention which will be held at the Saint Anthony Hotel in San Antonio, June 9, 10, 11, 12. He will also appear as the guest artist at the Convention Banquet.

Dr. Ganz, President Emeritus of Chicago Musical College of Roosevelt University, is also a member of its faculty. He has been nationally and internationally known for more than 50 years as pianist, conductor, composer and Master-teacher. Despite his large teaching schedule, he appears frequently in lecture-recitals discussing and illustrating "The Old and the New" as well as in joint recitals with the well-known mezzo-soprano, Esther La Berge in programs of works written by contemporary Swiss composers. Mr. Ganz is often heard and seen on TV as well as in radio broadcasts.

For his 80th birthday, he was honored at a banquet in the Gold Room of the Pick-Congress Hotel, February 13, 1957. Later in the month, February 24, on his actual birthday anniversary, the \$75,000 Rudolph Ganz Recital Hall was dedicated in his honor. The hall, which is just above the famous old Auditorium, was restored to its original beauty. It was designed by Louis Sullivan, father of modern architecture.

Dr. Ganz was born in Zurich, Switzerland and received his early musical education there. He first appeared as a pianist with the Municipal Orchestra in Lausanne when he was a boy of seventeen. His debut as an adult artist came in December, 1899 at the age of twenty two, with the Berlin Philharmonic Orchestra. This same orchestra performed his First Symphony a few months later.

Following a successful European concert tour, Dr. Ganz was persuaded by Dr. Florenz Ziegfeld, father of the famous producer, to come to Chicago. Chicago Musical College was founded by Dr. Ziegfeld in 1867, and Dr. Ganz

See DR. GANZ page 3

# Texas Music Teacher

THE TEXAS MUSIC TEACHERS ASSOCIATION is a nonprofit educational organization representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education in the State of Texas. It is affiliated with the Music Teachers National Association, Inc.

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## -- A Message From The President --

Prior to the hearing of Senate Bill no. 44 which was held March 13th, at 2:00 p.m., Senator Spears had prepared a substitute bill which contained the addition of the following section:

SECTION 15, Act Inapplicable. This Act shall not apply to any school:

(a) Recognized by the Central Education Agency for purposes of complying in whole or in part with the compulsory school attendance laws of this state, or

(b) Accredited by a national or regional accrediting agency recognized by the Central Education Agency, or

(c) Conducted by an employer solely to his employees as a part of an in-service training program, or

(d) Conducted as a short course, refresher course, or seminar by a trade, business or professional organization or association for its own members or by an accredited college or university, or

(e) Licensed and or regulated by any agency board, or commission of this state under the laws of this state, or

(f) Primarily conducting instruction in art, drama, dancing, music, speech, or any form of gymnastics, sports or physical education, or

(g) Which is an accredited college, university or public junior college.

An Austin lawyer was employed to represent the Texas Music Teachers Association and was registered with the committee as interested in S. B. No. 44, but neither in favor of nor opposed to the bill. After the above substitute had been read, the lawyer stated to the committee that the position of the Texas Music Teachers Association is

#### ARNOLD HOLMES

118 E. Van Buren, Harlingen  
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ROBIN ABRAHAM  
1310 Highland Blvd.  
San Antonio 10

that their members as professional persons should not be regulated as a trade school, and in view of the provision of the substitute bill, the Association feels that its membership is protected.

I would like to thank our membership and officers for their prompt action concerning this bill. The Austin Association has especially been helpful in keeping up with the Committee procedures. Your attention to this matter helped to get the attachment of Section 15. The bill will now be sent to a sub-committee to be reported back to the State Affairs Committee April 10th.

I would also like to express appreciation to all of the local association reporters who have helped with the magazine. Some of you may be having good, informative lectures at your association meetings that you would like to share with other members through the magazine. Others may get ideas from your functions and activities. Just keep writing! When—Where—Why is the code for a good report. The deadline for the Convention Issue is May 1st. Send Student Affiliate News to Dr. E. Clyde Whitlock, 4825 Collinwood, Fort Worth 7, Texas, and all other news and articles to Mildred Klein, 3304 37th St., Lubbock, Tex.

Before attending the National Convention in Chicago, I met with the fine group in Wichita Falls, and also helped to serve as one of the festival judges for their non-competitive sonatina contest for junior high school students. I thoroughly enjoyed talking with this group at a luncheon meeting and being in the home of their president, Nettie Babet Tittle. Other TMTA members who were present to help grade the festival participants and select the young soloist to appear with the Wichita Falls Symphony were Virgean Latson, Amarillo, Fernandez Laies, Oklahoma, Kenneth Schanewerk, Fort Worth, and Dr. Charles, conductor of the Wichita Falls Symphony.

It was also fun being with the Midland and Odessa group on March 19th at a combined luncheon meeting at the Airport Terminal. I wish to thank these groups and their presidents Ken Maynard and Robert Sewell for a most enjoyable occasion complete with flowers, songs and poetry!

Make plans now to attend your 1963 State Convention—June 9, 10, 11, 12—St. Anthony Hotel, San Antonio.

(Continued from page 1)

became the head of its piano department in 1901.

Rudolph Ganz made his official American debut as a concert pianist here in Chicago in March 1903 under the direction of the venerable Theodore Thomas with the Chicago Symphony Orchestra. His New York debut as soloist with the New York Symphony Society took place in 1906. He has given concerts throughout the United States, Canada and Cuba and has made several tours of Europe. He was permanent conductor of the St. Louis Symphony for six seasons from 1921 to 1927, and then returned to Chicago permanently in 1928 to become artistic director of the Chicago Musical College and in 1933 its President. In 1954, the College merged with Roosevelt University, becoming Chicago Musical College of Roosevelt University.

Dr. Ganz conducted both the Young People's Concerts of the New York Philharmonic Symphony Orchestra as well as the San Francisco Symphony Orchestra for ten years from 1938 to 1948 and also some children's concerts with the Chicago Symphony Orchestra. He has made numerous appearances as guest conductor with most of the American Symphony Orchestras, and has conducted at the New York Stadium and the Hollywood Bowl as well as in London and Paris. He presented a program of music with the New York Philharmonic on May 11, 1939 at the New York World's Fair.

Dr. Ganz has recorded several albums of piano music. In addition to his Symphony in E, Opus I, he has composed a piano concerto, 4 orchestral pieces, the Symphonic Suite called "Animal Pictures", a concert-overture, several choruses for male voices, and more than 200 songs.

## NOW HEAR THIS!

A Texan wearing a ten gallon hat debarked from a piano at La Guardia.

Determined to hear Van Cliburn play, but not knowing where to go he approached an elderly lady and asked how he might get to Carnegie Hall.

She answered: "Young man, you must practice, practice . . . practice!"

Make plans now to attend your 1963 State Convention—June 9, 10, 11, 12—St. Anthony Hotel, San Antonio.

# Trends In Contemporary Music

In receiving the Subject of trends in Contemporary Music I must admit I have been very slow in becoming actively interested in it. However, I have realized for several years, that my students are going to be hearing more and more of it. They will spend most of their adult life in an era in which this new music will be losing its newness. It seems to me that they must be prepared to accept it as part of their musical heritage. This means that they must hear as much of it as possible, they must work with it, study it and play it, until it is no longer strange and unfamiliar to them. So, for some time I have been working with it myself and using it in teaching. In both respects it has been most rewarding.

Nicholas Slonimsky in his introduction to "The Book of Modern Composers," edited by David Erwin says, "At every given moment in music history there exists two opposing waves—the wave of innovation and the wave of simplification. When the wave of innovation runs higher contemporary music becomes new music. When the wave of retrogression prevails, music retraces its steps." It seems very probable that at this moment—approximately in the middle of the twentieth century, we have passed the crest of the wave on innovation. All possibilities in the realm of harmony, rhythm and melody, as we know them in our music system, have been and are continuing to be explored. The remainder of the century, or until these new innovations fail to be fruitful tools for our composers, the wave of innovation will recede. Music will retrace its steps and we will have time to digest this new musical fare.

If we look back over the years I believe we will realize that the appearance of the new music has been very gradual and not an abrupt thing. The latter part of the nineteenth century and the first part of the twentieth century gave us the impressionistic school and Debussy, who rebelled strongly against current rules of harmony, and together with Ravel pointed the way to a Neo-Classicism, in which classical forms were used but clothed in a modern harmonic attire. Hindemith, Milhaud, Poulenc, Copland, Bartok, Prokofieff are considered twentieth century classicists, but much of their later music is definitely verging toward a new Romanticism, which has been further emphasized in the music of Stravinsky, Schoenberg and others.

There are, I am sure, many who can

see nothing in common between this new music and the music of past historical eras. To them it is strange and dissonant without any reason for being so. Familiar progressions are no longer there, and our ears are often assailed by an immense volume of tone in which the dissonant elements are in no way softened or made less disturbing. This is due in no small measure it seems to me, to the tendency of many of our present day performers to treat the piano as an instrument of percussion on which the only aim seems to be to play as loud and as fast as possible.

Each new era in music history has been brought about by reaction against common practices of preceding eras. Thus the Romantic era was a very natural rebellion against the strict formal practices of the classical period. This reaction resulted in a freer style of writing and greater freedom of interpretation.

In like manner the composers of this century are rebelling against common practices in composition of composers of earlier periods. This rebellion is directed mainly against the period closest to them—the Romantic era. In place of the greater freedom in interpretation, which performers of music of the Romantic period were allowed, present day composers are quite firm in insisting on an exact reading of their music, and to help insure this, they give quite precise directions for its performance.

I want to cite what I consider to be the main points in composition in which our later composers have tried to bring some change and added interest to their music. I hope this will give you some idea of what to expect and look for in their music, and perhaps make it more interesting for you. There are other points, I am sure, but these seem to me to be the most evident.

**1. Dissonances**—Since the time when it was thought necessary to prepare the very mild dominant seventh chord, there has been a gradual and persistent lessening of rules regarding dissonances. It is characteristic of this century that dissonance is no longer subservient to consonance. In fact it is quite infrequent that the bite of a dissonance is softened by a resolution to a consonance, and when there is a resolution it is quite apt to be an unusual and unexpected one.

**2. Phrase Lengths And Measure Lengths**—We have all been taught that a phrase can be any length providing

See TRENDS page 5

## Jack Hendrix Reports On Convention Value

CONVENTIONS . . . lots of fun . . . tiring . . . relaxing . . . sore and aching feet . . . renewing old and new acquaintances (with a surreptitious glance at the name tag to quickly put name and face together) . . . committee meetings . . . finding out what our colleagues in the private studios and colleges have been doing since the last convention . . . drinking coffee . . . seeing what the exhibitors have new since the last convention as they put their best feet forward . . . hearing some wonderful music . . . talking . . . bragging . . .

The National convention in Chicago at the Sherman House was all this, and more! Nature cooperated by favoring us with good weather. One of the "natives" observed that it was the first decent weather there in at least a month.

Many enlightening speeches were heard in many differed areas of music. Artistic and musical performances by many young artists and soon-to-be young artists made many other speeches tolerable. The Student Auditions indicated a promising group of future musicians.

Performances by such artists as Ralph Votapek, John Perry, North Texas State University Choir, among others, were thrilling. There were many good and inspiring performances at the sectional meetings, also. The performance by Kenneth Drake on his "Broadwood Piano" of the type played by Beethoven (made in Europe for Mr. Drake) was an experience. Some of the performances of contemporary music provoked wide and varied reactions.

The Texas Music Teachers Association was officially represented by the President, Secretary-Treasurer and Student Affiliate chairman. In addition, many other valued TMTA members from all sections of Texas were there. We found that by listening to the reports from other states that we are ahead in some fields, behind in some others.

Texas has the largest active membership of any of the MTNA-affiliated Associations. Our Student Affiliate program is out in front by several leagues. "Texas Music Teacher" ranks among the top in State Magazines. Many of the other Associations have enviable teacher certification plans in effect. We learned to our dismay that one State Association discourages college teachers from membership.



Pictured left to right: Mrs. F. L. Treiber, Mrs. Dorothy Doll, Mrs. Florence Bente Nobiling.

Mrs. Dorothy Doll, President of the San Antonio Music Teachers Assoc. announces the appointment of Mrs. Florence Bente Nobiling, 124 Harrison Avenue, San Antonio as local Convention Chairman for the 1963 State Music Teacher's Convention to be held in San Antonio—June 9-10-11-12.

Mrs. Nobiling announces the following Committee Chairman: Student Affiliates: Mrs. F. R. Treiber, Mrs. LaRue Conlon; Social Chairman: Mrs. Barbara Hillard Huntington; Program Chairman: Mr. Rodney Hoare; Registration: Mrs. Elizabeth Hayes, Mrs. Evelyn Altmann; Hospitality: (pages) Mrs. Eleanor Kellogg; Publicity: Mrs. John R. Zimmerman; Advertising: Miss Donna Mae Perry; Workshop: Mrs. Sandford Sellers; College Activities: Mr. John Seagle; Transportation: Mr. Jess Boyd; Properties: Mrs. Ruby Baxter Jones; Exhibits: Mr. John Bell.

Our State conventions are decidedly better than most of the others, judging from the reports. We do not have any problems that are peculiar only to our Association. Some States have more officers than we have in our Association, and some have paid officers. Though fewer in number, our officers accomplish as much, if not more.

Two important conventions are forthcoming, and exciting plans were discussed for both of these during the MTNA convention. The first convention is our own State convention in San Antonio June 9-12. If you miss it, you will miss what could be the biggest and best one yet. The second convention is the Southwestern Division of MTNA, which will meet in Albuquerque May 1-3, 1964.

Conventions are really fun, as well as worthwhile. Why don't you start making your plans right now for San Antonio in June and then Albuquerque next May?

Then, in 1965, we will have the privilege of donning the big hats, putting on the big smiles and sharing that good ole Texas hospitality at the NATIONAL convention in FORT WORTH!

## Rudolf Bing Honored

The Concert Artists Guild 1963 Award was presented to Rudolf Bing at a dinner-concert March 7 at the Hotel Plaza, in recognition of the encouragement he has given young artists, as general manager of the Metropolitan Opera.

The City of New York will present its highest music award, the Handel Memorial Medal, to Mr. Bing on this occasion.

Birgit Nilsson, and the young American pianist, Ralph Votapek (winner of the 1st Van Cliburn International Competition) will perform.

# Trends In Contemporary Music . . .

(Continued from page 3)

the composer makes it sound like a complete musical thought. Nevertheless the four measure phrase has been the "standard" size. But phrases of three, five or seven measure are possible too, and seem to give the music a new feeling of urgency or haste.

We are also accustomed to measures in 2/4, 3/4, 4/4 and 6/8 time. In fact so common has 4/4 time become that it has long been called common, and the others are almost as frequently used. But why not five or seven beats in a measure? They seem quite unusual and difficult at first, but with some practice they soon begin to feel right. I know of no composer who has given us more new rhythmic ideas than Bela Bartok. In the sixth volume of *Mikrokosmos* he has six dances in Bulgarian Rhythm with these very interesting time signatures:

423	223	5	323	2223	332
8	8	8	8	8	8

**3. Time And Key Signatures**—Quickly changing accents resulting from a change of time signature give a decided rhythmic excitement. Modern composers are quite apt to change time signatures frequently.

Many modern composers use no key signature at all since the great amount of chromaticism would require so much cancellation of sharps and flats. It seems to make for easier reading to use the sharp and flat signs as needed.

**4. Cadence The Authentic**—Certainly the over-worked authentic cadence needs a rest. It has been used to end musical compositions for so long that it hardly seems proper to bring a musical utterance to an end without it. It is of course still used, but a surprise ending, using some other procedure is quite delightful. Our new composers are finding many interesting and unexpected ways to imply a cadence without using the chords to which we have become so accustomed.

**5. Melody Line**—The last and probably the most far reaching change I want to mention is a change in the melody line. Hum over any of the well known and well loved melodies of the past. You will discover how dependent the melody is on the prevailing harmony. In other words—How often tones of the tonic and dominant chords are repeated in the melody. Never for an instant could there be any doubt of the key. The eight tones of the scale with a decided preference for one, four and five and an occasional chromatic or foreign tone constitute the material out of which these melodies were made. Our

modern composers have made a much greater use of the chromatic scale. The greatest contribution in freeing melody from its dependence on harmony is perhaps that of Arnold Schonberg and his twelve-tone technic, the original purpose of which was to use all twelve tones within the octave in a prescribed order, repeating none until the entire series has been heard. This of course, prevents any feeling of tonality and gives the melody a much greater freedom. Modern composers have been greatly influenced by this system.

Many of them are using at least, a modified version of it, and I doubt not that we will be hearing more and more music written in the twelve tone technic.

Another great name in contemporary music that I must mention at this point, is that of Paul Hindemith. Important points in his theory of composition are:

1. Absence of key feeling
2. Chords stand only for themselves and are not dependent on any relationship
3. Use of any tonal combination
4. Melody is restored to its original power after long dependence on harmony

These same points sum up the compositional practices of the present. Repeating what I said earlier, "All possibilities in the realm of harmony, rhythm and melody as we know them in our present music system, have been, and are being explored, tested and used". Any new system will necessarily include such drastic changes that its appearance will be delayed. One very promising attempt is the use of a smaller interval than the half-step,—generally the quarter tone. Several have experimented with this. It would of course, involve the making of new instruments so will be sometime in becoming widespread. Some have made use of two pianos tuned a half step apart, but this is a somewhat cumbersome solution, I doubt not that a quarter tone scale will be the next major development in our music system.

Here are some examples to illustrate the above five points:

**1. Dissonances**—Prokofieff . . . No. 1 from *Visions Fugitive* op. 22

Milhaud . . . No. 1 from *Household Muse*

**2. Phrase and Measure Lengths**—Bartok . . . Ten easy pieces, "Dance of Slovaks"

Bartok . . . For children vol. 2 no. 14

# Ft. Worth MTA Report

During the years 1961-1962 and 1962-1963 the Fort Worth Music Teachers Association has had very profitable and enjoyable meetings under the leadership of Dr. James C. McKinney, President, and Dr. Michael M. Wine-sanker, Vice-President and Program Chairman. Business sessions have been short so that excellent programs could be enjoyed.

Meetings are held in private studios or at one of the four schools, namely, the Fort Worth Conservatory, Southwestern Baptist Seminary, Texas Christian University, and Texas Wesleyan College. Programs have featured string groups, a wood-wind quintet, strings in combination with wind instruments, original compositions by members of the association, choral groups from the various schools, talks on the immediate opera by its director, Rudolph Kruger, or an opera work-shop with David Preston, Ballet-Master and Choreographer and illustrated by soloists. One program presented music of the Hebrew people and an explanation of its use and meaning in the Jewish services.

A social hour with refreshments closes all but two meetings which are preceded by dinner. (We love to eat!)

Dr. James C. McKinney, President:  
5604 Wedgemont Circle, Fort Worth

Mrs. Orlin R. Morse, Secretary: 1204  
Buck Avenue, Fort Worth

Persichetti . . . Little Piano Book,  
"Dialogue"

Diamond, David . . . Album for the  
Young

Josling Joe  
Bartok . . . Mikrokosmos Vol. 6  
Nos. 2 and 6 from

"Six Dances in Bulgarian Rhythm"  
**3. Bartok** . . . For Children vol. 1  
No. 37

Bartok . . . Evening in the Country  
from Ten Easy Pieces

**4. Cadence, Unusual**  
1. Ravel . . . Sonatine 1st movement  
2. Poulenc . . . Perpetual Motion  
3. Persichetti . . . Little Piano Book  
No. 7

4. Prokofieff . . . Sarcasms op. 17  
No. 1

5. Milhaud . . . A Child Loves No. 3  
6. Krenek . . . Eight Piano Pieces  
No. 6

**5. Twelve Tone Technic, Schonberg**  
Krenek . . . Eight Piano Pieces  
Waltz No. 6

Pauline Brigham  
Canyon, Texas

## Guest Appearances For Young Musicians

By SALLY BIVINS  
Staff Writer

Two young men will appear as guest artists with the Amarillo Symphony Feb. 19.

They are Mack Bowlin, pianist, and Robert W. Hale, vocalist.

Bowlin, a senior student of William McKamie at Baylor, won with his performance of Richard Strauss' "Burlesque" in the final competitions of the Amarillo Symphony's Young Artist Auditions held at Amarillo College auditorium recently. His Amarillo victory is also his first time to enter a competition.

Hale, a native of Kerrville, lives in Oklahoma City, where he is a vocal instructor and studying for his masters degree with Dr. Orcenith Smith of Oklahoma University. His winning performance was Le Veau d'Or from Gounod's "Faust." He is a previous winner in the Metropolitan Opera auditions.

Charles High, a senior student at Dunbar High School, Oakwood, Tex., was named alternate in the piano division for his performance of Rachmaninoff's Variations on a Theme by Paganini. High studies with William McKamie of Baylor.

Alternate vocalist was Maria Bernardina Olivares of Edinburg, a senior student of Margaret Kalil at North Texas University. In the finals, she sang Weber's Ozean! Du Ungeheuer from "Oberon."

Sharon Gray, a senior student of Alfred Mouldous at SMU, and Mark Pair, a senior student of Thomas Mastroianni at Texas Tech, were other finalists in the piano division.

Adele Young, a member of the music faculty at Amarillo College and former student of Thelma Votipka at the Metropolitan Opera, and Judith Ann Shults, a student of Inez Silberg at Oklahoma City University, were other finalists in the vocalist division.

Thirteen pianists and 16 vocalists were entered in the young artist competitions this year.

Ten young musicians have won a guest appearance with the Amarillo Symphony in a special concert March 10.

They were selected in student auditions at Amarillo College recently from some 100 contestants.

Karen Sullivan, daughter of Mr. and Mrs. G. L. Sullivan, 5509 Emil, won the division for pianists 11 years old and younger.

There were two winners in the piano division for 12-14-year-olds. David

Golub, son of Mr. and Mrs. Benjamin Golub, Richardson, Tex., won in the classical music section. Claudia Corley, daughter of Mr. and Mrs. James Corley, Oklahoma City, won in the contemporary music section.

Marilyn Baland, daughter of Mr. and Mrs. M. N. Baland, 300 Sunset, was winner in the 15-17-year-old category for pianists.

Stephen Tarpley, son of Mr. and Mrs. Dan Tarpley of Lubbock, was top pianist in the 19 years old and over division.

Sylvia McGee, daughter of Mr. and Mrs. L. M. McGee, 1615 W. 24th was named winner in the voice competition for students 15-17 years old.

Jearl Nichols, son of Mr. and Mrs. J. W. Nichols of Canyon, won the voice competition for those 18 years old and over.

In the string division, two violinists were chosen. Patricia Faubion, daughter of Mr. and Mrs. W. C. Faubion, 3400 Washington, won the 15 and under category; John Handy, son of Mr. and Mrs. C. H. Handy, 5500 Berget, was selected in the 15 and over group.

Tom Gerald, son of Dr. and Mrs. T. S. Gerald, 2407 Parker, was named winner of the French horn division.

Judges for the competition were six members of university music faculties: Lytle Powell, University of Oklahoma; Dalies Franz, University of Texas; Mrs. Dorothy Gideon, Tulsa University; Mrs. Arlene Sullenberger, TCU; Dr. David Fischer, University of Oklahoma, and Dr. Rupert Hohmann, Eastern New Mexico University.

## Whitlock Theory Exams

Mrs. Jimmie Mansfield, Theory Chairman.

"The home teacher gives the theory examination only to her students who are behind in theory, to help them to catch up to the grade they will take in the Whitlock Theory Examinations, which qualify them to participate on convention programs.

"This examination then is given by some one appointed by the Student Affiliate chairman. The papers are sent in to Miss Mary Dunn, 1811 Ninth St., Lubbock, for Grades 9, 10, 11 and 12, and to Mrs. Jimmie Mansfield, 644 West Fifth Ave., Corsicana, for Grades 4, 5, 6, 7 and 8.

"One dollar is to be sent with each paper sent in for grading. Papers will be mailed March 20 to 30, and the deadline for return for grading is April 15."

## Beaumont MTA Conducts Varied Musical Program

The Beaumont Music Teachers' Association, under the leadership of its first male president, Hugh E. Thompson, is in the middle of a year full of varied musical programs and activities.

The first program of 1963 was held on Sunday, February 10. Miss Ruth Burr of Houston presented a program on "The Hows and Whys of Piano Technique." The meeting was held in the home of the president and his wife, Sara.

On March 4, 5, 6, the Beaumont Music Teachers' Association sponsored a piano workshop conducted by Miss Verna Harder, associate professor of music at the University of Texas. An enthusiastic and responsive group of local and area teachers attended the inspiring and educational sessions interestingly presented by Miss Harder.

On Sunday afternoon, March 31, the third in a series of monthly student recitals will be presented in the educational building of Westminster Presbyterian Church at 3:00 p.m. Mrs. E. J. Hebert is chairman of the student recitals.

The April meeting, scheduled for Sunday, April 21, will feature a panel discussion entitled "College Musical Sororities—Good or Bad?" Dr. Lena Milam will be the moderator. Members of various musical sororities and fraternities will participate in the discussion after which Miss Mary French Barrett, Soprano, (Mu Phi Epsilon) and Miss Joann Cruthirds, Violinist (Delta Omicron) will present musical selections. The meeting will be held in the home of Miss Anne Whitaker, immediate past president of the Beaumont Music Teachers' Association.

### BMTA Members Participate In Opera

The newly formed Beaumont Civic Opera Company will present Strauss' *Die Fledermaus* on April 5 and 6. Dr. Peter Paul Fuchs of L. S. U. will direct the production. Mary Baldwin Woodland, BMTA member is assisting director and will also sing Adele in the opera. Mrs. Tim Hennessy is a member of the chorus and accompanists are Mrs. O. N. Cloud, Mrs. Rex Goode, and Mrs. Hugh E. Thompson—all BMTA members.

Make plans now to attend your 1963 State Convention—June 9, 10, 11, 12—St. Anthony Hotel, San Antonio.

# MUSIC

By Tobe Berman

## Houston Music Teachers Association

We can compare music to the people of this world—how very many people there are, each with language, culture, dialect, dress, economic forms, and other common ties . . . how very many inspiring musical pieces there are, each with a rhythm or rhythms, a depth, a making and breaking of climaxes, a voice that speaks to inspire something in us.

What can we give children? If we took them on a boat and traveled through one hundred countries, they would not retain much. It would be as though we had played a great symphony for them instead of beginning with a scherzo, or a rondo, or perhaps a simple stimulating tone poem that would later take them to the depths.

Music expresses so many things. Despite harsh criticisms from purists of different styles, where is the music that has no value? If music is made vulgar by parodies, by written distractions that force the mind into dark corners, then we can surely blame poor literary talent and not music. And when there is a marriage, a harmony between words and music, a composer and an author or lyricist who fell as one and press toward a glorious fulfillment, an expression of some part of life's great dream, then we can only be inspired and eat it as we would eat food. Words can also be music—for sound, all sound, carries with it the meaning of our days, our wants and extravagancies and loves and knowledges.

Let us be serious about this. Let us take an hour a day, alone or with those who want the music we want, and sit and listen. Let us feel the beauty and the wild rhythm and the force and light of music, all music . . . jazz, piano, with its turbulence and speed, the waltz and tango with their dignity and sweep, the thundering march and chorale of the military, the delicious sleeping song of the young child in its young heart . . . and then let us use our feelings and play.

Will a person want to play like George Gershwin with the sounds of the street and the sounds of sophisticated progress? Will a person want to use a "moving bass band" and develop a solid rocking beat like Pinetop Smith's boogie woogie? Will he want to be a modernist such as Debussy or Mio? Will he sit with our people

# Dallas Music Teachers Assn. Annual Auditions

President, Mrs. Clifton Wilhite

The Hendl Youth Award Audition was held on January 5 with Susan Hammon Allen serving as the TMTA Chairman. The winner, Stephen Deutsch, high school senior, is a pupil of Alfred Mouldous. Mr. Deutsch was presented as piano soloist with the Dallas Symphony Orchestra at the annual Youth Awards Concert at McFarlin Auditorium, SMU on February 8. A large trophy was presented to the winner by the Dallas Junior League. This audition is open to piano, string and wind instrument players of any Dallas public, parochial or private junior or senior high school in Dallas county. The contestant is required to play a standard concerto in its entirety as well as repertoire from the classic, romantic and modern periods.

Marvin Gross was chairman of the TMTA Concerto Audition held on March 9 at Fincher Auditorium, SMU. Priscilla Stovall, high school senior, pupil of Alfred Mouldous was the first place winner. Martin Gross, pupil of Marvin Gross was the second place winner. Third place was awarded to Jan Watson, pupil of Mrs. C. Lynn Watson. Miss Stovall will receive the Wadley Concerto Award Scholarship given annually by Mr. Brookin Wadley, honorary member of DMTA and president of Wadley Piano and Organ Co. She will perform as piano soloist with the SMU Symphony Orchestra on the university's annual concerto program later this season. This audition is open to any piano or string student who is a pupil of a DMTA member. Judges were Dr. Don Morton, John Tarleton State College; Miss Margaret Grubb, NTSU School of Music; and Dr. J. Wilgus Eberly, Dean of Music, TWU.

Student Affiliate Auditions for high school students will be held at the home of Mrs. Raymond Britain, Student Affiliate General Chairman on March 17. Winners will participate in the TMTA

and play and sing folk songs and songs of the working people?

Music is the voice we all have. It is our explanation of the motives in our life. It "hath charm to soothe the savage beast" and it is so wonderful and simple as to round out our day. There is no single thing that we and our children need more than the language of song, the language of our everyday opera which we call music.

Student Affiliate Auditions and in the Piano Ensemble program at the State Convention. Miss Margaret Grubb will be the judge. Dr. J. Wilgus Eberly will be the director of the DMTA Ensemble.

Concerto Audition for students of TMTA teachers will be held at Fincher Auditorium on March 23, with Mrs. Louise Bianchi in charge. Open to 11th and 12th grade students of piano and string, the first place winner will be awarded an S.M.U. Music School Scholarship.

DMTA Achievement Auditions for piano, string and voice will be held at the Hockaday School on March 30 and 31. Mrs. Annabelle Moores is General Auditions Chairman with Mrs. John Allen, Treasurer of Auditions. In charge of piano is Mrs. E. J. Hammann; string, Franklin Washburn; and voice, Mrs. Sannie O'Conner. This audition is open to students from grades 6 through 12. Each pupil performs 3 numbers. The winners in the high school grades will be presented in a Winners Program at the Museum of Fine Arts on April 28.

Miss Hazel Cabb is in charge of the audition to choose winners to perform the music of Sister Mary Elaine on the "Texas Composer of the Year" program at TMTA Convention in June at San Antonio. It will be held at the home of Miss Cobb on April 27.

## Represents DMTA

Miss Donna O'Steen, pianist, and member of the Dallas Music Teachers Association represented DMTA on the Dallas Federation of Music Club program, March 8, at Whittle Music Co. recital hall.

Miss O'Steen, Dealey Award winner, holds a Bachelor of Music and a Masters of Music from Southern Methodist University, Dallas. Her teachers have been Dr. Paul and Viola Van-Katwijk, Rosina Lhevinne, Gyorgy Sandor, Renzo Silvestri and Carlo Zecchi. She studied in Rome, Italy under a Fulbright Scholarship. She is a National Piano Guild judge.

Her program follows:

Reflet dans Leau ..... Debussy  
Mephists Waltz ..... Liszt  
Feax d'Artifice ..... Debussy  
La Campanella ..... Liszt

DMTA member delegates to the Federation of Music Clubs in addition to DMTA President, Mrs. Clifton Wilhite are Mrs. Nadine Johnson; Mrs. Anna Belle Moores; Miss Carol Walker; Mrs. Graham Meredith and Mrs. Frank Blair.

# Student Affiliate News

## Dallas Group Has 382 Student Affiliates

DALLAS, Jan. 20—Thirty-one Dallas music teachers have 382 Student Affiliate members this year.

The Junior High division, set up last year, was presented a most promising group of budding artists under the sponsorship of Yvonne Reynolds and Marvin Gross.

Three groups of elementary students play in three areas of Dallas simultaneously. At the first recital 149 students participated.

An all-boy program, sponsored by Pat Brougher, draws all-city interest. Last spring 90 boys played—all afternoon.

The high school group, headed by Betty Lief Sims, elected Karen Drennen as president, Carlos Hamilton vice president and Susan Glazener secretary-treasurer.

See DALLAS page 9

## Student Affiliate OFFICERS 1962 - 1963

### Chairman

MRS. ELIZABETH MORRIS  
3504 South Polk Street  
Amarillo, Texas

### Vice Chairman and Contest Chairman

MRS. LOIS OLIVER  
2007 Griswold, Austin

### Theory

MRS. JIMMIE MANSFIELD  
644 West Fifth, Corsicana

### Texas Composers

MRS. LA RUE CONLEN  
418 Paseo Encinal, San Antonio

### Ensemble Program

MRS. SUSAN H. ALLEN  
3137 Caruth, Dallas 25

### Keyboard Jr. Quiz

WILLIAM A. MURPHY  
3202 - 47th, Lubbock

### Displays

JACK C. GRIFFIN  
2610 Montano, El Poso

### Historian

MISS WINIFRED BEDFORD  
3413 Meredith, Dallas

### San Antonio

### General Chairman

MRS. F. R. TREIBER  
237 E. Rosewood

### Editor

E. CLYDE WHITLOCK  
426 S. Henderson, Ft. Worth 4



Shown in the picture are: Standing: Myrrl Moon, winner of the annual contest for performance with E. T. Regional Symphony Orchestra in Tyler; Left: Beth Basch, 2nd place winner and on the right: Patricia Lincehouse, 3rd place winner. Myrrl and Patricia are students of Jessie Deane Trulove and Beth is a pupil of Nina H. Overleese.

## Tyler Association Presents Students In Recital

For many years the Tyler Teachers Association has "pooled its resources" to present, during one week in March, a recital of high calibre at every Elementary and High School in the city. Every teacher officiates as chairman at one of the recitals, which are presented at the Assembly hour for a large and enthusiastic audience of school pupils. And each teacher sends one student to each recital.

Also in March, the Junior High recital, one of a series, presents three representatives from each studio. A program given by boys only will be heard in April, and in May, during Music Week, Senior High students will be heard.

These recitals from all studios offer a wonderful opportunity for colleagues in teaching, as well as in study, to meet and hear and appreciate each other.

Myrrl Moon, standing, was the recent winner of the annual contest sponsored by the East Texas Regional Symphony orchestra for the selection of a

soloist for the April 18th concert in Tyler.

Beth Basch, left, was awarded second place, and Patricia Linehouse, right, third place.

Myrrl and Patricia are students of Jessie Deane Trulove, Beth is a student of Nina H. Overleese.

Judges for the contest were Monte Hill Davis and John Price of S. M. U. and Dave William Race of N. T. S. C.

Miss Moon, 15 year old sophomore in Overton High School, will play the entire concerto in C Major, K467, by Mozart, with orchestra, under the baton of Joseph Kirshbaum. All contestants played the entire concerto, which had been assigned by Mr. Kirshbaum.

All three girls are active members of the Tyler Chapter of Student Affiliates.

Jessie Dean Trulove, Tyler

Make plans now to attend your 1963 State Convention—June 9, 10, 11, 12—St. Anthony Hotel, San Antonio.

## Student Audition Plans For MTNA Divisions

1. That Student Auditions in this Division be held annually instead of biennially. That, in addition to the Student Audition held at the biennial Division Convention during the even-numbered years, a Divisional Student Audition be held during the odd-numbered years at the site of and during the MTNA National Convention.

2. That all Divisional Student Auditions be designated as High School Divisional Auditions, and that, accordingly, only high school students can be considered eligible for these Division Auditions. (In the case of a Division which holds its biennial Divisional Conventions during the summer, students who have graduated from high school in May or June of the same year will be considered eligible for the Division Audition.)

3. That from each of these Divisional Auditions one student be chosen in each performance category (such as Piano, Strings) to represent this Division at the subsequent National Audition held at the National Convention. (For example, one high school pianist and one

high school string player chosen at the 1962 Divisional Audition, and one high school pianist and one high school string player chosen at the 1963 Divisional Audition—all four of these would be eligible to compete in the National Audition held immediately following the Divisional Auditions at the National Convention in 1963. Even those 1962 Divisional Audition winners who may have become college freshmen in the 1962-63 academic year would be eligible for the National Audition.)

(Note: If the Division also holds auditions for college students, the above plan implies no intention of discontinuing such auditions. It should simply be understood that this is a separate category and that these college students will not be eligible for the National Audition.)

## Austin District Presents Texas Composer Event

The first Student Affiliate event of the season sponsored by the Austin District Music Teachers Association was a Texas Composer program, presented Dec. 14 in the American National Bank Auditorium.

Eleven teachers presented 30 pupils in compositions by 15 Texas composers.

Bach-Sonatina auditions will be held Feb. 16 for students in grades six through eight. Approximately 50 pupils are registered for this event.

Other activities planned for Austin Student Affiliates include a Texas Composer contest, the high school solo contest, Keyboard Jr. Quiz and an ensemble recital.

Mrs. B. C. Burba

## Dallas . . .

(Continued from page 8)

Dr. Frank Hughes, dean of the Texas Christian University School of Fine Arts, spoke to the Dallas music teachers, and pleaded for systematic and graded instruction. He said, "Do not send us your academic orphans."

After hearing the playing on the first two high school programs, we assure ourselves that there will be no academic orphans this year.

Louise Buckley Britain

## San Antonio Activities

1962—1963

RECITAL HALL

### SAN ANTONIO MUSIC COMPANY

October 7—"A Day at the Convention", 3:00 P.M., Chairman: Mrs. Tekla Staffel.

November 11—"For Boys Only", 3:00 P.M. This was in the form of a circus. Chairman: Mrs. J. E. Sills, Co-Chairman: Mrs. Elizabeth B. Driscoll.

February 17—Bach and Sonatina Program, 3:00 P.M., Chairman: Mr. Jesse Boyd, Co-Chairman: Mrs. A. J. Rozance.

March 3—"Texas Composes", 3:00 P.M., Chairman: Mrs. LaRue Conlon.

April 20—Whitlock Theory Examinations, 9:30 A.M., Chairman: Mrs. C. L. Moore, Co-Chairman: Mrs. W. L. Moore.

April 27—Concerto and Solo Auditions, 9:30 A.M., Chairman: Mrs. Burnett Dinius, Co-Chairman: Mrs. F. R. Treiber.

June 1—YOUNG KEYBOARD JUNIOR, "Quiz", 9:30 A.M., Chairman: Mrs. Ruby Whitten, Co-Chairman: Mrs. J. E. Sills, and

KEYBOARD JUNIOR "Quiz", Chairman: Donna Mae Perry, Co-Chairman: Mrs. Ardis Ward.

Convention Chairman, Mrs. F. R. Treiber.

Poster Chairman, Mr. Jesse Boyd.

## Mennin Premiere

San Antonio

The world premiere of a new work by Peter Mennin was performed by the San Antonio Symphony Orchestra during the 14th biennial conference of the Association of Women's Committees for Symphony Orchestras, which was held March 3-6 at the Manger Hotel, San Antonio, Texas. Some 100 women representing 30 cities convened at that time to discuss "ideas on furthering the support and insuring the continued existence of major symphony orchestras" in the United States and Canada. The conference opened March 3 with a performance of "Coq d'Or" by the San Antonio Opera Company, with meetings beginning the following day.

August Heckscher, new special consultant on the arts to President Kennedy, will travel to Texas to talk to the group.

## BMTA Student Affiliate News

The Beaumont Music Teachers Association presented a Student Affiliate Recital, designated Masters of Music, on Jan. 27 in the Westminster Presbyterian Church Educational Building. Mrs. Tim Hennessy was chairman for the program.

A program, mostly from the Bach-Haydn-Beethoven period, was presented by pupils of Miss Zola Arceneaux, Mrs. Carlton Bruce, Mrs. Harold Cruthirds, Miss Joan Cruthirds, Mrs. Rex Goode, Miss Jewell Harned, Mrs. Tim Hennessy, Miss Rachel Kent, Mrs. C. A. Kimmey, Mrs. Kurt Lamprecht, Miss Mary Frances Roach, Mr. Al Sacker, Mr. Hugh E. Thompson, Mrs. Hugh E. Thompson and Miss Anne Whitaker. Eighteen pupils were heard.

The BMTA Student Affiliate program under the championship of Mrs. Tim Hennessy has presented the following recitals:

An All-Boys, All American Recital was held on December 2 and on January 27, a Masters of Music recital was presented. On Saturday, March 30, Mrs. Rex Goode will direct a Theory Festival. All student affiliate activities are held in the educational building of Westminster Presbyterian Church of Beaumont.

# LOCAL MTA

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Mrs. C. L. Darr, 914 South Heard St.

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Mrs. Jessie Dean Trulove, 217 S. Vine

### WACO

Miss Mary Clayton, 1008 N. 32nd St.  
Miss Alilea Muldrow, 1623 N. 32nd

### WICHITA FALLS

Mrs. Nettie Baber Tittle, 2410 Clarinda  
Mrs. James G. Oakley, 1823 McGregor

# TMTA

TMTA—What does it mean

In days of rockets and missiles  
And the flying machine?

Give your attention—lend me your  
ear

I'll tell you the reason TMTA is here.

Our youngsters must grow in the right  
direction

We must do our part toward that  
perfection

Of the spiritual uplifting all of them  
need

Music is our tool—Practice our creed.

For this goal we must have knowledge  
Whoever said they taught it all in  
college?

Bit by bit from day to day

We strive to learn more each step of  
the way

Some teachers know more, some know  
less

Even if you know it all, you must  
confess

We need each one of us to accomplish  
our mission

Tell me—What field has so much  
competition?

There's cub scouts, girl scouts, boy  
scouts and brownies

Football, basketball, homework and  
Granny's

Dentists and braces, doctors and flu  
Mumps and measles and chickenpox  
too.

School choirs, church choirs, coke dates  
in all stanzas

Oh—I almost forgot—there's TV's  
"Bonanza."

If anything goes, you'll need but one  
guess on

Deciding what's out—it's the music  
lesson.

If you can live without music

Or just work for the fee

Forget it right now and listen to me—

Give Dobbin the signal to turn 'round  
your carriage

Be content with a life of courtship and  
marriage.

Settle down to a life of embroidery &  
knitting

Relax in your chair right where you're  
sitting

Enjoy all the comforts of this human  
race

Be content just to powder the nose on  
your face.

But—if you have what it takes to help  
reach our goal

Join forces with us to help uplift the  
souls

Of youngsters about us who are strug-  
gling to win

Over Khrushchev, Castro, Liz Taylors  
and gin.

TMTA—what does it mean

In helping our youngsters live lives  
pure & clean?

We've placed our shoulders together

Lent our ears to the call—

And feel—we confess—

Teach Music—Teach All.

—Lumma Nance

**Ed Note: The above poem was read  
March 19, at a combined meeting of  
the Midland-Odessa Association, hon-  
oring the state president. Miss Mildred  
Klein, who talked with the groups  
concerning State affairs and the Na-  
tional Convention in Chicago. Thank  
You; Lumma Nance!**

## Magazine For New Music

Volume One, Number One of Per-  
spectives of New Music, the first Amer-  
ican magazine devoted exclusively to  
contemporary music, has made its ap-  
pearance under the editorship of Ar-  
thur Berg and Benjamin Boretz, both  
Brandeis University faculty members.

Policies and operations will be as-  
sumed entirely by composers, with an  
advisory board staffed by some of the  
most eminent: Aaron Copland, Ernst  
Krenek, Darius Milhaud, Walter Piston,  
Roger Sessions and Igor Stravinsky.

**Make plans now to attend your 1963  
State Convention—June 9, 10, 11, 12—  
St. Anthony Hotel, San Antonio.**

## TEXAS MUSIC TEACHER

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