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Post-Convention Issue



Mrs. Grace Ward Lankford receiving Teacher of the Year Award from Sister Lucy Marie.

Grace Ward Lankford Receives Music Teacher Of The Year Award

Grace Ward Lankford, known as the First Lady of Fort Worth and "Mrs. Music", was chosen as THE MUSIC TEACHER OF THE YEAR at the Texas Music Teachers Association Convention in San Antonio this past June.

As a very small child, too young to walk, Grace Ward wanted to play the piano. Her parents would tie her in her high chair, place the chair at the keyboard, and Grace would spend many hours playing her beloved piano.

Truly, her life has been dedicated to music and she has become one of the outstanding teachers in the nation.

It didn't take Grace Ward long to launch a career of winning piano competitions. At the age of 12 she won her

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Importance Of Music Stressed By Dr. Briggs In Convention Speech

(An address made at the Texas Music Teachers Convention, June 11, 1963, San Antonio, by Dr. Robert L. Briggs, President, Southwestern Division, Music Teachers National Association.)

In the fifth act of *The Merchant of Venice*, William Shakespeare, speaking through the lips of Lorenzo, Jessica's suitor, philosophizes: "The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, strategems and spoils; The motions of his spirit are dull as night, And his affections dark as Erebus: Let no such man be trusted." Perhaps this is akin to the well-worn saw, "The boy who blows a horn will never blow a safe." It certainly does tend to ally musicians with "the good guys," speaking in the fashion of almost any contemporary TV western.

Actually, for a professional musician to speak on this subject leaves room for various accusations of prejudice, yet to speak against it would be tantamount to treason. A rather interesting article appeared in the September-October issue of the *Music Educator's Journal* in 1959, written by Mr. Bennett Reimer, then an assistant professor of music at Madison College, Harrisonburg, Virginia. In this article, which achieved great reader interest and resulting differences of opinion, some of the sacred tenets of the importance of music in the education of our children were questioned — if not actually debunked in certain cases.

Much of the basis for the development of opinion as to the merits of this article depended upon the viewpoint of the reader. For example, wherein certain music agencies have stressed the



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fact that the study of music contributes to each of the NEA Basic Objectives of Education, the author suggested that other resources, in many cases, did a much better job of providing outlets for the development of many of these objectives. A physical education class probably does more for over-all body development than participation in a Mixed Chorus, and so on.

The author was certainly on firm ground in criticizing some of these usual statements, providing the principal point to be emphasized is that the study of **Music**, better than any other subject is the best avenue for the development of an appreciation and understanding for **music**. At first glance, this seems like a rather inane statement, but it is

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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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T M T A

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Note From The Editor - President's Message -

The recent convention in San Antonio with all of its activities and exhibits combined with the meeting of so many wonderful and congenial people makes your new editor very proud to be a part of this organization. The enthusiasm of those hard workers who were responsible for all of the fine entertainment and delectable meals was like champagne bubbling over and could not be ignored by those of us who were there to enjoy the fruits of their labor.

It is an honor to work for you in the capacity of editor of the Texas Music Teacher, but, because so many of you are not known to me personally, nor I to you, our acquaintanceship will have to be through correspondence. Please let me know what your local association is doing through the year.

Here are some important reminders:

1. ZIP CODE is here to expedite your mail
2. Student Affiliate Workshop in Midland, August 26-27
3. M T N A Southwestern Division Convention, Albuquerque, New Mexico, May 1-3, 1964
4. Texas Music Teachers Convention in Brownsville, June 7, 1964
5. Deadline date for the next issue will be September 10.

Hello again, it is so nice to meet you and I hope that it will be possible to meet all of you in person in the near future.

Sincerely,

Katherine L. Kucera, (Mrs.)
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Send us your ZIP CODE number now.

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What a wonderful asset is the quality of joy! I am sure that everyone who attended the Rudolph Ganz workshop in San Antonio felt the uplifting buoyancy of this attribute throughout his sessions. Aside from the valuable lessons he gave us as a teacher, this is one of the great intangibles that we would all like to take back home to our studios to cultivate and use. As Dr. Whitlock said in a recent letter: "I felt we were most fortunate in having Dr. Ganz. He seemed to fit in every occasion."

Since beginning this article in this manner, I have been thinking of other desirable traits that were expressed at the San Antonio Convention which helped to make it one of our very best. There was the gentle patience of Mr. Sam Goldfarb, manager of the beautiful St. Anthony hotel, the efficiency of Mrs. Dorothy Doll, president of the San Antonio Association, the quality of friendliness and whole-hearted welcome expressed by Mr. and Mrs. C. W. Nobiling and many of the other San Antonio members who worked long and cheerfully to make things go. The loyalty of all the TMTA officials and board members in doing their part "just right", the initiative of Bill McKamie in creating a new-type piano sectional meeting that was thoroughly enjoyed by everyone, and the wonderful performances of our "Distinguished Texas Artists"—Dr. Thomas Redcay, Drusilla Huffmaster Peterson, Leopold LaFosse, Howard Jarrett, Rosalind Phillips, Marvin McGee and Andrew Hihalso—which expressed the qualities of beauty and perfection.

The enthusiasm of the Rio Grande Valley Association members in extending their invitation to come to Brownsville for the 1964 Golden Anniversary Convention, the "unselfish giving" embodied in Dr. Irl Allison, Grace Ward Langford, Dr. Robert Briggs, Dr. V. J. Kennedy, Preston Stedman, Robin Abrams, Ruth Norton Meade, and many others. I could not stop without mentioning the excellent ability of our secretary-treasurer, Jack Hendrix; our program chairman, Susan Hammon Allen; our Student Affiliate committee; and chairman, Elizabeth Morris; and most of all for the good attendance from our TMTA membership.

All of this adds up to gratitude which is the thing I am trying to express to everyone at this moment. How can any worthy endeavor or organization fail to be successful when we search for and find all of these fine qualities in our midst?

MILDRED KLEIN

Convention Speech . .

(Continued from page 1)

not meant to be so. In other words, we are often inclined to find all kinds of excuses for the inclusion of music study in the school curriculum, in the lives of children, in the home, and in other community activities.

An International Language

Music is said to contribute to International Understanding. Again, this is a reasonable statement, and one that bears a great deal of support. There is no doubt but that people of many lands can join together in an appreciation and understanding of a concert of choral or instrumental music — a piano recital or what have you. It is equally true that millions of others in this world in which we live would be puzzled and perhaps bored by much of the music which we as musicians assume to be internationally basic.

Lukas Foss, who made an international tour a couple of years ago wrote, "A great deal of fuss is made about music, the Universal Language, about its power to rally men, to carry the message of peace. Much music is being written with peace messages attached, and is performed publicly on numerous occasions." Mr. Foss goes on to conclude that music really is not the greatest medium for carrying the message of peace, but says he takes this view only with regard to the composition itself, and not to the musicians. The cultural exchange of musicians is a sound policy because the personality of the performer enters the picture. Music of different types requires a variety of insights and understandings which many people lack in terms of background, sensibility, and interest. His point is that in an atomic age, not a great deal of reliance should be placed on musical composition itself to create understanding between people of different backgrounds.

What I am really suggesting here in the beginning is that we, as musicians, should not sit back and view this topic with relish as a battle already won. We may be surprised to learn that there are some people who are still in favor of motherhood and against taxes who don't really care much one way or another about music of any type. I say this only to place ourselves in a proper perspective. It is so easy for us to assemble and to agree that Music is an essential ingredient in man's life—that it probably has been almost since time immemorial, is today, and surely will continue to be so.

Importance of Music

In doing research for this particular talk, I attempted to locate articles in various magazines which might reflect

some skepticism as to the importance of music. Surprisingly enough, this is possible. True, more often than not, they are articles which present a viewpoint in antipathy to specific kinds of music, but occasionally there appears an article which suggests that the writer can do without the subject altogether. Such an article appeared in an issue of the Atlantic earlier this year. Although written in a pseudo-humorous vein, it ran as follows:

"It seems to be taken for granted nowadays that there are only two kinds of musical taste. It is quite customary to be asked, 'Which do you like—classical or pop?' The assumption, apparently, is that no other choice exists. And I, for one, says the author, have grown tired of being gaped at in glassy incredulity when I answer, 'Neither!' I am neither with it nor not with it. I don't very much like any kind of music. I am tone deaf."

It is not really necessary to go back and trace for you the significance of music in the development of the world in which we live. So far as we can tell from prehistoric drawings, music goes very far back in human experience, being very likely associated from the beginning with dance and song. Our study of music dates largely from the time of Ancient Greece for this is the origin of music in Western Civilization. During this period of development, music has held many different kinds of places in the lives of the people who enjoyed it. It has been the handmaiden of nobility, the solace of the poor, the delight of the middle class. It has been an integral form of worship, a means of passing idle hours, a diversion from the routine tasks of life, and a dozen other things. It has spurred romance and it has incited foot soldiers to greater effort in combat.

Today, the place of music is as complex and variable as at any time in history. It appears in places which even a few years ago our music masters would not have dreamed it would be. Who would have visualized music to mask out the sound of a dentist's drill, for example?

Many decry the functional turn which music has taken in some places. Music through MUZAK has probably changed the whole existence of thousands who daily sit in restaurants, department stores, and reception rooms, only subconsciously aware of its presence, but relaxed a bit because of it. This use of music is disconcerting to many who prefer their Brahms on the concert stage or in the quiet of a listening room rather than as background music to some other function. Winthrop Sargent, writing in THE NEW YORKER expresses his distaste for the sounds

of music in every walk of life where he feels it was never meant to be and so his daily challenge is how to escape it — whether it be in the subway or in a restaurant.

There is no question but what GOOD music implies not only the quality of composition and performance, but also the appropriateness for the particular occasion.

The importance of music in the life of man has enjoyed a series of ups and downs throughout the history of Western Civilization. "All over the world, in ancient times as today, people unable to read or write a note of music have been and are rich in their feeling for melody and rhythm. Their music-making defies the rules of the schools, and in many ways it may sound rough and crude to the sophisticated ear; but if all the evidence of history is worth anything, it goes to show that before there ever was such a thing as a trained musician, music was an art and a practice well known and deeply loved by the humble of the earth.

Professional musicians came along through the years — whether lute players, or meistersingers, or oboists, or piano teachers — they have all created a niche for themselves in the building of the halls of music everywhere. We do not have the time nor really the need to review the history and development of music as an agency in the lives of man. We are most concerned with the present.

Man's Contact With Music

Two types of questions suggest themselves at this particular moment; What are some of man's typical contacts with music today and what is our responsibility in developing the individual to an extent to which he may make the most effective use of these opportunities for making music an important adjunct to his life — now and in the future as an adult in society?

For the average person, the vast majority of musical contacts are going to be of a functional nature if quantity is a measure. Music is so much a part of our lives today through the medium of electronics that it is difficult to imagine what life in America would be like if we were suddenly bereft of the musical gift.

In other words, we are so accustomed to a certain pattern of music by means of the airwaves and now of television that we take it for granted. In a metropolitan area where there is a choice of radio and television outlets, one may select to some extent the type of music which is heard. The advent of the FM station created another opportunity for selectivity, particularly for those who desire quality programming in the

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Convention Speech . .

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realm of music. Now, stereophonic broadcasts are a reality in many areas and the choice of fine reproduction of sound is at an undreamed of level.

Anyone who regularly reads the statistics released by the American Music Conference or Broadcast Music, Inc., is aware of the tremendous increase in the sale of musical instruments and phonograph records each year. We find, too, that concert attendance exceeds that of a major sport such as baseball and this is satisfying to all except the sports promoters, who have their problems, too.

The number of symphony orchestras and civic opera companies has increased tremendously in the past ten to fifteen years.

Church attendance is on the increase and it may be assumed that church choir participation has increased likewise. The development of Graded Choir programs in the churches, the employment of full-time ministers of music in many small as well as large churches has enlarged the base of participation in church music to include thousands who were originally content to sit back and listen to the church choir or paid soloist. Many church choirs are regularly preparing and performing major religious works for capacity audiences.

Record sales of all types of music have advanced in volume to fantastic heights and the variety and accessibility of record players, ranging from portable to high fidelity stereophonic sets with multiple speaker outlets have seen a phenomenal growth. The language of "tweeters" and "woofers" is just as much a part of the conversation of a garage mechanic or a necktie salesman as it is of the audio expert.

Whether he approves of it or not, the average person is going to find music in the elevator, perhaps in his office, in the lunch room, and maybe in the bus on his way to and from work. To be certain, this is largely music whose principal characteristic is essentially devoid of dynamic changes, unusual rhythmic configurations, and often representative of rather trite melodic and harmonic patterns. But, it is musical sound, nevertheless.

In contrast with certain days of yore, the majority of these musical contacts are passive insofar as the individual is concerned. In the adult world, music making by non-professionals is largely limited to congregational singing or to the raising of occasionally spirited voices in unison at civic club meetings. The "Doctor's Symphonies" and the "Civic Male Choruses" are more the

exception than the rule, though they often function well where they exist. Certainly, no group makes music more enthusiastically than the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America — or their counterpart on the distaff side, The Sweet Adelines.

Critics of the use of music as a functional medium point out that the public is so saturated with background music that it tends to relegate all music to a sort of background cubicle in the mind. They view this as a distinct danger. It is true that we are so accustomed to a musical score in the movies that when we watch a late-late show on television of the vintage of the thirties we are very much aware of the lack of guidance which music often provides in terms of predicting the forthcoming action on the screen. Today, a movie producer who wishes to be unusually dramatic may well open his film completely devoid of musical sound in order to make a rather shocking impression on the moviegoer.

Again, in terms of sheer numbers, an extremely large portion of the live music available to the public today is through the medium of performing organizations in the schools and colleges. In thousands of communities across the country this represents the primary opportunity for hearing actual performances — not just on tape or record. Such performances range from parental tolerance to rabid enthusiasm on the part of supporters of the various school groups.

What has been the contribution of the teacher to the development of all of these musical interests and opportunities?

In America, the shift from musical performance which was purely the product of professionals, usually imported from Europe, to a type which is typically American and often the result of the work of amateurs or non-professionals has taken place largely in the last century. In fact, much of the period which has seen the development of music as an integral part of the school curriculum has fallen within our own lifetime — yours and mine. Today it is possible to achieve a place on the stage of the Metropolitan Opera, the Lincoln Center of Performing Arts, and in concert halls throughout the world primarily on the basis of a training conducted entirely in our own country.

Scarcely any community, no matter how small, is without its own local music groups. It seems particularly significant that even the depression days of the thirties did not witness the lessening of interest in amateur music, despite the fact that music is not necessarily the least expensive of teaching

subjects. The record of the years shows clearly that the public has consistently rallied to the support of the arts, and particularly music for their children.

Music in the Future

Five years or so ago, Sputnik came upon the scene. Immediately many people overnight became experts in education — a few actually qualified to do so. This has been an important period for music teachers. By and large it has not been a period in which the arts have been purposely downgraded, but rather, one in which increased concern has been expressed for the nature of our training in the fields of science and mathematics. The public schools in a sense became the scapegoats for the failure of the United States to be first in certain dramatic space events such as Russia was able to produce.

Nevertheless, the increased emphasis on certain areas of study has made it somewhat difficult at times to retain a subject like music in the proper perspective. In Oklahoma, for example, a couple of years ago the State Board of Education, without consultation, relegated music credit to a lesser position in terms of graduation requirements for high school students. As a matter of fact, it is now classified along with driver training, physical education, and annual staff, and out of four years of high school work, a total of only two units may be counted from all of those areas combined. Time has yet to tell whether or not this will have a significant influence on participation in high school music (outside of Theory and/or Appreciation Courses which do continue to receive regular academic credit in addition to that mentioned).

It is entirely possible that we are going to have to take a second look at band, orchestra, and choral courses — perhaps make them more evident as being music literature courses, which they should be. In fact, rarely in other types of literature courses in the schools is there as apt an opportunity for applying the subject matter.

At the college level, we have noted that some students — particularly boys who excelled in music in high school have been reluctant to major in music, selecting instead a career in engineering or business, feeling that it was more in line with the national effort.

Much of the responsibility for maintaining the place of importance that the arts should hold in the minds of our youth will be with high school counselors, parents, and perhaps the press itself. We must always be aware of the significance of our own public relations.

I suppose that those of us in Art, Drama, and Music would all like to see a renaissance of the arts sometime in the

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How To Prepare Music Majors For College

Blaise Montandon

It is obvious that such young people as we have heard perform this afternoon are splendidly equipped to enter college or conservatory as music majors. They will be a joy and a delight to their teachers!

At the same time, we know that such young men as these are highly exceptional and that the picture has a darker side—namely, the heavy proportion of drop-outs among young pianists in junior high and high school. Why? The increasing pressure of school work with its "accelerated" classes, the stepped-up social life, and the encroachments of TV are all contributing factors. It is becoming harder for teenagers to find time for music study, and teachers everywhere are showing concern over this problem.

The situation in a typical small city is something like this: A number of good piano teachers and no dearth of younger pianists who play very creditably; but by the time they reach high school many have fallen by the wayside—so much so that the choir directors search, sometimes desperately, to find a pianist in the entire high school capable of doing a good job of accompanying the choir.

What can we piano teachers do to hold the interest of our students over those dangerous years—the teens? There are such stimuli as Guild auditions, our Student Affiliate quizzes and contests, and piano ensemble groups. Every piano teacher knows that the youngster who uses his piano in a variety of ways—playing for Sunday School and church, accompanying his school choir or his fellow students who are instrumentalists and vocalists, for example, is more likely to keep up a healthy interest in music than the boy or girl who merely plays a piece on his teacher's spring recital.

What of the pianist who has gone through the crucial period of the teens with interest high and wants to enter college as a music major? What level should he have reached? Let's look at a college catalog. The University of Texas expects its freshmen piano students to play "Bach 2 and 3 part Inventions; classic sonatas equivalent in grade of difficulty to Haydn No. 3 in E flat major; romantic and modern pieces". I think this is typical of what most colleges expect of their freshmen.

To some teachers it may come as a bit of a shock that the 2-part Inventions should be listed as college material, because they are so often given to much younger students. It is true

that Bach wrote them for his son, Wilhelm Friedemann, when he was a boy, but I think it is a mistake to think of them as children's pieces. To play them intelligently calls for a degree of maturity that is found more often in college than in junior high!

In some college catalogs the "romantic and modern pieces" mentioned here are more concretely spelled out as Schubert Impromptus, Mendelssohn Songs Without Words, Chopin Waltzes and Nocturnes, Debussy Arabesques, etc.

To cope with such repertoire, I think any college teacher would feel it highly desirable that the student before he enters college have a solid technical background, which would include a fluent command of scales and broken chords or arpeggios in all major and minor keys. Chord progressions (cadences) in all keys would stand him in good stead, not only in piano but in his college theory.

But apart from pianistic proficiency and musicianship, what every college teacher wants to know about an incoming student is: How firmly rooted are good practice habits? How deep is his desire? How strong is his drive? How great is his willingness to work?

Many young people who want to major in music in college have the ambition to become concert artists—and heaven forbid that we should ever discourage such ambition! It is such young pianists as we have heard today who will be the Van Cliburns and Glenn Goulds of tomorrow.

Nevertheless I think it is a sign of irresponsibility on our part as teachers to hold up a concert career as the goal of every talented student. I see contest and audition judges doing this frequently, and it disturbs me. It would be more sensible to stress the joy and satisfaction that can come from a career which combines performing with teaching.

Most of the graduates from our colleges and conservatories will make their living primarily from teaching, and they will be in good company, because some of the greatest figures in musical history—Bach, Beethoven, Liszt, and Cesar Franck, to name a few—were teachers, too. (According to one of Debussy's biographers, he, Debussy, had to give piano lessons on his wedding day in order to scrape together enough money to pay the preacher!)

In our own time, such pianists as Serkin, Casadesu, Mms. Lhevinne, Rudolph Ganz, and the late Artur Schnabel have taken seriously their respons-

Mrs. Grace Ward Lankford Writes Letter Of Thanks

Miss Mildred Klein, President
Texas Music Teachers Association
3304 37th Street
Lubbock, Texas

Dear Miss Klein:

I still haven't quite recovered from the surprise of being awarded the highest honor that the Texas Music Teachers Association bestows upon a member. It definitely is the nicest surprise that I have ever had in my life. I think those of you who were there fully realized how surprised I was.

One thing calls for another and now I am in the midst of planning a beautiful case of some kind to house the plaques and citations that I have received as a result of the Cliburn Competition.

Plans are being made right now for the 1966 competition and I wish it were possible for the TMTA to go on record in some way with this competition and be a part of it. What are your ideas? The brochure will be printed this year and circulated to all countries of the world. Surely an idea will come whereby TMTA can be a part of it.

Again, I want to thank you personally and the Board of Directors and the Association for one of the greatest thrills of my life.

Cordially,
Grace Ward Lankford

ibility as teachers, and their stature as artists has not been diminished thereby.

Being a music major in college today isn't easy. In good colleges and universities the standards are high—higher than when you and I were in school—and the serious music student will probably put in more hours of work to get his degree than the student on the academic side of the campus. But the harder the work the greater the reward, and the number of young artists being turned out by our better schools today is proof that no labor and sacrifice is too great for these ambitious young people.

* * *

(Blaise Montandon is chairman of the piano department, Del Mar College, Corpus Christi, Texas; chairman of the piano section of MTNA; and first vice-president of MTNA, Southwestern Division. The above remarks were given at the piano session of the TMTA convention in San Antonio June 11, 1963.)

Deadline date for the next issue is September 10.

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Convention Speech . .

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near future, but this is not going to come about easily as long as the world continues to teeter on the brink of total disaster. The average person realizes, of course, that man does not live by bread alone and that mere survival is not, in and of itself a reason for living.

The kinds of music preferred by the grown-ups of this country tomorrow may be largely the product of the kind of musical experiences that they have as children in the schools and private studios today. This seems like a tremendous responsibility and a real challenge to all music teachers. It is essential that we as music teachers at every level — whether it be in a university, a college, a high school, or a private studio recognize the nature of this challenge and strive to do our conscientious best to accept it and actually do something about it.

Yes, certainly music is a part of all our lives — no matter what our vocations, professions, or habits. The people of this world are not in any way considering the elimination of music as an essential to being, but we in the musical profession must not rest on our laurels nor on those of the people who have gone before us. We are obliged to provide the finest music possible and to bring the public to a point of genuine understanding and discrimination so that they will accept nothing less than the best. Indeed, we must act to preserve the heritage of music as a functional force in the lives of children and youth toward the maintenance and enrichment of the cultural life of the community and at the same time develop the innate musical capacities of the gifted so as to provide an ever-growing fund of musical resources upon which we may continue to build a musical nation.

STRING SECTIONAL MEETING

The String Sectional meeting was held on Tuesday, June 11th, during the Texas Music Teachers State Convention. The subject of this meeting was "Music of the Private String Teacher" including repertoire for all ages. String Chairman was Mr. Robin Abraham of San Antonio.

Contributing to the discussion between selections were Dr. E. Clyde Whitlock, Mr. Joseph Kirshbaum, Mrs. Beulah Turner, and Sister Alfracine.

Gratitude is expressed to those teachers who contributed their time, thought and presence to this meeting.

Mr. Robin Abraham

Beaumont Assn. Elects Officers For 1963 - 1964

On Sunday, May 19, at 3 o'clock, the final Beaumont Music Teachers Association meeting was held in the home of Miss Anne Whitaker, immediate past president. The meeting, traditionally titled "Recapitulation and Anticipation", included the election of the following officers who will serve during the 1963-1964 season: Miss Rachel Kent, president; Mr. Hugh E. Thompson, vice-president; Mrs. E. D. Fredrick and Mrs. E. C. Daigle, secretaries; Mrs. H. E. Cruthirds, treasurer; Mrs.

Winnie Lamprecht, historian; and Mrs. R. S. McClamoch, parliamentarian. Mrs. Paola Scarpa, soprano, accompanied by Mrs. Hugh E. Thompson, gave a program of songs.

Miss Kent represented the Beaumont Association at the State Convention in San Antonio, June 9-12.

The annual final student recital was held Friday, May 17, at 8:00 p.m. in the Recital Hall of the Lamar College Music Building. Participants on the recital included Carol Ann Smith, Karen Fowler, Deborah Schumacker, Lydia McCall, Rebecca Lee, Rebecca Willson, Karen Surley, Diana Duke, Lynne Prevot, Linda Dillonk, Galen Bobo, Doris Ann Biggers, Susan Lynas, Orvalee Hall, Paige Pemberton, Jeanne McAllister, Della Willard, Camile Gernand, Patricia Kaluza, Kathy Walker, Lurline Speer, and Jane Hebert. Mrs. E. J. Hebert was chairman of the student recital series.

Teacher Of Year . . .

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first competition and was rewarded with a year's study with Yves Nat at Texas Womans College. She was a scholarship student with Carl Beutel and Ernest Hutcheson and she also studied with Edwin Hughes and Ernest Von Dohnanyi.

At the family ranch near Odessa, where Mrs. Lankford spent several months out of each year, she would play for Cowboy Dances on Saturday night and on Sunday she was the organist for the Church.

She traveled too when she was a young performer; with the Lyceum Circuits and with a group of entertainers who traveled with William Howard Taft at the time he was touring and lecturing in behalf of the League of Nations.

Fort Worth is fortunate indeed to have a resident who, besides her teaching and playing activities has found time to serve on the Symphony Board, Opera Board, be program chairman of the Opera Guild and also to serve as President of the Fort Worth Orchestra. Though she has served Fort Worth in these and other musical capacities, she appointed herself as a committee of one to procure the necessary backing and the cooperation of many people to bring the Van Cliburn International Quadrennial Piano Competition to her native city.

Fort Worth, Texas, and the United States of America have received musical distinction through the untiring efforts of this dedicated musician.

We congratulate you Mrs. Grace Ward Lankford and agree that not only are you the First Lady of Fort Worth but your other titles of "Mrs. Music" and The Texas Music Teacher of The Year fit you well.

MTNA GROUP INSURANCE PLAN

Have you read your insurance mail? You might be interested in this plan; if so, fill in the required information and mail immediately.

News From Irving

Officers of the Irving Music Teachers Association were installed May 1st at Holiday Inn West.

The installing officer was Mrs. Jewel Hoipkemeier, who gave a brief talk commemorating Mothers' Day. She presented each officer with a pink net apron decorated with black felt musical note cut-outs. Thomas Donahue was presented a barbecue apron.

Those installed for the 1963-1964 year were: Mrs. Art Young, president; Mrs. Don Hastings, Mrs. Charles Waidelich and Mrs. E. K. Patrick, vice-presidents; Mrs. Royce Hogue, secretary; Mrs. George Preston, treasurer; Mrs. J. H. Pruitt, parliamentarian; Mrs. Y. J. Sharp, historian, and Mrs. W. F. Muel-schen and Thomas Donahue, members-at-large.

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KEYBOARD QUIZ

A KEYBOARD QUIZ AT A CONVENTION may start like this:

"And now, Contestant No. 2 — What is the name of the new cultural center being built in New York City?"

So questioned the very capable quizmaster, Mr. William A. Murphy, Lubbock, at the Keyboard Junior final quiz.

The winner of the Young Keyboard Junior Quiz was Carol Lynn Roach, San Antonio, student of Donna Mae Perry, and the winner of the Keyboard Junior Quiz was Robin Michel, San Antonio, student of Mrs. Tekla Staffel. Congratulations to these two San Antonio students! Good work!

Each contestant in the preliminary quizzes received a pin, and each finalist was awarded a listening record. The winners of the two final quizzes each received a \$5.00 cash award. We gratefully acknowledge the assistance of the Lubbock Music Company, Mrs. Elizabeth Morris and Mr. William A. Murphy in supplying the prizes.

Assisting Mr. Murphy in the preliminary quizzes and the final quiz were: Glyanna Ghal, Joye Moutos and Beulah Turner of Lubbock; Mrs. F. R. Treiber, Donna Mae Perry and Mrs. W. E. Whitten of San Antonio; Mrs. Blaise Montandon, Mrs. Jack Davidson and Mrs. O. A. Boyer of Corpus Christi.

At the TMTA convention in Brownsville next June, the participants in the two divisions of the Keyboard Junior Quiz will be exempt from any theory requirements.

Teachers, send your \$1.00 per student to your local Student Affiliate chairman or to Mrs. Elizabeth Morris, Student Affiliate Chairman, 3504 South Polk Street, Amarillo, 79110, as early as possible so that you can get right to work on the first issue, which you will receive in October.

Elinor M. Montandon

Tyler Association Closes Highly Successful Year

The Tyler Music Teachers Association closed the 1962-63 season with a dinner meeting, honoring the "Teacher of the Year", Mrs. Louis Durst. For her countless contributions to music in East Texas, over a long period of years, the beloved piano teacher was presented with an orchid and many tributes.

In commemoration of Music Week, Senior High School students were presented in recital by the association, which also sponsored several radio and television programs.

Send us your ZIP CODE number now.

Student Affiliate News

Student Affiliate Day At Convention

THANK YOU!!

As has always been the case during the 12 years since Mrs. Curtis Smith of Waco had the vision to create the Student Affiliate Division of TMTA, the student day at the convention was the most lively and stimulating portion of the convention.

Student affiliates to a total of 300, with accompanying parents and friends, took over the convention Monday.

Most of them arrived Sunday, and every place in the hotel where there was a piano found some young player practicing.

The first order of the day was the Keyboard Junior quizzes, presided over by William A. Murphy of Lubbock. For the first section officials were Mrs. Blaise Montandon, quizmaster; Mrs. Jack Davidson, grader, and Mrs. O. A. Boyer, monitor, all of Corpus Christi. For the second section officials were Mrs. F. R. Treiber, quizmaster; Miss Donna Mae Perry, grader, and Mrs. W. E. Whitten, monitor, all of San Antonio. For the Young Keyboard Junior test

quizmaster was Glynna Gahl, grader Joy Sue Moutos and monitor Beulah Turner, all of Lubbock.

For the opening session, with Mrs. Elizabeth Morris of Amarillo, SA state chairman, presiding, the assembly sang "America", with Jesse Boyd leading and Mabel Guinn accompanying. After the invocation by E. Clyde Whitlock of Fort Worth and a word of welcome by Mary Lee Standifer of San Antonio, the first place winner in Division II of the concerto contest, Steve Tarpley of Lubbock, was heard.

Sister Mary Elaine, of Our Lady of the Lake College of San Antonio, was chosen as Composer of the Year, and a program of her compositions had been assembled by Mrs. LaRue Conlon of San Antonio. Students from San Antonio, Austin, Waco, Corsicana, Midland, Irving, Tyler, Grand Prairie, Houston, South Plains and Dallas played 17 of Sister Elaine's pieces. After the program she graciously autographed copies of her works.

At the Student Affiliate Luncheon in the Anacacho Room, Mrs. Morris presided. The invocation was said by Student Charles Lee Moore, Jr., and guests were introduced by Joseph Kirshbaum, TMTA senior vice president.

Whitlock Theory medal winners were introduced by Mrs. Jimmie Mansfield of Corsicana, theory chairman, and were handed their medals by Dr. Whitlock. Thirty-two winners were announced. Only those students who make 99 or over in the theory tests receive the medal.

Mrs. Lois Oliver of Austin, vice chairman, introduced a program presenting winners in the concerto contest, who were Pat Curry of Waco, George Gilliam of Corsicana, Jerry Lauderdale of Austin, Carol Wizig of Waco and David Lowe of Midland.

Susan Hamman Allen of Dallas, first vice president of TMTA and ensemble chairman of Student Affiliate, introduced the 10-piano program she had assembled.

"The Star-Spangled Banner" was directed by Joseph Kirshbaum. Then followed ensemble groups as follows: Midland, Mrs. Wayne Matthews; Corsicana, Mrs. Jimmie Mansfield; Austin, Mrs. B. C. Burba; Waco, Miss Shirley Mackie; Dallas, J. Wilgus Eberly; Lubbock, William A. Murphy; Corpus

(Continued on page 9)

Yes, "Togetherness" is the key word which made the 12th year of Student Affiliate Day a success at the recent Texas Music Teachers convention in San Antonio.

Every Student Affiliate teacher from the local level, and students who participated on convention programs contributed to "The Day", and its success.

Mrs. Pauline Treiber, Student Affiliate General Chairman is extended a special thank you from all of us for the hours of time spent arranging for activities in San Antonio.

My congratulations and sincere thanks to each of my Student Affiliate Executive Board members and committees who worked for "our day".

There is always an amount of unselfish sacrifice and effort which our teachers are so willing to give to the furtherance of an exciting Student Affiliate experience every year.

Space does not allow the listing of every teacher and student for their generous contributions and assistance.

The words "Thank-YOU" are not big enough in expressing my sincerest feelings.

Let us look ahead now in preparing for the most exciting and outstanding Student Affiliate Day in assisting our parent TMTA in the celebration of its 50th anniversary in Brownsville. May I have your continued help, and fullest co-operation for the coming year?

See you in Brownsville, June 7, 1964!

Sincerely,

Elizabeth Morris
Chairman

Dr. Mininberg Sends Regrets

Dr. Ian Mininberg, editor of Keyboard Junior, which is received by every member of Student Affiliate (it or its companion, Young Keyboard Junior), wrote to Mrs. Morris from his office in New Haven, Conn., just before the convention dates to express his regret at not being able to attend our convention, since he had to be on the West Coast at that time.

He asked that this message be conveyed to the SA officers and membership: "I think that the Texas music teachers are the most active and educationally alert group in this country. They should stand as an example of what can be accomplished with hard work and high musical qualifications."

Student Affiliate OFFICERS 1963 - 1964

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MRS. ELIZABETH MORRIS
3504 South Polk Street
Amarillo, Texas 79110

Vice Chairman and Contest Chairman

MRS. LOIS OLIVER
2007 Griswold, Austin

Theory Chairman

MRS. JIMMIE MANSFIELD
644 West Fifth, Corsicana

Texas Composers Chairman

MRS. LA RUE CONLON
418 Paseo Encinal, San Antonio

Ensemble Chairman

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Keyboard Junior Quiz Chairman

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1421 Casa Verde, Corpus Christi

Displays

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2610 Montano, El Paso

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MISS WINIFRED BEDFORD
3413 Meredith, Dallas

Editor

E. CLYDE WHITLOCK
4825 Collinswood, Fort Worth 7

Secretary-Registrar

MISS RACHEL KENT
2419 Hazel, Beaumont

Student Affiliate News From Tyler

Tyler Student Affiliate, Ralph Kirshbaum, cellist, won another laurel for the year with his performance in the Merriweather Post Contest. After winning the Regional Contest in Atlanta, he was chosen, from the eight Regional winners in contest in Washington, D.C., for the Semi-Finals. From there he entered the Finals and won second place, which brought him a substantial cash prize and a performance with the National Symphony Orchestra in the American Youth Series.

Ralph is the son of Mr. and Mrs. Joseph Kirshbaum and a student of Lev Arenson, first cellist of the Dallas Symphony.

Another Tyler Student Affiliate, Myrrl Moon, who was piano soloist with the East Texas Symphony in March, was soloist with the Houston Symphony in July in the Summer Series in Houston's Hermann Park. Her teacher is Jessie Deane Trulove.

S.A. DAY . . .

(Continued from page 8)

Christi, Blaise Montandon; San Antonio, A. J. Rozance. A novelty this year was an accordion ensemble of 19 members, conducted by A. J. Rozance.

A novelty entertainment feature, available only in San Antonio, was a boat ride on the San Antonio River, followed by a Mexican supper served on the river bank.

Returning to the hotel, the college program was heard, with Rachel Kent of Beaumont as chairman. Those appearing were Elaine Hardin, pianist, of Our Lady of the Lake College, San Antonio; Ronald Killingsworth, tenor, accompanied by Wolfgang Fetsch, of Texas College of Arts and Industries, Kingsville; Mark Pair, pianist, of Texas Technological College, Lubbock; Herbert Murphy, baritone, accompanied by Jack Hendrix, of Howard County Junior College, Big Spring, and Mary Elizabeth Hardin, pianist, of University of Texas.

E. Clyde Whitlock

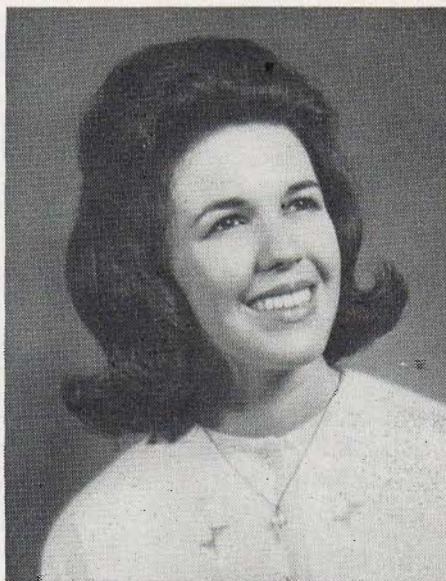
TEACHERS, ATTENTION PLEASE

Mail your Keyboard subscriptions early - they can be sent in on same order as given last year - then amended after your teaching class begins in September - this assures you of your October publications on time.

ALL Student Affiliate checks payable to:

Mrs. Elizabeth Morris, Chairman
3504 South Polk Street
Amarillo, Texas 79110

Two Waco Senior High Students Receive Awards



MILDRED ANNE KNAPE



JANET McNEE

Winner of the first Elizabeth Brient Smith Award, given in memory of the late Mrs. Curtis C. Smith by the Waco Music Teachers Association, was Mildred Anne Knappe, graduate of Waco High School and a pupil of Miss Lucille Bell.

The \$15 award was presented May 12 at the annual Senior High School Student Affiliate Program honoring graduating seniors. The winner was judged on public performance, service and personality, as well as on scholastic ability and achievement in music.

Mildred Anne was also winner for the first time by a Waco student of the National Guild of Piano Teachers \$100 Scholarship. To win it she had to earn the National Certificate for 10 years in the Guild auditions, win the Paderewski Medal and earn the High School diploma for playing 13 to 15 pieces correctly.

Winner of the Alice Hargrove Patterson Award, a similar one, given for the second year, in memory of the late Mrs. E. E. Patterson, a former Wacoan, by her daughter, Mrs. O. J. Didzun, of Wichita Falls, was Janet McNee, graduate of Waco High School and a pupil of Mrs. Fred Sliger. Janet also received the High School diploma in the National Guild auditions.

Both students were presented the Student Affiliate Senior Certificate of recognition from the Texas Music Teachers Association. They will continue their music study in college — Mildred Anne at University of Texas in September, and Janet at Baylor University.

The Student Affiliate recital was directed by Mrs. A. S. Lang. Certificates were presented by Mrs. Wilma Shaffer Austin and the Smith and Patterson Awards by Miss Mary Clayton, Waco Music Teachers Association president.

Student Affiliate Workshop To Be Held In Midland

The Midland Music Teacher's Association will be host to a Student Affiliate workshop to be held Monday and Tuesday, August 26-27 in the Town Plaza Motor Lodge, 401 West Missouri, Midland.

Mrs. Jimmie Mansfield of Corsicana, state theory chairman, and Miss Mary Dunn of Lubbock will conduct the program, with emphasis on the requirements as outlined in State Bulletin 589. Other phases of the S.A. program will be discussed in seminars each day which will be conducted by Mrs. Elizabeth Morris of Amarillo, state chairman of Student Affiliates. Students will participate in demonstrations and in a keyboard quiz. A group of outstanding student affiliates will be presented in concert on Monday evening. Local adult artists will also be presented in several short programs during the workshop.

Teachers, students and interested parents are invited. Registration fee of \$1.25 may be sent to Mr. Kenneth Newsome, 1905 West Louisiana, Midland, Texas.

Send Student Affiliate news to E. Clyde Whitlock, 4825 Collinswood, Fort Worth, Texas.

LOCAL MTA Presidents and Reporters

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Mr. Dale Roller, Amarillo College

AUSTIN

Mrs. J. T. Jaeggli, 4606 Highland

BEAUMONT

Miss Rachel Kent, 2419 Hazel

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Street, Lubbock

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Mrs. C. L. Darr, 915 South 1st St.

Student Affiliate High School Contest Notes

by Lois Oliver

Any organization such as ours has growing pains, so bear with us as we attempt to keep ahead of the inevitable expansion.

Just as we have become accustomed to having our contests run off at the convention site, we found that the plan had become unwieldy.

Therefore, the planning committee has decided that the High School playing contests are to be held at least one month prior to the annual convention, in a central location, such as Waco or Austin. As soon as this detail is worked out for the coming year you will be informed in this magazine.

Eligibility remains the same: High School Affiliates in good standing, who have first won their local S. A. Contest in the division chosen. Former first place winners are not eligible in the same division, but may enter in another division.

The divisions are classified as follows:

Piano Solo, Level I, grades 9 and 10

Piano Solo, Level II, grades 11 and 12

Piano Concerto, grades 9 through 12

Vocal Solo, grades 11 and 12

String Solo, grades 9 through 12

String Concerto, grades 9 through 12

Instrumental soloists are allowed not more than seven minutes of playing time. One or more solos may be performed. Vocalists are to sing two contrasting songs. String concerto players may perform the first movement of any standard concerto. Piano concerto contestants must choose from the following

TYLER

Mrs. W. C. Huff, 901 S. Palace

Mrs. Jessie Deane Trulove, 271 S. Vine

VAN HORN

Mr. Jack Griffin, 2610 Montano,
El Paso

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

list, which has been enlarged to include a few concertos already listed for other contests over the state:

Kabalevsky, G Minor

Mozart, D Minor (K. 466)

Beethoven, C Minor

Mendelssohn, Capriccio Brillante, Op.
22

Schumann, Introduction and Allegro
Appassionato, Op. 92

Saint-Saens, G Minor

The first movement of the concertos are indicated, but the Mendelssohn and Schumann are to be played in entirety.

The concerto list for 1965 has been chosen and will be listed on your detailed contest rules sheet, which is soon to be issued to all who request it.

The theory requirements for contestants are explained in another column.

Questions about high school contests should be addressed to:

Mrs. Lois Oliver

2007 Griswold Lane

Austin, Texas 78703

Piano Contest Winners

Contest winners at the San Antonio convention were as follows:

SOLO I (Grades 9 and 10): First place winner was Carol Wizig, Waco; Second place, Jerry Lauderdale, Austin; Third place, George Gilliam, Corsicana; and Fourth place, Woody Layne, Dallas. Other contestants were Cheryl Arnold, Midland, John Summerlin, Lubbock, Carol Steen, Tyler, and Debbie Long, San Antonio.

SOLO II (Grades 11 and 12): First place winner was David Lowe, Midland; Second place, Sandy Miller, Austin; and Third place, Pat Curry, Waco. Other contestants were Nancy Adam, San Antonio, Judy Mitchell, Tyler, Tim Barrett, Dallas and Virginia Vetter, San Antonio.

PIANO CONCERTO: First place winner was Beth Bosch of Tyler; Second place, Steve Tarpley, Lubbock. Other contestants were Martin Gross, Dallas, and Virginia Vetter of San Antonio.

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