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President's Report

Joseph Flores



Happy New School Year!!!

I sincerely hope that you had an opportunity for well-deserved downtime or, better yet, fantastic vacation adventures this summer. Music teachers always plan so far in advance that it seems that our summer “breaks” are often filled with music programming and lesson planning, music camps, and time spent in the classroom preparing for the school year. Hopefully you took at least a little time for yourself and are recharged and ready for this exciting new year!

NAfME NATIONAL ASSEMBLY

Among the many things I did this summer, I was again honored to travel with Don Gerheart and NMMEA President-elect, Neil Swapp, to the Baltimore, MD/Washington, D.C. area to represent New Mexico at the 2012 NAfME National Leadership Assembly June 23rd-26th. If you are not familiar with the event, the NAfME National Leadership Assembly is where officers from all of our nation's state music education associations (MEA) convene to share state information and issues with other states and our national association. The event coincides with the National Music Education Week.

As always, at the national assembly we discussed national projects & initiatives and budget. The national association also hosted meaningful

presentations. Some of the presentations were in the form of reports from our NAfME societies and councils including Research in Music Education, Music Teacher Education, Jazz Education, General Music Education, In-ovations, Collegiate Advisory Council, and Guitar/Band/Choir/Orchestra/Music Composition Education). Additionally, I attended break-out sessions on a variety of topics. These sessions included, State & Local Capacity Building and Teacher Evaluations. We also had the opportunity to listen to a round table discussion that included leaders from various music related organizations and merchants. NAfME has done a great job providing a forum for music related organizations and merchants to dialogue and develop a common mission to support music with a united voice, i.e. – strength in numbers.

In addition to the topics, presentations, and break-out sessions, I attended an incredible performance of “The President's Own” U.S. Marine Band. I also was able to attend the 2012 NAfME Honor Ensembles Concert at the Kennedy Center Concert Hall. NAfME is in the process of reformatting selection for these ensembles. I encourage all New Mexico high school directors to support their students to audition for the 2013 NAfME Honor Ensembles. Next year, the Honor Ensembles will take place at the beautiful Gaylord Resort in Nashville, TN in October. Selection for these ensembles will be based on participation at each MEAs All-State Music Festival. Therefore, if your 9th-11th grade student is selected for 2013 NMMEA All-State, he or she will qualify for selection to the NAfME Honor Ensembles. (Sadly, seniors in our 2013 NMMEA All-State will not be considered as they will be in college in October 2013.) Of course there will be a formal process for selection. NAfME is currently establishing this process. However, New Mexico is guaranteed 6 stu-

dents in these ensembles (2 band, 2 orchestra, 2 choir). Once the process is finalized I will share the information in the next NM Musician Magazine and at our NMMEA website.

TEACHER EVALUATION

As mentioned, one of the breakout sessions I attended was regarding teacher evaluations. Hopefully you have been keeping up with the news in New Mexico regarding the new process for teacher and principal evaluation as proposed by the Public Education Department (PED). In a nutshell, NM PED is required to revamp the teacher and principal evaluation process as required by the No Child Left Behind waiver that our state requested. Since 2011 a group of teachers, administrators, superintendents, and others have been meeting to develop the new evaluation system. Several recommendations have been proposed. Recently, the NM PED has outlined a system that will be pushed through the NM PED by NM Secretary-Designate Hannah Skandera by executive order. In our state, evaluation falls within the purview of the PED in their role to regulate and manage schools in New Mexico, therefore, the PED can do this as a legal action without legislative approval.

Here is a synopsis of the current draft rule that is being considered (as outlined by Luis Delgado, APS Instructional Manager of Fine Arts):

“Objective: This rule seeks to change from a system that is based on years of experience and credentials (training and degrees) to one that focuses on setting standards for teaching effectiveness and measured student achievement growth.

Implementation: The timeline for full implementation is the 2013-2014 school year. This current school year will be used as a pilot year in schools around New Mexico. Approximately 30 schools or school

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districts have volunteered to pilot the proposed system. For this school year, school districts may continue to use the current evaluation format and system. The PED will be working this school year to develop the alternative assessments that are mentioned in the proposed rule.

Evaluation System Components: The proposed evaluation system for all teachers will be based 50% on student achievement growth (SAG), 25% on multiple measures, and 25% on observations. There are five levels of performance that will be used: Exemplary, (meets competency), Highly Effective (meets competency), Effective (meets competency), Minimally Effective (does not meet competency), and Ineffective (does not meet competency).

For the teacher who teaches in a grade or subject that has standards-based assessment (SBA): 35% of the student growth measure shall be the SBA scores of their students, and 15% shall be additional PED approved assessments for a total of 50% SAG measure.

For the teacher who teaches in a grade or subject that is NOT measured by state assessments/SBA (MUSIC): valid and reliable data and indicators of student growth achievement assessed annually on district-selected and PED approved assessments shall compromise 50% of the evaluation.

Observations will constitute 25% of the evaluation system, with the proposed system advocating the use of a “uniform protocol” (observation form and performance indicators) throughout the state.

The remaining 25% is to be district developed measures that can include performances and programs. These measures will need to have PED approval.

It is important to note that because this is being done through executive rule, there is no mention of *The New Mexico Musician – Fall, 2012*

nus pay for exemplary evaluations or pay loss due to a poor evaluation. If a bill had been passed in the Legislature tying this reform system to the three-tier teacher compensation, then salary adjustment might have been possible. But, as there was no bill passed, the three-tier compensation is still law and cannot be altered by implementing this system through executive rule.

Other Components:

If a school district requests, SBA and A-F School Grades can be used as part of the evaluation for teachers whose courses are not associated with state assessments/SBA. In order for this to happen, the school district must make the request and the PED must approve the request. If this option is used, only data from students assigned to a teacher can be used. Student achievement growth as measured by district-developed assessments shall be a greater percentage than the state assessment/SBA component. (This option could be positive for music teachers, as most of their students are the higher performing students in a school.)

Beginning in the 2013-2014 school year, SBA and A-F School Grades will be used as part of the evaluation for teachers whose courses are not associated with state assessments if a school district has not implemented appropriate assessments for these courses or adopted comparable measures of student achievement growth.

Beginning in the 2013-2014 school year, school districts shall be responsible for measuring achievement gain in all subjects and grade levels. To accomplish this, each school district shall administer student assessments that measure course mastery. This can be done through standardized assessments approved by the departments such as the NAEP or industry certification programs, or PED approved and school-developed end of course assessments.

As you can see the implications of

this proposed evaluation system has far reaching potential to drastically affect all teachers, especially teachers who do not teach subjects and grade levels that are formally assessed by the state. On behalf of NMMEA I have sent a letter to NM Secretary-Designate Hannah Skandera offering assistance in developing assessment measures for music educators and other arts. I will also be inviting leadership from NM PED to attend our conference, and if possible, have an open discussion or address on this topic. I have not yet heard back from Ms. Skandera.

In the meantime, I will be forming a council of music educators from large, medium, and small school districts as music educator representatives, if and when a task force for developing assessment measures is convened. If we are not a part of the discussion regarding “state approved” assessments for music, we may not like what the state decides is an appropriate assessment for our music classes. There is a saying, “If you’re not at the table, you may be on the menu.” Let’s hope for a dinner invitation. But more importantly, every music teacher needs to have an important conversation with school district decision makers on this topic. The more information we provide our decision makers, the more likely they will be to support our interests. You do not have to get fancy when you speak with these people. You simply have to say, “All teachers should be evaluated for student achievement in their classroom. However, I am concerned about exactly how music students will be assessed. What type of music student assessments will our school district approve in evaluating music teachers?” Be prepared to give your opinion on this topic. I encourage you to speak with science, social studies, other elective teachers, and non-tested grade level math and English teachers on this matter.

OTHER NEWS

Please make plans to attend our 2013 All-State Music Festival and

President . . .

In-Service Conference. NMMEA leadership has been working very hard to present a fantastic festival and conference for you and your students. There will be a few changes to the format this year:

- Honor Concerts will be held during the afternoons instead of the evening. This decision was made to ensure that all students and educators attend these honored performances. Therefore, we have slightly lengthened the festival/conference days to accommodate this decision.

- We have elected to forego an exhibit area this year do to space limitations and low traffic flow in the exhibit area. We are currently developing a new format for businesses and sponsors to mingle with students and educators while promoting their branding. While we have eliminated

the exhibit area we have reserved space in the UNM Popejoy foyer for university tables and displays.

- NMMEA is pleased to provide a new offering at our conference. This year we have added a new performance clinic. The purpose of this performance clinic is to provide an opportunity for programs to present a musical performance for music educators while sharing pertinent information about their highly specialized music ensemble. This year, the Albuquerque Academy Steel Drum Band has been selected as the first ever NMMEA Innovation Ensemble. The group is under the direction of Hovey Corbin. Congratulations!

- Though not a change, you will be delighted to know that Dr. Tim Lautzenheiser will be our keynote speaker on the first full day of our

conference. Dr. Tim will also present a clinic after his keynote address.

LAST THOUGHTS

Every year presents challenges and every year promises a variety of successes. This year will be no different. Remember that life is about perspective and, no matter what the situation, there is always something for which to be grateful. I am grateful to teach a subject that I love and I am grateful to teach in a field of amazing musicians, educators, and friends. I know that you feel the same way. Thank you for all of your hard work, and thank you for teaching music in New Mexico! Best wishes for a great school year.

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M-F 8-6 & Sat 8-5 MST

Office Notes

Don Gerheart, Executive Director



For those returning to the classroom welcome back and thanks for all you do for the students of New Mexico. For new music teachers to New Mexico we welcome you. Don't hesitate to contact colleagues or our NMMEA officers if you have questions or need some help. For you retirees' thanks for all you have done for our students and continue to enjoy what you wish to do and not what you have to do. No matter if you are a returning teacher, a new teacher, or a retired teacher please consider being involved in your school, community, your district NMMEA, and our New Mexico Music Educators Association.

Please check our NMMEA website often especially from now through January as this is where you will find the most current information about All-State Auditions and our All-State Music Festival and In-Service Conference. We have a number of changes occurring namely a change in how you are to do the All-State Commitment Forms, schedule changes for All-State, and a board decision that there will be no exhibits at this coming All-State. More specific information about these changes can be found by opening the "Summer Updates 2012" link on our home page. In addition you will find our NMMEA By-Laws, Articles of Incorporation,

Minutes of our Executive Committee and Board of Directors Meetings, Calendar of Musical Events, our Handbook, and other important information you need to know.

Your Executive Committee has been working very hard for months preparing for our auditions as well as for the many clinics and arrangements that need to be made for All-State. Please read the columns of our officers to find out who the honor groups will be as well as more specific information about your section in regards to our auditions and upcoming All-State.

Congratulations to our 2013 NMMEA Awards Recipients.

They are:

Hall of Fame - John Sanks, Albuquerque

Music Educator of the Year - Chuck Gerheart, Bayard

Administrator of the Year - Joan Gilmore, Grants

Dr. John Batchellar Elementary Award - Sara Hennessey, Clovis

New & Emerging Music Educator of the Year - Sarah Rede, Las Cruces

Emeritus Teacher Award - Kathy Dollahon, Las Cruces (Santa Maria, CA)

Rollie V. Heltman Service Award - Ron Lipka, Albuquerque & Jane Gerheart, Los Alamos

School District Award of Distinction - Albuquerque Public Schools

School District Certificate of Recognition - Rio Rancho Public Schools

New Mexico Arts Grant

I am pleased to announce that New Mexico Arts has awarded NMMEA a grant in the amount of \$7,356. Thanks to President Joseph Flores who prepared the grant proposal we received a score of 99 out of a possible 100 the highest score of the over 150 organizations that submitted proposals. The panel that reviewed our submission was very complimentary about what we offer to students from

all over New Mexico, the in-kind support we get from many music educators, and the excellent leadership of the organization. They were also very impressed with the quality of our guest conductors and our clinicians. Bravo to all who make NMMEA a quality organization.

Conference Hotel

Our conference hotel for the 2013 All-State is the Sheraton Albuquerque Uptown Hotel located at the corner of Menaul and Louisiana NE. Their facilities are very nice. The rate will be \$77 per room plus tax for up to four students per room. There is ample parking (buses included) at the hotel. A full complimentary breakfast is included and will be served in one of their ballrooms. The Coronado Mall is located across the street and ABQ Uptown is relatively close. Your Board of Directors encourages directors to support the Sheraton Uptown even though it is the director's choice as to where to house their students

Membership Renewals and Updating Your Information

Please renew your membership on line if possible. This is also where you update your personal information. NAFME has changed their renewal policy in that your anniversary date will be the date listed on their database as of July 2012. If your membership expires July 2012 and you don't renew it until September your membership renewal date will be July 2013 not September 2013. Go to www.nafme.org. On the right side of this page there is a NAFME logo for membership renewals. Click on it. Log in using your email address and your 9 digit ID number - that is your ID number preceded by as many zeros necessary for a total of 9 numbers. If your ID # is 1111 then you log on by entering 00001111. Once you log in the next screen that Hi Folks;

Here is another legendary band di-

Office Notes...

will appear is your screen. Click on "My Personal Information." Next click on any of the areas that you need to update and make your changes. Follow the instructions until you have updated all of your information as needed and you have completed the renewal process. Remember the roster information that is posted on our website is taken directly from NAFME's database. We do not enter or correct any data posted on the online roster. It is your responsibility to update your contact information. It would save me hours of time if you could also notify me of any changes to your contact information.

Note: NAFME is updating their website BUT they are experiencing many problems resulting in a number of links not working properly. Contact NAFME for help if this occurs.

NMMEA Scholarship

If you have a student who is planning

to major in music education please call their attention to our NMMEA Music Scholarship and encourage them to apply. More information and the application form can be found on our website. Click of the "NMMEA Forms" link and then on the links under the "Student Scholarships" header. The scholarship is worth \$500 payable to their university the first year and another \$500 payable to the student when they are doing their student teaching. The deadline for applications is December 1, 2012.

Advocacy

Last, but not least, we all must continue to advocate for strong music education programs in our schools. With funding shortfalls all around us it is more important than ever that we inform our administrators, school board, and elected officials how important participation is music to us. None of us should sit back and wait for someone else to advocate for mu-

sic and other arts to be a viable part of each school's curriculum. Get involved if you haven't already done so and encourage your students to get involved. They and their parents have a great deal of clout and can be the most effective tool we have.

NAfME has a tremendous wealth of information for you to read and use in your advocacy efforts. Please go to www.nafme.org and click on the "Advocacy" link. If you go one step further you can click on the Support Music "Make Your Case" database. There are a number of sections you can check and the database will give you the articles relating to your interest.

Don't hesitate to contact me if you have any questions or concerns. Teach your students well and work to have the strongest program possible. For today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators.



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Editor's Desk

Keith Jordan



rector that you oughta know about, Norvil Howell and here is an article by Mr. Howell on Cornets vs Trumpet and Daniel Fear on Conducting.

Where Have all the Cornets gone? by Norvil Howell

I recently read an informative article in the April issue of the NAFME publication *Teaching Music* entitled "Steps Toward a Perfect Trumpet Blend" by Chad Criswell. The article is well written with helpful hints on trumpet blending. However, I would like to ask where have all the cornets gone? Band sales catalogues display numerous trumpet manufacturers and their assorted models but have only one listing for the cornet. What has happened to the cornet? I know trumpets are the instrument of choice of most marching bands, symphony orchestras, stage bands, and large and small jazz bands in this country; but in the past most band arrangements have called for cornets (1,2,3, and trumpets 1 and 2).

Many college/university trumpet studio teachers say one can hardly tell the difference in trumpets and cornets and that may be true if they are teaching college and or professional musicians but with high school and middle school students I contend there is a great deal of difference. Cornets tend to be mellower and make for a more balanced sound in

the ensemble.

The late Robert "Hawk" Hawkins, Director of Bands at Morehead State University purchased eight English bore cornets for his symphony band to achieve a more balanced blend of instruments.

While I cannot vouch for its authenticity I have a copy of a letter attributed to the late Herbert L. Clarke writing in 1921 to Mr. Elden E. Bengé who was thinking of making a move from cornet to trumpet. In the letter Mr. Clarke advises Mr. Bengé not to make the change. While the letter is humorous by today's standards, he includes the following sentence I would like to quote: "I never heard of a real soloist playing before the public on Trumpet. One cannot play a decent song even, properly, on it, and it has sprung up in the last few years like "jaz" music, which is the nearest Hell, or the Devil, in music. It pollutes the art of Music". Now, whether this letter is authentic or not is open to question and please keep in mind that it was supposedly written in 1921, and I totally disagree with most of its contents.

I personally feel it is a sad day when band directors only encourage their students to play trumpets.

Norvil Howell

I feel personally lucky to call Norvil a friend and colleague. I can call him and ask questions whenever I need to and I do quite often. He is a WEALTH of knowledge and I can't tell you how many Clovis Band Directors have told me that they have spent more than a few hours in Norvil's kitchen, asking similar questions.

I can tell you that while at the University of Utah working on my Master's in Music Education, I had the opportunity to study under Gregg Hanson, who as luck would have it

graduated from the University of Michigan under Dr. Revelli. We OFTEN had Dr. Revelli out to conduct, teach, mentor and help our band. Dr. Revelli said he lamented the shift to trumpets vs the cornet on many occasions, also mentioning the parts that were originally written for Cornet. He also mentions the conical bore vs the cylindrical bore and the effect on the sound and the balance within the band. Many of the older band arrangements are written for Cornet and as you all know, conical bore instruments are made to be played in "families" as cylindrical bore horns are generally soloistic in nature.

On a different note I wish each of you a great start to the year and hope that you are healthy and happy. The transition to private school has been a smooth and even one. I have been enjoying my colleagues and my duties at my new school.

Let me know if there is anything I can do to help you this year. I would love to be of service!

Keith

Reflection of Conducting Symposium with Robert Ponto By Daniel Fear

On January 6th, I was fortunate enough to participate in a mini-conducting symposium with Dr. Robert Ponto of the University of Oregon while attending the NMMEA All-State and In-Service Conference. I was given the opportunity to conduct Frank Tichelli's *Rest*. I spent a week and a half preparing the score and learning the ins and outs of this piece of music. I found that I didn't really think very highly of it. I didn't find it that moving and was much more enamored with the original vocal version of the piece.

During the symposium, I was selected to go first. I was considerably nervous, as I have never put my conducting out in front of a great ensemble while surrounded by friends

Editor...

and colleagues of great success in our field. I was also opening myself up to an unknown source of critique. Dr. Ponto asked what kind of feedback I was looking for, a good sign. I responded with wanting to free my entire body up and conduct with all the body, not just the arms.

The time had come, and I took to the podium. The ensemble was the Inter-Collegiate Honor Band comprised of select students from the top universities in New Mexico. They were all great players and a great sounding ensemble. We took to the music with a run-through of Rest. The ensemble was great and played exactly what I gave them, which was almost nothing. I was very nervous and the ensemble could sense it and responded with a lukewarm performance. We really only had a first impression to build a relationship in which we could create art and I was not coming off very strong. I was competent and had done my preparation. I knew what I wanted and what I wanted to emphasize, I just had to prove it to the ensemble and get them to trust me! Dr. Ponto took a moment to work with me and have me loosen up a few things and fix one or two technical aspects of movement.

We then began to focus on the beginning of the piece as I felt that it was the most valuable part of the composition. It was the only part that I felt even remotely connected to. I began to make some progress with the ensemble and we did develop some trust. They took a little more direction each time. My confidence began to build, but I was still incredibly nervous of making a huge conducting error and losing all that was being built.

We moved on to the climax of the composition and spent a few more minutes working there. I was a puppet connected to Dr. Ponto receiving great feedback on ways to free up my movement. Since I was familiar enough with the score, I was able to tackle a few different exercises, including conducting the ensemble with my eyes closed as well as with

my eyes “to God.” It was a very TRUSTFUL moment, as I was not able to SEE how the ensemble was responding. I was totally dependant upon my ears. Imagine that, music being dependant on the ears! What a concept.

The next several moments cemented my relationship with the ensemble. I began to notice parts of the music that I didn’t notice before and I began to see that this piece of work was quite beautiful for the wind band and contained an amount of artistic merit. Dr. Ponto asked me a very pointed-question of what could emotionally motivate me through the climax of the piece. Being that Rest was composed as a memorial piece and is a description of the rest that can come to a person after death as well as the peace and rest that can come over a family watching a member struggle with pain, I had my answer.

Dr. Ponto: “What motivation can you find for this climax?”

Me: “Honestly?”

Dr. Ponto: “Yes, of course. We’re among friends here.”

Me: (With tears beginning to shimmer in the corners of my eyes) “The release my family felt when my Mother lost her battle to cancer.”

As I proclaimed my motivation, the ensemble began to relate much more to what the music and I were attempting to communicate. A few members instantly had a greater connection to me as evidenced by the damp corners of their eyes.

With that, Dr. Ponto asked me once more to conduct through the climax of the composition. IT WAS AMAZING! The ensemble and I transcended from notes on the page to transparent artistry and created one of the most artistic moments in my life. We had broken through and created a bond that meant something. I conducted with complete abandon and had no concerns with technique; only in movement in sound. We had complete trust in each other and knew beyond a doubt that I cared for them as much as they cared for what I had gone through. By the final chord,

several members of the ensemble had visible tears, and many others had a dull glistening in their eyes. Many of my friends and colleagues had been visibly moved by the performance as well.

I smiled at the ensemble and said thank you and stepped away from the podium. Dr. Ponto embraced me and said “Congratulations, you are now a wild man!”

As the conference continued throughout the weekend, the mini-conducting symposium was referenced in many of my conversations. Many of my colleagues commented on the performance itself and the courage it takes for one to bare all in such a way. Several of the members of the Intercollegiate Band sought me out and commented on the performance, mostly saying how moved they were with the performance and that it had been a highlight of the week for them. A few of them even shared their memories of losing loved ones to cancer as well.

I guess though, that my point through this reflection is the importance in creating a relationship with the ensemble. The amount of time can be brief or an entire year, but always remember to put the art and love of making music into it as well. Care for students in a way that they will want to show their artistry as well. That is one of the greatest gifts to be shared with each other. Trust each other, and the music will be beautiful.

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Bachelor of Arts in Music

Bachelor of Music Education

(K-12, with Instrumental or Vocal Concentration)

Master of Music

(Music History & Literature, Conducting,
Theory & Composition, Performance,
Collaborative Piano, Music Education)

Music Minor

Music Education Minor

Undergraduate Auditions:

February 18 & 23, 2013

Prof. Keith Lemmons

Undergraduate Advisor

klemmons@unm.edu • (505) 277-4905

Graduate Auditions by

Appointment

Mrs. Colleen Sheinberg

Graduate Coordinator

colleens@unm.edu • (505) 277-8401



The Department of Music

<http://music.unm.edu>

(505) 277-2127

Band Section

Neil Swapp, Vice President



Before you begin to read this article, promise me that you will at least read the first paragraph and not “shut down” like our students do when we talk about fundraising! I’m going to mention a word that makes most of us cringe and want to run in the opposite direction. Ok, brace yourself...here is the word: Advocacy. Now, think back to the promise you just made not to shut down! Have an open mind and read on.

I am like most of you and when I hear the word Advocacy I tend to become overwhelmed, discouraged and say to myself, “Why can’t I just teach music?” “Why can’t everyone see how important music is?”

Recently I attended the NAFME General Assembly in Baltimore and heard someone mention advocacy with a slightly different spin. It seemed to help it seem almost “manageable.” In a nutshell the speaker said: “Advocacy begins with being informed.” I think sometimes we try to tackle the entire problem instead of simply becoming informed about key components that impact our programs including: common core standards, teacher evaluation, state budget, graduation requirements and others.

While these topics may not seem as exciting as a Gesualdo Madrigal or a Landini Cadence, they really aren’t

too bad! I have found that it really helped me to step back and get rid of the giant chip on my shoulder toward movements in education and realize that for the most part these trends are trying to improve the education of our students...they are not designed to hurt our programs! Are they always the best course of action? Probably not, but can we help mold them to aid our students both educationally and musically? I think so. But, we must be informed! No longer can we be the ostrich with our head buried in the sand.

Following the premise that the first step of advocacy is to become informed, I have bookmarked several sites on my browser and try to stop in from time to time for a visit. Here is a short list of sites I have found interesting and informative:

<http://nccas.wikispaces.com/>
<http://www.nafme.org/>
<http://aplusok.org/>
<http://smte.us/>

There are many more, but that is at least a start. In addition to these sites, we must stay informed as to what our own PED department is proposing (<http://ped.state.nm.us/ped/index.html>).

Once we are better informed, I think we can more effectively voice our opinion and views based in research and data rather than “heart doctrine”. Together we can “save” our music programs, as well as make them stronger and improve the education of our students, both musically and academically.

Ok, if you made it this far - thanks! While it may not be the most exciting thing you can find on the web, it isn’t too bad! Take the time to become informed. Once informed with facts, our voice becomes much stronger!

In addition to my advocacy pitch, this article contains important informa-

tion about our 2013 All-State auditions and conference. I have tried to keep the information short and concise, as I know you are busy. I would encourage each of you to make every effort to attend All-State even though leave is sometimes difficult to get approved. See you in January!

Communication and Working Committees. I know that we all become very busy, but please update your contact information with Don Gerheart and Keith Jordan. Correct emails are needed to effectively communicate. I will email the membership this fall concerning several very important items. A number of these items will be the proposals from several committees that have met since our convention (9th grade academy honor group eligibility and all-state audition materials). I would also like to hopefully make the nomination process for our guest conductors more efficient by collecting names this fall of possible candidates. By preparing the slate early and emailing it to each member, I think we can make more informed voting decisions in January. It is often hard to generate a list “on the spot.” Please take a few moments to read these emails and respond so that we can vote on these items at our band section meeting.

New Schedule for the 2013 All-State convention

There have been major changes made to the 2013 convention schedule that I am very excited about. The Thursday night honors concert has been split between two afternoon honor concerts (one each on Thursday and Friday). Students will be taken from rehearsal to the concert and back to rehearsal. Not only should we see increased attendance at the concert, it will alleviate the challenge of coming back to UNM for an evening concert. Please take a moment and review the schedule before reaching Albuquerque.

Band...

2013 All-State Music Festival Commitment Form- Changes

- This year each student auditioning for All-State will again be required to sign (along with their parent) a commitment form (available at www.nmmea.com).
- Director, student and parent must sign consent form.
- The director will no longer turn commitment forms in at the audition site but must keep them on file until the conclusion of all state.
- Directors will be required to agree that all students have signed the commitment form when registering students for auditions.
- NMMEA will still hold students accountable for their commitment. In the event that a problem arises, it will be the responsibility of the director to have signed copies of the consent form.

2013 Conference dates

- Please mark your calendars, the 2013 All-State Conference will be held Wednesday, January 9th through Saturday, January 12th.
- The NMJE Honor Jazz Concert will kick off our All-State conference, Wednesday, January 9th at 5:45 pm in Popejoy Hall. Congratulations to John Sanks and the Eldorado Jazz Band as being selected as the 2013 honor jazz band. A short meeting for all students and directors will be held immediately after the concert. Be sure you and your students are there to hear a fantastic jazz band, and to get all the information needed for All-State.

2013 All-State Volunteers

Anyone who is interested in helping with the 2013 All-State conference, please feel free to send me an e-mail (neilswapp@gmail.com). NMMEA would like to involve as many directors as possible in this event! If you are new to our state, please volunteer, it is a great way to meet other directors.

2013 Honor Concert Band

I am pleased to announce that the

Eldorado High School Symphonic Band under the direction of John Sanks has been selected as the 2013 NMMEA Honor Band. The Eldorado High School Symphonic Band will perform on the Thursday afternoon Honor Concert. Thanks to all groups who submitted an application this year! The judging panel was very complementary of all groups.

NMAA State Concert Band Competition

I would like to thank the Cleveland High School Band and Keith Gilbert for hosting the 2012 NMAA State Concert Band Competition. Congratulations to all who participated. Information on the 2012 State Concert Band Competition can be found at www.nmaact.org. Also special thanks to Kristen Derr (NMAA) for her continued support of this event and her years of service at NMAA. Kristen has left NMAA and Sally Marquez will handle the contest. The State Band Contest Advisory Board met with Sally in July...we are in great hands! Thanks Sally.

Middle School: 1st – Eisenhower MS (Sam Nesbitt), LBJ MS (Gerri Reese), Clayton MS (Donna O’Bryant)
Class A-AA: 1st – Cimarron HS (Pam Towry-Church), Capitan HS (DuWayne Shaver), Clayton HS (Donna O’Bryant)

Class AAA: 1st – Cobre HS (Chuck Gerheart), 2nd – Ruidoso HS (Gary Shaver), West Las Vegas HS (Jose Munoz)

Class AAAA: 1st – Deming HS (Bernie Chavez), Piedra Vista HS (Doug Brown), Valencia HS (Anthony Baca)

Class AAAAA: 1st – Sandia HS (Tyler North), Eldorado HS (John Sanks), Ostate HS (Shawn Silva)

As we prepare for All-State 2012, please feel free to communicate your questions, concerns and comments to me (neilswapp@gmail.com or 575-649-4507). Through this communication we can continue to improve our organization and provide a rewarding event for our teachers and

students.

And finally, I want to thank each of you for the amazing jobs you do each day. You continue to inspire your students and give them the love of music. When things get tough (and they do), remember the teacher that inspired you to do what you are doing today...and remember you are that person for someone! I’ll see you in January!

2013 All-State Conductors and Programs

Small School Band (Dave Kendrick)

The Acrobats - David Reed (Grand Mesa Publications)

Gettysburg: The Third Day - Jay Dawson (Arrangers Publishing Company)

Forever Holding Close the Memories - Richard Saucedo (Hal Leonard)

Declaration Overture - Claude T. Smith (Wingert-Jones)

Currents - Robert W. Smith (Alfred/Belwin)

Concert Band (Ken Singleton)

Hands Across the Sea, March - Sousa / Brion & Schissel (Barnhouse Company)

Suite Provencale - Van der Roost (Curnow Music Press)

Scenes from Old Russia - Tchaikovsky & Moussorgsky / Singleton (Grand Mesa Music)

Images on “Suo Gan” – Sheldon (Barnhouse Company)

Danse Bohemien – Standridge (Grand Mesa Music)

Symphonic Band (Paula A. Crider)
Trumpet Gloria - Donald Grantham (from composer picquant@picquantpress.com)

Culloden Mvt 3 - Julie Giroux (Musica Propria)

The Seal Lullaby - Eric Whitacre (Hal Leonard)

Free Running - Robert Buckley (Citadel Music)

The Stars and Stripes Forever - John Philip Sousa (original arrangement/ not Fennel)

Please enlarge parts & request that all flutes bring piccolos.

Band...

All-State Wind and Percussion

Titles Note: All winds will be required to perform from memory one major flat and one major sharp scale in addition to their chromatic scale.

Please refer to specific ranges listed in this article. Note: All auditions will include sight-reading

Flute / Piccolo - "Selected Studies for Flute", Voxman (pub. Rubank) page 8, E minor; quarter note = 52-60 (SSB m. 1-16) • page 21, Giga; dotted quarter = 69-80 (SSB m. 1-16, no repeat)

Oboe / English Horn - "48 Famous Studies for Oboe and Saxophone", Ferling (pub. Southern Music Co.) • #1 eighth = 92 (SSB: m 1-downbeat of m 16) • #6 dotted quarter = 66-76 (SSB: m 1-downbeat of 16)

Bassoon - "Practical Method for the Bassoon", Weissenborn/Ambrosio (pub. Carl Fischer) (50 Advanced Studies) #39 dotted quarter = 64 (SSB - last 29 measures) #12 quarter = 120 (SSB m 1-21)

E♭/B♭ Soprano Clarinet - "Artistic Studies- Book I", Rose (ed. Hite) (pub. Southern Music Co.) Rose 32 Etudes page 61 #16; Adagio Cantabile; eighth note = 92-100, not quarter = 50, no tempo change at 22. (SSB: mm. 1 - end of 21) page 54 #8; Allegro quarter note = 96-104, no repeat. (SSB: mm. 1-31)

Alto/Bass/Contra Bass Clarinet - "Artistic Studies - Book I - From the French School", Rose (ed. Hite) (pub. Southern Music Co.) Rose 32 Etudes Page 49 #3; quarter note = 50-56. SSB - Beginning through m. 25. Page 62 #17; quarter note = 84-88. SSB - Beginning through m. 24.

All Saxophones - "48 Famous Studies for Oboe and Saxophone", Ferling (pub. Southern Music Co.) Page 5, #9 in F Major; eighth note = 80-88 (Adagio con espressione);

begin at measure 1 and play to the quarter note F on the downbeat of measure 33. (SSB excerpt: Begin at measure 1 and play to the quarter note D on the downbeat of measure 16) Page 16, #32 in c# minor; dotted quarter note = 60-68 (Allegretto); begin at measure 1 and play through the end of the etude. (SSB excerpt: Begin at measure 1 and play through the end of measure 32)

French Horn - "335 Selected Melodious Progressive & Technical Studies for French Horn", Pottag/Andraud (pub. Southern Music Co.) page 121; #104; "Allegretto Maestoso"; quarter note = 112 (SSB - do not play this etude) pages 102/103; #84; "Andante con moto"; quarter note = 90 (SSB - play entire etude) S.S.B.: ONLY pages 102/103; #84; "Andante con moto"; quarter note = 90

Trumpet - "27 Melodious and Rhythmic Exercises", by J. L. Small (pub. Carl Fischer) Page 29-30, #19 in A Major; quarter note = 80, Begin at measure 1 and play to the end. (SSB Excerpt: Begin measure 33 and play until measure 63) Page 15-16, #10 in G minor; quarter note = 60. Beginning until measure 20. (SSB - play same section)

Tenor Trombone and Euphonium - (2 books - Voxman and Bordogni) "Selected Studies for Trombone", Voxman (pub. Rubank) page 22 Db Major by Blazhevich; quarter note = 92-100 (Con Moto) (SSB excerpt 6 lines plus one measure) "Melodious Etudes for Trombone, Book I", Bordogni/Rochut (pub. Carl Fischer) page 8, Etude #7; dotted quarter note = 100 (Allegretto grazioso) (SSB excerpt - play this entire etude)

Bass Trombone - "30 Etudes", Uber (Knaub ed.) (pub. Southern Music Co.) Page 10, #12, Allegro moderato; quarter = 116. (SSB excerpt: Play first 5 lines) Page 24, #26, Poco lento e agitato; quarter note = 94. (SSB excerpt: play first 6 lines)

Tuba - "70 Studies for B♭ Tuba, Volume II", Blazhevich (Please note Vol. II) (pub. King Music) Page 14, #50 in Db Major; quarter note = 100 (Con moto) (SSB excerpt: play first page only) Page 16, #51 in B♭ minor, quarter note = 76 (Andante cantabile) (SSB excerpt: 20 measures only)

Percussion: All percussionists, regardless of school size will audition on all of the following material:

Mallets: Morris Goldenberg Modern School for Xylophone Page 67 (# VIII). Measure 17 to the downbeat of measure 30 Snare drum: Anthony Cirone Portraits in Rhythm Page 27 (# 25). Measures 31 to the end (quarter note = 60). All "slashed" notation is to be performed as buzz rolls

Timpani: Vic Firth The Solo Timpanist Page 9 (# III). measures 1 through 10

Multiple Percussion Etude Bass drum, tambourine, crash cymbals, triangle. Music and tempo marking information available at www.nmmea.com

Additional Material

Percussionists are expected to know all "Even Numbered" Percussive Arts Society Rudiments: No. 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40 (available online at www.pas.org) The adjudicator will ask the student to perform several of the required rudiments.

The rudiments shall be performed Slow-Fast-Slow (Begin at a slow tempo, accelerando to a faster tempo, and ritardando back to the original tempo)

Scales - Percussionists will be responsible for knowing all 12 Major Scales by memory, TWO OCTAVES. The adjudicator will ask the student to perform several scales on marimba.

Band...

Sight Reading - All percussionists will sight read a short excerpt on marimba and snare drum.

Required Range and Scale Requirements for Winds and Percussion
The Chromatic scale and all twelve major scales are required from memory. Students should be familiar with enharmonic spelling. (For example: C# major = Db major)

Scales will be asked by starting tone. No transposition is required.

Students must play scales in as many octaves possible within the required range indications; however, students are encouraged to exceed minimum requirements.

Percussionists will play all scales two octaves.

The main judging criteria will be tone, accuracy and speed.

The following range indications are minimum.

Required Range and Scale Requirements Wind and Percussion

Instructions:

1. The chromatic scale and all twelve major scales are required from memory. Students should be familiar with enharmonic spelling. (For example: C# major = Db major)
2. Scales will be asked by starting tone. No transposition is required.
3. Students must play scales in as many octaves possible within the required range indications, however, students are encouraged to exceed minimum requirements. Percussionists will play all scales two octaves.
4. The main judging criteria will be tone, accuracy, and speed.
5. The following range indications are minimum:

	Major	Chromatic		Major	Chromatic
Piccolo			Flute		
Bb/Eb Clarinet			Bass Clarinet		
Oboe and All Saxes			Bassoon		
Trumpet			Horn		
Trombone/Euphonium			Bass Trombone		
Tuba					



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Orchestra Section

Jennifer Rogers, Vice President



It is hard to believe that summer is over and the new school year is upon us. I hope you enjoyed your break and now you are filled with enthusiasm for all the new challenges and opportunities of this semester.

Please make sure to stay involved with NMMEA, it is a valuable resource for you and your students. I am working directly with the executive board to provide quality learning experiences for students and educators alike. You can expect me to utilize e-mail to disseminate information, but to do this I will need your current e-mail addresses. If you have changed your e-mail address, or you have not received any correspondence from me, please take a moment to send me your current contact information.

If you are a high school director, you should encourage your students to audition for all state. Each year we should strive to increase the number of students who audition; it teaches young musicians how to prepare for and perform in an audition, and there is the possibility they may earn a position in one of the All State ensembles. All the registration information is posted on the website under the "All State Auditions" link. This year the auditions are in Albuquerque October 17 - 18 and in Las Cruces October 19. We are very fortunate to have Dee Ann

Cason and Clarissa Clark acting as site chairs again. All State audition fees are \$12.00 and the deadline for registration is September 17. Late registration is September 18 - September 24, and the fee increases to \$25.00. Please note that entries will not be accepted after September 24 so make sure to submit your entries on time. You can also find all audition materials on the NMMEA website. There have been occasions where a couple students performed solos that were not on the audition materials list. Please double check the page, and make sure your students are preparing the correct music. If you need any of the solo literature, you can purchase it at Music Mart or Robertson and Sons Violin Shop. Again, thanks to everyone who contributed to the selection of the audition materials.

Students who earn a position in the All State orchestras will have the honor of performing under two outstanding conductors. The concert orchestra will be led by Andres Moran. Andres is the music director of the El Paso Symphony Youth Orchestras and the assistant conductor of the El Paso Symphony Orchestra. His enthusiasm and energy is guaranteed to inspire our young musicians. Jung Ho Pak will be directing the symphony orchestra. Jung Ho Pak is a nationally recognized music educator and his experience includes serving as the principal conductor of the Disney Young Musicians Symphony Orchestra, the music director of the World Youth Symphony Orchestra, and the director of orchestras at the Interlochen Center for the Arts. He has planned an exciting program that will push our students to new levels of outstanding musicianship.

Special congratulations go out to Jonathan Armerding and the Albuquerque Academy Chamber Orchestra who will perform as the NMMEA 2013 All State Honor Orchestra. Jonathan is a highly respected violinist and music educator

in our state. Under his direction, the Albuquerque Academy Chamber Orchestra has consistently performed at superior levels and was the 2006 NMMEA All State Honor Orchestra. Make plans to attend the honor concert Thursday afternoon, the Albuquerque Academy Chamber Orchestra will present a phenomenal performance. Again congratulations to Jonathan Armerding and his students for earning this honor once again.

2013 Orchestra All-State Repertoire and Concert Information

Concert Orchestra – Saturday, January 12, 2013, 9:45 am
Overture to Nabucco, Giuseppe Verdi/arr. Sandra Dackow
The Three Cornered Hat Suite: Scene and Dances, Manuel de Falla/ed. Rosenhaus
Finlandia, Jean Sibelius

Symphony Orchestra – Saturday, January 12, 2013, 10:30 am
Internet Symphony No. 1 "Eroica", Tan Dun
Symphony No. 5, Mvt. IV. "Finale", Peter I. Tchaikovsky

2012 String Audition Materials

Note: "Solo Title" Composer, in Collection, Publisher, section to play, h = half note/q = quarter note/e = eighth note (approx. length)

Note: All auditions will include sight-reading and orchestral excerpts from the 2013 All-State music. Excerpts will be posted on the NMMEA website with permission from the publisher.

Note: Violin, Viola, Cello scales will be 3 octaves, q=90, no vibrato, separate bows. Bass scales are 2 octaves, q=90, no vibrato, separate bows.

Orchestra...

Note: All solos are listed in order of advancing difficulty. In order to get into Symphony Orchestra you must demonstrate higher quality musicianship; choose your solo accordingly. Points for solos will be awarded based on the difficulty of the solo. The #6 & #5 solos will have a multiplier of 1.0, the #4 & #3 = .9, #2 & #1 = .8. Therefore, if you play the hardest solo perfectly you will earn the full 150 points available. Note: Editions are for reference only; teachers may select any edition desired as long as the same part of the solo is played.

VIOLIN

Major Scale: E Major

Minor Scale: D Melodic Minor

1. "Sonata for Violin and Piano in E minor, K. 304, 1st mvt" Mozart, exposition (beg.- m 84), h=84 (2:00 min)
2. "Sonata in D Major, Op. 1 No. 13, 1st mvt." G.F. Handel, all, e=63 (3 min)
3. "Violin Concerto in G Major, 1st mvt." Haydn, exposition (m 21 – downbeat of 42, m 54 – downbeat of 77), q=66 (1:15 min)
4. "Partita No. 2 in B minor, BWV 1002, mvt. II Double" J.S. Bach, all, q=80 (2:00 min)
5. "Concerto in E Major, BWV 1042, 1st Mvt" J.S. Bach, exposition (beg – m 52, including tuttis), q=100 (2:00 min)
6. "Symphonie Espagnole" Edouard Lalo, beg. to downbeat of 80 (solos only), q=144 (2:00 min)

VIOLA

Major Scale: F Major

Minor Scale: D Melodic Minor

1. "Sonata in E minor for Viola and Piano, Allegro" Marcello, International Edition (Marchet), all-no repeats, q=112 (1:00 min)
2. "Suite in A – Mvt. I. La Milanese (Andantino)" L.C. D'Hervelois/arr.D Preucil, in Suzuki Viola School, Vol. 7, Summy-Brichard, pick up to m. 29 – end, dotted q=63, (2:45 min)
3. "Sonata in A minor, F. XIV n. 3 (originally for cello) for Viola and Piano, Allegro" A. Vivaldi, International Edition (W. Primrose), all, q=90 (2:15 min)
4. "Suite I in G Major, Prelude" J.S. Bach, in Six Suites for the Viola, (originally for cello), Schirmer Edition (Lifschey), all, q=76 (3:00 min)
5. "Adagio and Rondo in D" W.A. Mozart/arr. Preucil, in Suzuki Viola School, Vol. 6, Summy-Brichard, Rondo only (m. 23 – end), q=132, (2:00 min)
6. "Fantasia VII, Allegro", G.P. Telemann/arr. D. Preucil, in Suzuki Viola School, Vol. 8, Summy-Brichard, all-no repeats, q=120, (2:00 min)

CELLO

Major Scale: Db Major

Minor Scale: A Melodic Minor

1. "Suite No. 3 in C, Bourree 1 & 2" J.S. Bach, in Six Suites for Unaccompanied Cello, International, Bourree 1 no repeats, Bourree 2 repeat, q=146 (2:10 min.)
2. "Bouree, Op. 24", W.H. Squire, Carl Fischer, all, q = 140 (2:45min.)
3. "Sonata in E minor, Op. 14,

- No. 5, Mvt. 2 Allegro" Vivaldi, in Revised Suzuki Cello Vol. 5, p. 4, all, no repeats, q = 104 (2:00 min.)
4. "Sonata in D Minor, Op. 5, No. 8, Giga" Corelli (Lindner), International, all-take 2nd repeat, dotted q=112 (2:00 min.)
5. "Concerto in Bb Major, Adagio (non troppo)", Boccherini/Grutzmacher-Rose, International, m 4 to end-no repeats, e = 69 (3:00 min.)
6. "Concerto No. 2 in D Major, Rondo", Breval, in Revised Suzuki Cello Vol. 6, all, q = 112 (3:00 min.)

BASS

Major Scale: F Major

Minor Scale: A Melodic Minor

1. "Gavotte" Handel, in Pieces Classique vol. IIB, Billaudot, all, h=76 (1:45 min)
2. "Passepied" Dell'Abbaco, in Pieces Classique vol. IIB, Billaudot, all, q=56 (1:50 min)
3. "The Elephant" Saint-Saens/arr. Vance, in Progressive Repertoire, vol. 3, C. Fischer, all, e=132 (1:00 min)
4. "Melodie" Massenet/arr. Zimmerman, in Festival Performance Solos, C. Fischer, all, e=60 (1:20 min)
5. "Gavotte" Thomas/arr. Vance, in Progressive Repertoire, vol. 3, C. Fischer, all, q=72 (2:05 min)
6. "Etude #15 in b minor" Simandl, in 30 Etudes, International, all, e=110 (2:50 min)

General Music Section Mika Proctor, Vice President



As we each begin this new school year with clean boards, freshly sharpened pencils, familiar and new faces, and many songs in our hearts and minds we remember why we teach and whom we teach. Let's remember to "Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime." –Zoltan Kodaly

The beginning of the year is always a time of renewal and refreshment when we return to our joy-filled jobs of the gift of music and children and making music with those precious children. Since we need to keep renewed and refreshed all year, I hope that you will attend the NMMEA All-State Conference January 9-12, 2013. You won't want to miss it! It's a great opportunity to get charged up by seeing old friends, making new ones and learning from each other. It's the perfect time to get fired up for the second half of the year!

In-Service

2013

We will begin Thursday together with a keynote by Dr. Tim Lautzenheizer. This is always a time of energizing and inspiration. If you've never heard Dr. Tim speak before, you don't want to miss this session. He is gifted in pumping you up and inspiring each and every listener. The first time I heard

him speak, I went out and bought two of his books! He's that good!

Thursday's general music sessions include workshops led by our very own local NM talent and expertise:

- "Uke Can Do It" with Betsy Soltero
- "Measuring Music Educators-So What Else is New?" with Dr. Sue Passell
- "Learning to Listen, Listening to Learn Vol. 2" with Holly Gilster
- "Who's in Charge Here?" with Linda Parker
- "Stuck in the Middle" with Jan Delgado
- "Multicultural Dance/Share Sharing" organized by Rebecca Ortega

The Elementary/Junior High Vocal Reading Session will complete all workshops on Friday afternoon. This will be sponsored by Music Mart.

Headline Sessions/Friday

I am jumping for joy to announce our general music headliner! Dr. Jill Trinkka will present on Friday, January 11th. Her sessions will inspire each of us and you will walk away with material and ideas to use on Monday morning when you return to your classes. You'll be singing and dancing in the shower all weekend!

Jill Trinkka, Ph.D., is well known by children, parents, and music educators as "a dynamic, winsome, and energetic teacher and performer." Her performances bring new life to the musical and cultural treasures of American folk music as she accompanies herself on the dulcimer, autoharp, guitar, and banjo. She has recorded and written four volumes of folksongs, singing games, and play parties for kids of all ages: *My Little Rooster* (1987), *Bought Me a Cat* (1988), *John, the Rabbit* (1989), and *The Little Black Bull* (1996). These publications and her collaborative recordings with John Feierabend – *Had a Little Rooster* (2005), *Old Joe*

Clark (2006), and *There's a Hole in the Bucket* (2006) – are published by and available from GIA Music, Inc.

Dr. Trinkka was a 1974-75 Ford Foundation Ringer Fellow at the Liszt Academy of Music in Budapest, Hungary, where she studied Kodály philosophy and practice in music education. She has taught in public and private schools in IL, NY, CT, and TX, and was on the music education faculties at the University of Central Arkansas, the University of North Texas, and the University of St. Thomas, where she also served as director of Graduate Programs in Music Education.

Dr. Trinkka holds a B.S. in music education from the University of Illinois, and Ph.D. in music education with secondary studies in ethnomusicology from the University of Texas at Austin. She has taught in Kodály teacher education programs throughout the United States, and served as director of the Kodály Institute of Texas at the University of North Texas, the Kodály Certificate Program at Portland State University in Portland, OR, and the Kodály Institute at the University of St. Thomas in St. Paul, MN. She is a Past President of the Organization of American Kodály Educators and received their Outstanding Educator Award in 2003. Jill was a contributing author to *Pearson/Scott Foresman/Silver Burdett's Making Music, Grades 5-8*.

Jill currently resides in Pawley's Island, SC where she sings in the Carolina Master Chorale and the Carolina Master Chorale Chamber Singers, teaches music education, world music, and elementary education courses at Coastal Carolina University, and conducts workshops for music educators throughout the United States. Her DVD *Jill Trinkka: The Bass Hall Children's Concerts* (Ft. Worth, TX) was recently released by GIA Music in late 2011. She is currently working on *Volume 5: Sing a Song of Sixpence*, and a Christmas CD.

(Continue on next page)

(Continued from previous page)

General Music Honor Concert

RHYTHMIC JOY

from The Arts Academy at Bella Vista in Clovis, NM under the direction of Sara Hennessy. Congratulations Sara and Bella Vista students. We cannot wait to hear your amazing Orff ensemble!

Teachers, I encourage you to record your students this year and submit

for next year. Any performing group is encouraged: drumming, Orff ensemble, recorders or any combination!

General Music Luncheon and Business Meeting

Our luncheon will return to the SUB. Attendance was up last year so we will use our new system to get the word out. Please be watching for an e-mail this fall with information about the "bring your own lunch" and

short business meeting. Be thinking about ideas for future workshops/presenters. We will also talk about Advocacy and MIOSM (Music in our Schools Month). This is a great time for a relaxing lunch and the opportunity to network with other general music teachers. If there are any issues you'd like to discuss, please e-mail me.

Have a fabulous fall semester! See you at the conference in January!

Choral Section

Arnell David Arellanes, Vice President

Welcome to school year 2012-2013. If your position or contact information has changed, get current information to Don Gerheart as soon as possible. For all of us in the choral programs throughout New Mexico, our work in preparation for All State Choir auditions has already begun. Deadlines come fast and many decisions are made in this first month of school. Please be aware of deadlines and guidelines for auditions. Important information regarding All State auditions can be found on the NMMEA website. If you have questions or concerns after looking through the website, contact me via e-mail or phone. My e-mail address is new_arnelldavidarellanes@yahoo.com. The cell phone number is the same 505 718 9454.

All State Vocal Auditions

October 15, 2012 - Portales

(ENMU)

October 16, 2012 - Albuquerque

(UNM)

October 17, 2012 - Albuquerque

(UNM)

October 18, 2012 - Albuquerque

(UNM)

October 19, 2012 - Las Cruces

(NMSU)

September 15, 2012 is the last day to register for auditions at the \$12 registration fee. The late audition period is from September 16 through midnight September 22 at a \$25 reg-

istration fee. NO audition registrations will be accepted after midnight September 22, 2012. Please note: Students should not wear name tags during auditions.

The vocal audition piece is Mendelssohn's "Heilig" (sung in German) available from Music Mart in Albuquerque. Soprano 1, Alto 1, Tenor 1, and Bass 1 will sing choir 1 while Soprano 2, Alto 2, Tenor 2, and Bass 2 will sing choir 2.

We are thrilled to have wonderful guest conductors for the 2013 All State Choirs. Dr. David N. Childs (Dallas, TX) will conduct the Mixed Choir and Dr. Elizabeth Shauer (Tucson, AZ) will conduct the Treble Choir. Selected concert repertoire is available from Music Mart.

Several quality applications and CD's were submitted for consideration for selection as the 2013 Honor Choir. Congratulations to the Manzano High School Concert Choir and their director, Carla Erickson, for being selected as the 2013 New Mexico All State Honor Choir. They will be performing in Popejoy Hall during the All State Music Festival and In-Service Conference on Friday January 11 at 3:15pm.

Please note Honor Groups Concerts will not be held Thursday evening as in the past, but will be held Thursday and Friday of the



Conference to allow for better student attendance.

We can expect a wonderful performance by the Manzano Concert Choir.

There will be several clinics/workshops to choose from during All State. These include:

1. Contest Choices - directors will bring a piece (including copies for directors) they've found to be effective in a contest/festival setting. Directors will read through pieces in this sharing clinic.
2. Ear Training for Your Choir - William R. McMillan (UTEP) - Dr. McMillan will work with directors on effective classroom use and application of Ear Training exercises and methodology.
3. Millikin University Choir demonstration workshop - Dr. Brad Holmes (MU) - Dr. Holmes conducts this fine choir in demonstration and presents new and innovative ideas choir directors can take back to their own school choirs.

Choral . . .

4. Effective Warm Ups for Daily Use - sharing session for teachers to add fresh choral warm ups to their choir class.

5. Musicals, show choir, barbershop - what else should and could we do in our school choir classes.

6. High School Choral Music Reading Session - presented by Music Mart - the latest repertoire for high school choirs as well as tried and true selections.

7. Middle School Choral Music Reading Session - presented by

Music Mart - music for younger choirs including unchanged and changed voices.

Finally, please look forward to assignments for All State. It is so important that every single one of us contribute to the success of All State by volunteering for small but crucial jobs during the conference. These duties range from monitoring and presiding during workshops, assisting with the Wednesday evening auditions, stage crews, and so much more. Your participation is appreciated more than you can imagine.

As my term as Choral VP comes to an end at the conclusion of All State, I am so excited to hand over the job to a most capable incoming VP. Brian Uerling (Clovis) has served in this position before and is highly qualified for this position. I know you help me welcome Mr. Uerling and give him great support.

Respectfully submitted,

Arnell David Arellanes
Choral VP

The logo for Baum's Music features the word "BAUM'S" in a large, bold, sans-serif font. Below it, the word "MUSIC" is written in a smaller, all-caps, sans-serif font. A thick horizontal line is positioned between "BAUM'S" and "MUSIC".

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Collegiate Section Neil Rutland, Vice President

The most obvious difference for the collegiate membership at convention this January will be the lack of any intercollegiate performing groups. While conspicuous, the absence of these groups may not be the most important thing to note about collegiate participation. We can hope that, instead of seeing the college students on the stage, we will see them in the clinic sessions. At minimum, the resources devoted to transporting and housing collegiate musicians may well be used to enable music education majors to attend clinics, witness performances and network with current and future colleagues and mentors. I am grateful to all who took part in our intercollegiate performing groups over the past five years; players, singers, clinicians and organizers all have done a wonderful job of bringing us great musical experiences. We can look forward to a new direction for collegiate involvement. Such experiments are how organizations such as ours learn and prosper.

From our values flow our aspirations. We form groups based on our personal and professional aspirations. Some groups are strictly interpersonal, like a golf foursome or that garage band you used to play with, or perhaps a work group formed to deal with some complex task. Other groups far exceed the size and scope of the interpersonal; they include larger numbers of people and require organizational structures to maintain cohesion. Political parties, professional organizations, schools and governments are merely groupings of people, money and other resources created to fulfill some aspiration. This all sounds wonderful. We form groups in order to get things done, accomplishing far more through collective action than we could by ourselves.

Once a group reaches a certain size and accumulates enough resources and organization, it becomes an institution. Institutions have a life of

their own that can have very little to do with the ideas that called them into existence. A wise and canny



administrator once asked me to describe the primary goal of an institution. I began by trying to state a vision where institutions serve a need and produce positive change. "Save your breath", he said, "an institution's first purpose is survival". I was a bit shocked, first by the candor and then by the realization that I had just heard something put in plain language that I had known on some less articulate level for a very long time. By saying that an institution's first purpose is survival, we are referring to the survival of the institution, not necessarily its constituents or the ideas that brought it into existence.

As music educators we serve and are served by many institutions. Our band programs, choir programs, music classrooms, schools and universities, professional organizations - all are born of some aspiration translated into an institution. Size, complexity, and the organizational culture of each institution will determine its behavior, regardless of how lofty or base its founding principles. Institutions left to themselves will fulfill no purpose other than their own survival.

The New Mexico Music Educator's Association is one institution that I believe is responsive to the will of its membership. We have only to decide what actions best serve our aspirations for us to have the power to change course. If we are to be responsible stewards of the hopes of all who have devoted their energy to the institutions we are a part of, we must do more than simply pay dues, show up for the occasional meeting or show up to work everyday. Institutions need to be guided both by their leadership and by their membership.

Given the large amount of work and sheer activity at our annual convention, one might reasonably say that our All-State convention is the wrong time to examine the philosophical foundations of NMMEA. Yet, surrounded as we are by our colleagues, stimulated by clinics that bring us new ways of thinking, and inspired by our All-State groups and honor groups, what better time could there be for discussing our aspirations. That is why this year the collegiate membership will be holding its first "section" meeting at our convention in many years. Since the collegiate members are also active participants in the Band, Choir, and General Music sections, we will be meeting at a time that will not conflict with those section meetings. This year's Collegiate Section meeting is tentatively scheduled for 11:00 on Thursday, January 10, 2013. Be sure to check the published schedule for the definitive time and place.

It should come as no surprise that university music programs face pressures that closely resemble those that primary and secondary school programs face: economic pressures force us to compete with other academic units, we have to prove our relevance at a time when the STEM subjects (not arts and humanities) are seen as the future of education, and assessment looms as a potentially un-

pleasant, difficult, and disruptive requirement in all programs. We have much in common (that is, other than the students we recruit!) as teachers of music education and much to gain by sharing our experience and insight.

It is also time to revisit our relationship with NMMEA. While the agenda for our meeting has yet to be set, be assured that these questions at least will be items for discussion:

- What role do you see the collegiate chapter fulfilling within NMMEA? Service to the organization has been the one constant. Should the collegiate chap-

ter be more active in other ways?

- Is there a need for specific collegiate chapter activities at convention or at any other time? How integrated should the collegiate membership of NMMEA be with the state's NAFME Collegiate chapters?

- Should there be some effort to bring more music education students to the convention or would it be more useful for NMMEA to do things for college students some other time other time during the year.

- Should we try to bring back the intercollegiate perform-

ing groups? Why and how?

- Is there, in fact, a need for NMMEA to become involved with the state's music education students, or do other organizations like ACDA and NBA provide what is needed?

I have already been in contact with many colleagues, gathering their reactions to these questions and more. I look forward to meeting in person and beginning a dialogue that will benefit us all as college teachers and members of our statewide "institution" of music educators.

2013 Teacher Emeritus Award Kathleen Dollahon



Kathleen Dollahon graduated from the University of New Mexico with a Bachelor of Music Education and a Masters in Instrumental Conducting. Kathleen taught in the Albuquerque Public Schools from 1984 till 1997. Her conducting responsibilities included Cibola High School String Orchestra, Cibola High School Symphony Orchestra, Cibola High School Pit Orchestra, Middle School Orchestra Programs and Elementary School Orchestra Programs. She

also taught Music Theory and Music History. Kathleen was the assistant conductor at UNM from 1993-1995. Kathleen was heavily invested in the Albuquerque Youth Symphony program working from 1984-2003 as a string specialist.

Kathleen moved to the Rio Rancho School System from 1994-1998 where she taught orchestra at Rio Rancho High School and Lincoln Middle School. Kathleen moved to the Las Cruces Public Schools in 1998 and led the Mayfield High School Orchestra Program till her retirement in 2011. Kathleen is currently teaching with the San Luis Obispo Symphony/Youth Symphony and the Central Coast Music Academy.

Her professional experience is extensive and varied...New Mexico Symphony Orchestra, San Juan Symphony Orchestra, Santa Fe Symphony Orchestra, The New Southwest Orchestra, Operas Southwest Orchestra, El Paso Symphony Orchestra, El Paso Opera, and the Las Cruces Symphony Orchestra. She has judged various Orchestra festivals, solo and ensemble, and

led honor orchestra throughout New Mexico, Nevada and Texas.

Kathleen was our NMMEA Music Educator of the year in 2008. Her Orchestras were honor orchestra at our NMMEA all-state festival in 2004, 2001, 1996 and 1991. She has won teacher of the year in the Rio Rancho Public schools and been runner up in the Las Cruces Public Schools. She has achieved Who's Who among American teachers multiple years in row and is a gifted, intense, and compassionate teacher.

To quote Del Hansen, "Kathy is quite an amazing teacher of music. She is a high-impact player, but always chose to work without self-aggrandizement."

Doug Poff wrote, "Because of Kathy's passion for the art of teaching, and her love of and commitment to her students even in retirement, it is without hesitation that I recommend her for the Emeritus Award. She is the KIND of teacher that this award was designed to honor."

Nmmea congratulates Kathleen on an award WELL DESERVED!!!

2013 Music Educator of the Year Award Charles Stephen Gerheart



Charles (Chuck) Gerheart is well known among music educators in our state as a quality teacher and consummate professional in the music education field.

Chuck graduated from the University of Wyoming with a BS in Music Education. Chuck started his professional career as the Director of Bands for the Clayton Municipal School from 1996-1998. Chuck moved to the Cobre Consolidated School system in 1998 and continues to be the Director of Music at Cobre

High School. Chuck also teaches Piano Lab and assists with the Middle School Band program. Chuck was head of the fine arts program at Cobre from 2002-2009.

Chuck's bands have won the AAA band championship from 1999-2008 and 2010-2012. 1999-2012 Chuck's bands have received superior ratings at the NMMEA district concert band festival and placed in the top 3 in Class C at the NM State Tournament of Bands Marching Competition, winning their class 8 times. Chuck's bands were selected as the honor group at the 2009 MENC Southwest Symposium in Dallas, TX and presented a performance clinic at the Texas Music Educator's Convention in San Antonio in 2011. Chuck's been nominated for Who's Who among America's Teachers multiple years, won the 2004 NM School Board Associations Student Achievement

Award and nominated for "Golden Apple for teaching excellence in 2004.

To quote Joseph Flores, "Many music educators know Chuck Gerheart as the remarkable band director whose students have achieved an exceptional level of musical accomplishments year after year despite being in one of the state's rural and economically challenged areas with limited resources. Chuck is a fantastic small school director who teaches in a difficult situation, I prefer to say that Chuck is simply an incredible music educator!"

Chuck has served as VP of Bands and President of our Association, in addition to numerous district positions for NMMEA.

Bravo Chuck, NMMEA congratulates you on an award well deserved!

2013 Hall of Fame Award John Clement Sanks



John Sanks received a BA in Music Education from Montana State University and has never looked back in the Band and Choral fields. Many of you may not know that John's first job involved band and CHOIR! Yes John was a choral director and yes he did receive Superiors at his Festival in Montana.

John began work in the Albuquerque Public School system as the Band Director at Rio Grande High

School 1985-1987, moving to Highland High School from 1987-1993, then Santa Fe High School from 1993-1994 and finally Eldorado High School from 1995 to the present.

John's jazz bands have been the all-state honor bands in 1990, 1997, 1999, 2000, 2003, 2005 and 2007.

John's concert bands have been the all-state honor bands in 1997, 2001, 2007 and 2013.

John was inducted into the NM Jazz Workshop Hall of Fame in 2011, was the NMMEA 2004 Music Educator of the Year, has been NMIA-JE all-state jazz conference Guest Conductor in 1991, 1997, 2009 and 2013. John was the KOAT Channel 7 and Casa Chevrolet teacher of the year in 2002 and National Federation Interscholastic Music Association Music Teacher of the Year in 1999 and 2004. John served as VP of Bands for NMMEA and

NUMEROUS district positions for NMMEA.

John was the codirector of the Albuquerque Youth Symphony Middle School Honor Band 2007-2009, Albuquerque Jazz Orchestra Director from 1987-2008, Albuquerque Concert Band Director 2004-Present and Cofounder & Director of the Albuquerque Jazz Festival 1990-Present.

Kurt Schmidt says, "I know of no other music educator who is as involved and passionate about music, whether it is conducting or playing. He directs the Albuquerque City Band, plays with the Albuquerque Jazz Orchestra, and is one of the first musician called for visiting musical acts. His activities demonstrate vividly to his students that music is a lifelong joy." Congratulations from all of us at NMMEA!! GREAT JOB, John, well deserved.

2013 Dr. John Batchellar Elementary Award Sara Hennessy



Sara is a graduate of Eastern New Mexico University with a bachelor's degree in Elementary Education with a Music endorsement. She graduated in 2004 with Distinction. Sara received a master's degree in Curriculum and Instruction from Lesley University in 2008.

Sara taught at Lincoln Jackson Arts Academy from 2004-2006, the Arts Academy at Bella Vista from 2006-2007 and the Arts Academy at Bella

Vista K-6 from 2007 to the present. In 2006 Sara attended the University of Nevada Las Vegas Orff Schulwerk Level I certification and in 2009 Sara attended Harvard University's Graduate School of Education "project zero". Sara volunteers as an accompanist for two churches. She volunteers for both church choirs and is a Catechism teacher throughout the school year. Sara plays in a community flute ensemble with the ENMU flute studio. Sara was also Clovis High School's Drum Major in 1998.

Christopher Harrell says of Sara, "Sara may be our "music teacher," but her contributions go way beyond just music. She is an extension of every General Ed classroom for arts integration of the core academic standards. Sara also used her prep time this year to provide enrichment for 4th to 6th graders during our school's reading intervention block.

Of course, she did this with panache as well? She is quick to review students on key academic skills in a musical sort of way! Very Creative! Legendary Elementary Music teacher, Janet Barnard, says of Sara;" With a wonderful sense of humor, kind heart, love of children, knowledge of integration and musical skills you will not find a more effective and dedicated music teacher."

Alan Dropps, Director of Music Education for the Clovis Schools, says of Sara,"Ms. Hennessy is one of the best elementary music teachers I have seen. She is upbeat, professional, prepared and loves her students. Sara is exactly the kind of teacher this award was made for!

NMMEA congratulates Sara on an honor, richly deserved.

2013 New & Emerging Music Educator of the Year Award Sarah Rede



Sarah began her musical career as a marching band staff member for the Mayfield High School band program from 2002-2004. Sarah became the percussion director at Mayfield from 2005-2006. Sarah was a marching band staff member for the NMSU "pride" marching band in 2006 and became the assis-

tant director of bands for Mayfield High School in 2007 - present.

Sarah has been a private percussion instructor in southern New Mexico from 2002 - present.

Sarah has adjudicated festivals in New Mexico and been a clinician in Las Cruces and El Paso. She has arranged the marching band percussion for Mayfield and NMSU. Sarah has twice been a workshop presenter at the NMMEA All-State Convention.

Sarah is a percussion coordinator for NMMEA at all-state from 2007-present. She was the secretary for her district and is now President of the Southwest District.

Her Mayfield Symphonic Bands have received Superior ratings from 2008-2012. Her Mayfield Percussion section has taken Grand Champion honors at the Coronado Thunder Drums Challenge in 2005, 2007

and 2009.

Megan Ewbank, one of Sarah's students says," As a teacher, Ms. Rede is incessantly patient. She insists on completing a task fully and is driven to do the work required for perfection. She instills these ideals in nearly all her students, and encourages all of us to work to our full potential. Ms. Rede ALWAYS goes the extra mile.

Chuck Gerheart says, "She is positive, enthusiastic, encouraging, and did not miss much at all when it came to things that needed to be solved. She provided some very intuitive ways for the bands to improve to the next level. (comments on her adjudication ability)

Congratulations on a job well done, Sarah. You are the future of NMMEA!

2013 Administrator of the Year Award

Joan K. Gilmore

Joan Gilmore has been the Principal for Los Alamitos Middle School with the Grants-Cibola County Schools for eight years - since August 2004.

Joan has a BS in Sociology from NAU, a BA in Elementary Education from NAU, an M.A. in Guidance and Counseling from NAU and a M.A. in Educational Administration from NAU

Joan was a school counselor for the Window Rock Unified School District from 1976 - 1986. She was a principal for the Chinle Unified School District from 1986 - 1990. She was an elementary principal for the Flagstaff Unified School District from 1990-1999. A principal for the Window Rock Unified School District from 1999-2002. Superintendent for the K-8 grades in the Sacaton Elementary School District from 2003-2004 and principal at Los Alamitos Middle School from 2004 - Present.

Joan's career objective is to provide, as an experienced administrator,

leadership and service to the community of professional educators in order to move students toward proficiency in reading and math as well as to assist with each student's development as they become global citizens.. Under Joan's leadership, both Band and Choir have experienced an enormous growth spurt with a combined total of 240 kids in band, choir and skills programs. Joan has helped expand the music program by taking into account student scheduling and through the encouragement of students to go into those programs.

She understands the expertise of teachers and has worked diligently with the high school music program to have the most highly qualified teacher with the correct program, thus, the teacher who is most highly qualified in Band teaches it at both the High School and Middle School. Joan has provided every staff member with the opportunity to be a Team Player. In turn, this provides a system approach to our school be-

ing highly effective and efficient in its daily operations. Gay Simpkins says of Joan, "In the seven years since i have known Ms. Gilmore, she has promoted and helped me build the music program at Los Alamitos Middle School in Grants, NM. She has always been generous with any funding that has been needed to promote all the Music programs with in our schhol. Without her help in funding and scheduling, the Music Programs could not have doubled in size with the past seven year. Ms. Gilmore continues to promote the Music programs here in Grants. She would like to see an Orchestra program eventually be included in the Music programs here in Grants. I believe that Ms. Gilmore is the type of administrator that understands the importance of Music within our public schools." Bravo on your honor, Joan Gilmore!

2013 Rollie V. Heltman – Service Award

Ron Lipka and Jane Gerheart

Ron Lipka has been a music educator for 53 years. In January of 2004 he was inducted into the NMMEA Hall of Fame. His public school experience included 26 years at Los Alamos elementary, Los Alamos Junior High, Rio Grande High School and Eldorado High School. Following those experiences he was on the faculty of New Mexico Highlands University for two years and for seven years was director of instrumental music and chairman of the Department of Fine Arts at William Penn University in Oskaloosa, Iowa.

While director of bands at Eldorado the groups were awarded many honors in concert, jazz and marching band. In 1984 Ron received the Albuquerque Tribune "Distinguished Teacher" award, and was named teacher of the year at Eldorado in 1985 and 1986. Ron was recognized

as outstanding jazz educator of the year by the New Mexico Unit of NAJE.

He is currently State director of Mentoring Services and Retired Membership Chair for NMMEA. Ron serves as a mentor for new instrumental music teachers for APS. He is Past President of the Albuquerque Concert Band, past president of the Rio Grande Jazz Society and a Board Member of the Musician's Association of Albuquerque.

Congratulations from NMMEA on a well deserved honor.

Jane Gerheart taught a total of 18 years--elementary and middle-school. Was a NC district president for 4 years. Took two bands to the State Band Contest and won the mid school division both times. The first

time was her last year of teaching. Jane retired and was out a year when she went back for another year. Took them to state band championship and won again.

Don Gerheart says of Jane, "Jane accompanies on many of my meetings and for the closing of the vocal and wind and percussion auditions. She does this as a volunteer. She helps record the rankings and helps verify the rankings. Most of all she supports what I do and puts up with our life revolving around my job as Executive Director."

Jane was a fabulous musician, director and teacher. Her bands performed at the highest levels in our state. We are proud of her and her accomplishments. Congratulations from NMMEA for your honor and THANK YOU to both of you for all your service to NMMEA!

2013 School District Award of Distinction

Albuquerque Public Schools

2013 School District Certificate of Recognition

Rio Rancho Public Schools

The Albuquerque Public Schools considers music, and the other arts, as an important part of the instructional program. Through the work of its many talented teachers, staff, departments, and administrators, APS provides leadership and support to all the Fine Arts in our District.

APS has collaborative partnerships with the New Mexico Philharmonic, Live at the Met, Opera Southwest and Santa Fe Opera, and last but not least the Albuquerque Youth Symphony program. APS has two administrators in charge of Fine Arts, Janet Kahn and Luis Delgado, both extraordinary gifted administrators and teachers. APS provides professional development opportunities for all its fine arts teachers through NMMEA's All-State conference, summer workshops, loaning NMMEA percussion instruments in support of all-state, paid leave for all teachers who have students in all-state.

APS music training opportunities are numerous and well attended. Art Sheinberg says of APS, "The Mill Levy Instrument program has provided all APS secondary schools with high quality instruments. This has proved an invaluable asset to our students, as learning on a good instrument often makes the difference between frustration/discontinuation and success/exhilaration. Peter Boonshaft, in his address to APS music teachers a few years ago, encouraged us to "blossom where you are planted." I feel extremely fortunate to have had a career teaching music

in APS. Despite all of the challenges, the supportive and innovative administrative team and the entire community of hard-working music educators make the daily commitment to make a more musical world for our kids.

Stephen Snowden says of APS, "in addition to our ensemble excelling in the traditional genres of school music, many additional options are available to our students. Diverse offerings such as: Jazz Band, Early Music Ensemble, Mariachi, Rock and Rhythm Band, Show Choir, AP Music Theory, Piano/Keyboard, and Music Technology allow more students access to a quality music education."

Rio Rancho Public Schools provide music programs with funding at the district level. There is a requirement for all students to receive a fine arts credit in order to graduate from high school in Rio Rancho Public Schools (RRPS).

Each elementary school in RRPS has at least one highly qualified certified music teacher. Several schools have two music teachers. All elementary music teachers in RRPS participate in the elementary music professional learning community which meets regularly to collaborate on instructional and assessment practices.

Deborah Fleming is the Director of Fine Arts RRPS. In addition, Loretta Rizzo serves as Fine Arts Secretary. Terry Pritchard schedules and coordinates fine arts facilities in RRPS.

Approximately 1075 high school students participate in our music programs including concert choir, show choir, marching band, jazz band, concert band, orchestra, guitar, musical theater, music theory, music appreciation, and piano.

Approximately 1375 middle school students participate in music programs similar to the high school programs with the addition of exploratory music. Approximately 750 elementary school students participate in music programs above and beyond their regular general music classes.

RRPS is recognized with the Award of Distinction because of its long standing and deeply held commitment to music education. Quality music programs at all levels K-12 is the standard in RRPS and the dedication and support of the leadership to make music a fixture in our schools, not just a luxury.

Congratulations to our two incredible schools systems and their dedication to provide quality music education for all our students. We applaud both districts and say your honors are RICHLY DESERVED!! Bravo!

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Jason Paulk
*Director of
Choral Activities*

Kayla Paulk
Vocal Coach, Accompanist

Neil Rutland
*Associate Director of Bands
Percussion, Music Technology*

Jason Vest
Voice

Kimberly Gelwasser
Voice

Jeanie Wozencraft-Ornellas
Voice

Retirees/Mentoring News

Ron Lipka, Chair

Friends; My Burning Question #2 How can graduating music educators be better prepared for a successful year of classroom management?

Serving as a mentor for some ten years working with beginning music teachers and/or music teachers in new positions in the Albuquerque Public Schools (along with my colleagues, Nina Hobbs, Charles Faulkner, Tom Martin and Luis Delgado) has brought an awareness of a critical gap in the preparation of our new music educators. Most new teachers are woefully uniformed on the procedures resulting in a smoothly operating, happy and educational classroom environment. As mentors we often arrive too late (any time after the first day is often too late) and are left searching for band-aids (pun intended) to save the situation. Most new teachers are left to their own ingenuity to find a route to survival and success. Some thrive, many do not, leading to the discouraging drop-out rate of new teachers. "After 3 years, 1/3 of new teachers leave the field; after 5 years, almost half of those new teachers have left." [Improving the Quality of Teachers in the Classroom. Remarks by Carolyn Bacon Dickson. Improving the Quality of Teachers in the Classroom. Ed.gov] We mentors have seen those who have aced it. Experienced teachers who have survived (Julie Palladino at Highland HS and Roosevelt MS) beginning teachers (Melissa Lane at Truman MS) are shining examples. But they are in the minority. Most beginners (Hey, include me) have little clue to operating their classroom. Those who have not figured it out are in two categories; 1. They are long gone. Do I remember their name? 2. They are part of "the lemon dance" and are still employed as teachers despite classroom failure.



Suggested therefore is that every university education degree program include a required class, just prior to graduation, in classroom management. It is realized that most music educators think that they are covering this in their required classes. Methods classes in band, chorus orchestra surely suffice? I taught Secondary Methods at William Penn University for seven years and thought that I was covering this. Many university profs. figure that their students have been through six or more years of chorus, band, orchestra classes and surely understand how it goes. Wrong! Certainly the class management problem is recognized in many learning institutions. Our colleague Dustin Seifert reports this: "At ENMU, classroom management is covered in the following Music courses... Conducting I, Conducting II, Teaching Elementary School Music, Teaching Secondary School Music, Techniques of Marching Band, and all instrumental methods courses. However, he goes on to say: "Due to significant evolution in educational philosophy (which was followed by legislation/mandates in many cases) universities have been required to offer additional coursework for education majors. I firmly believe that these changes have improved student preparation

in many new areas...areas that, in the past, we almost completely disregarded. The new requirements have also greatly bloated the number of credit hours required for graduation in any undergraduate education degree program. For instance, in New Mexico, in addition to mandated education courses, a Music Education major has to complete 3 science courses with labs (12 credit hours at ENMU)." Our Collegiate Vice President Neil Rutland adds this: "Adding more classes is a non-starter. The best way to make an impact here is to revisit the issue of curriculum as it now exists for pre-service teachers; something the collegiate membership of NMMEA has been dealing with on a fragmented, campus-by-campus basis for a very long time. Most of us have the scars to prove it."

Needed is an understanding of handling the educational expectations of young people no matter what the subject. Nina Hobbs comments: "I am finding that new teachers are not willing to take the extra time it takes to really prepare for a class. Classrooms are a mess and seldom have I seen the teacher completely prepared with ALL materials needed for the class. They may have the knowledge required but skills are less and less evident."

Materials addressing the subject are there. The most useful and relevant is *The First Day of School*, by Harry K. Wong and Rosemary T. Wong. *A Teachers's Survival Guide* by our own Elaine Greenspan is also a wonderful resource. A class required of all education majors to understand this advice in 'How to Be an Effective Teacher' would save many a career. NAFME publications has material available but graduating students need to be made aware of and responsible for these materials. Dr. Edward Harrington at NMHU suggests: "At NMHU, I included the new book by Susan Haugland,

Mentoring...

“Crowd Control” in our music education course. Without creating an entirely new course, I incorporated the topic of classroom management in an existing 400-level course.”

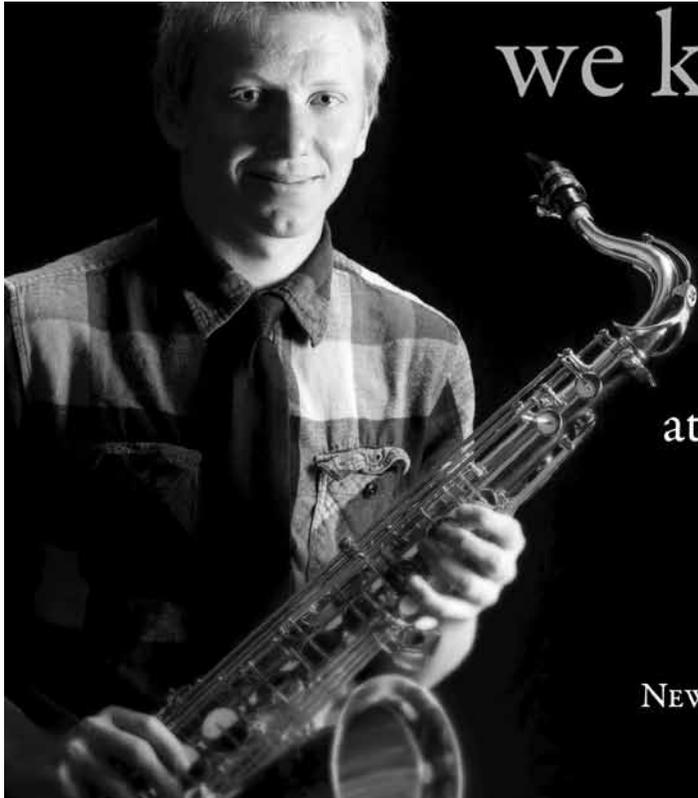
Okay. We realize that the response to the request for another class is that “as we already have a five year program, how could we add one more required class?” You got me. But I can tell you from thirty-five years of classroom experience that one semester of Classroom Management training would have been a heck of a lot more help to me than

Counterpoint II. It needn't be a three credit hour course. Even a one-hour weekly seminar might assist greatly. Jim Young who supervises student teaching at NMSU has tried to deal with the issue: “I know at NMSU classroom management is discussed in some of the methods classes, but I also have devoted the first two classes of the student teacher seminar class (3 hr. credit) that I teach while students are doing their student teaching. This year I got permission from the education dept. to start the class BEFORE students started seeing students and plan on having the 1st

3 classes devoted to classroom management. I think this will help some. Beginning teachers need to be prepared to welcome students into a positive learning situation from day one. NMMEA needs to help make this happen. CONTACT ME:

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Ron Lipka



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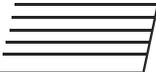
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“Jazz washes away the dust
Of every day life.”

—Art Blakey

There is music in the air, “literally”. It seems anywhere I go on campus and throughout the city, I can here the sounds of a drum line or the roar of the marching band rehearsing this fall’s tribute to Aaron Copland or Pat Metheny.

Congratulations to the Eldorado Screaming Eagles, John Sanks director, who were selected to represent New Mexico Jazz Educators at the opening Honor Jazz Band Concert at the 2013 NMMEA Conference. We also congratulate all of those directors and jazz ensembles that submitted excellent audition recordings.

New Mexico Jazz Educators, Jazz All State will be held January 25-27th, 2013 at New Mexico State University. Jazz All State Clinicians will include George Stone, Cuesta College, San Luis Obispo, CA-Jazz I, Glen Kostur, University of New Mexico-Jazz II, and John Sanks, Eldorado High School-Jazz III.

Jazz All State audition dates will correspond with the wind and percussion dates set for NMMEA All State.

Audition material and procedure can be found at: <http://music.nmsu.edu/ensembles/jazz/new-mexico-jazz-educators>

I am truly blessed to be among music educators that dedicate themselves to the students of New Mexico. I know the countless hours that you spend to insure that your students receive the finest experience in music and allow them to find their way in life. You are more than a teacher. You are a guide, a mentor, and most importantly a role model to your students, and I applaud you.

Have a wonderful year.

Pancho Romero
President, New Mexico Jazz Educators Association

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Guitar Section

John Truitt, Vice President



I know that some of you may remember that I said farewell in my last column, but I am writing one more just to be sure that the new Vice President for the Guitar Division is properly introduced. My good friend and colleague Jeremy Mayne will be transitioning into the Guitar Division this fall as the new Guitar Vice President-Elect, assisting with all aspects of auditions as well as the various duties at the All State Festival. He will officially take the helm as Acting Guitar Vice President of the Guitar Division at the conclusion of the 2013 All State. Though I will stay involved as long as I am able with the New Mexico All-State Guitar Initiative, I feel that Jeremy brings a whole new level of expertise and intensity to the division. Let me tell you a little bit about him.

Jeremy is a New Mexico native and is steeped in the culture of our state. His love of the guitar came from his father, who is a fine guitarist as well. Jeremy did his undergraduate study at UNM and completed his Master's Degree in 1999 at Indiana with the noted virtuoso Ernesto Bitetti. He is an amazing artist, having won competitions around the country both as a classical guitarist and as a fingerstyle guitarist. Jeremy has been selected twice to be in the semi-final round of the prestigious Guitar Foundation of America International Competition. He has released four CD's as a soloist, and is currently recording another with the Rio Grande Guitar Quartet. After teaching in the Music Department of the University of New Mexico, he joined the faculty of Al-

buquerque Academy in 2002 where he is director of the Latin American Guitar Ensemble and instructor in the nationally recognized Academy guitar program. In addition to his duties at Albuquerque Academy, he maintains an active schedule of recitals around the country as a soloist with the Rio Grande Guitar Quartet, and with his colleague and friend Mickey Jones as a part of the New Mexico Guitar Duo. Jeremy has been a part of the New Mexico All-State Guitar Initiative from the very beginning, and many of you will recognize him as the guitarist who played in the tutorial videos of our audition etudes. Innovative and patient, Jeremy is a teacher who is completely devoted to the progress of his students, and to the progress of our work here in New Mexico. His wife, Sandy, is a speech pathologist and together they have two very talented daughters, Abbey and Kelsey. Please make an effort to connect with Jeremy over the next few weeks, and let him know about your program and your needs. He is a magnificent resource for us all, and I am thrilled that he is assuming the position of Vice President for Guitar. Welcome, Jeremy Mayne!

Our Clinician for 2013 is Martha Masters, a true star in the guitar world. One of the few professionals at her level to begin her study of guitar in a public school program, Martha is one of the most celebrated guitarists of her generation. She is currently the director of Guitar at Loyola Marymount University, the President of the Guitar Foundation of America, teacher for the National Guitar Workshop, author of many texts and methods for the guitar, and is an active recitalist, performing all over the world as soloist and member of the celebrated guitar duet, Duo Erato. Martha has been the winner of some very significant competitions; The International Segovia Competition, and in 2000, The Guitar Foundation of America International Competition. Her CD, *Serenade*, is in its second printing, having sold more than 10,000 copies! She has her Undergraduate and Master's Degrees from Peabody Conservatory, and her Doctorate from USC. She is a student of Manuel Barrueco and

Scott Tennant. Martha is an insightful and patient teacher, and we are thrilled to have her as our clinician for All-State 2013!

Here is the repertoire for the 2013 New Mexico All-State Guitar Ensemble:

The Star Spangled Banner - arr. John Truitt – available at Music Mart, or through John Truitt

Concerto in G - Telemann, arr. Jeremy Sparks, published by Doberman

Serenade of the Doll and Golliwogg's Cake Walk, Debussy, published by d'Oz

Summerset Follies - Duarte

Wild Mountain Thyme - Trad, arr. Luc Levesque, published by d'Oz

PartiTango - Jurg Kindle

Our auditioner this year will be Aaron Geiskopf of the University of New Mexico Music Prep School. Aaron is a student of last year's auditioner, Lynn McGrath, and has his degree from SUNY Potsdam. Vice president for Guitar will be present for all Auditions as well. Eduardo Trujillo will once again host the auditions in Albuquerque at Cibola High School. Eduardo and his students have done a beautiful job for the last two years! The auditions will be on October 18 and 19.

Please note the deadlines for audition sign up and fees on the NMMEA website! All of the information concerning auditions will be there for your inspection.

The audition material will be:

1. Study #6 in D major by Fernando Sor (20 Studies by Fernando Sor, Segovia Edition, Marks Publishers) quarter note = 82
2. Excerpt from PartiTango by Jurg Kindle, Part one, measures 33-46, quarter note = 100
3. Three octave f melodic minor scale, and two octave Eb major scale, quarter note = 100 as presented in Diatonic Major and Minor Scales, Andres Segovia. (Theodore Presser)
4. Sight reading example, between 6 and 12 measures, in any key signature up to four sharps or three flats, simple time signature.

Guitar . . .

There will be four guitar workshops presented this year, and they are:

1. The Guitar for Elementary Students, as presented by the faculty of the UNM Music Prep School. Lynn McGrath, Aaron Geiskopf, and Brian Moore
2. New and Significant Selections for Guitar Ensemble. A reading session hosted by Eduardo Trujillo
3. Master class for High School and Middle school Guitar Students Ben Silva, clinician. Please notify Jeremy Mayne or me if you have a student who will wish to perform!
4. Authentic Assessment in the Guitar Classroom, Mark Scholz, Moriarty High School.

There have been some big changes in the faculty of the Guitar Division this summer, and as of the writing of this article, new assignments are not

known. Most notable in this category is the retirement of David Ostrovitz of Manzano High School. David had been the director at Manzano since the 1970's, and his program was the largest in the state, and one of the largest in the country. He was one of the founding members of the New Mexico Guitar Initiative, and had been instrumental in our push to be a part of All-State. Noted for his patience and compassion, David saw to it that every student who came to him was given the chance to be successful and to develop themselves to their highest potential. The kids called him "Mr. O" and often credit him for helping them through tough times as well as providing them with a terrific education on the guitar. His influence will be felt for a very long time in our community. We wish him the best in his retirement, and we will miss him immensely!

Please remember that the deadline for audition sign up is September 17, 2012. That date will arrive quickly,

so be sure to encourage the kids to prepare as they come in the door on the first day! Please let Jeremy or me know right away if you have questions about the material or about the procedure.

And so we begin year four of our All-State Initiative, as a fully vested division of NMMEA, recognized nationally for our Guitar Division, with new leadership and new resolve. Deepest thanks to everyone who has worked so hard to bring us to this place, and best of luck to all of you!

John Truitt

Acting Vice President, Guitar Division, NMMEA truitt@aa.edu

Jeremy Mayne, Vice president Elect, Guitar Division, NMMEA mayne@aa.edu

University News

Eastern NM University, NM State University, and the University of NM

University News, Eastern New Mexico University

Submitted by Jennifer Laubenthal

Greetings from the ENMU Department of Music! The Department looks forward to this upcoming school year which will be filled with recitals, concerts, guest artists and master classes. Throughout the summer, the faculty and students have been attending conferences, performing and adjudicating and look forward to enriching the department with these experiences. Please join us for these events, most are free and open to the public.

For more information, please visit our website at www.enmu.edu/music

Ensemble News

The ENMU Choirs are off to an exciting start of the new academic year. Fall activities include a choir retreat on August 25, All State Preparation Day for the Southeastern district of NMMEA on September 15, hosting Solo and Ensemble at ENMU on October 4, hosting All State auditions at ENMU on

October 15, our Fall Choral Concert on Saturday, October 27 at 7 p.m. in Buchanan Hall, our Holiday Concert on Friday, November 30, and finally, a performance for the Clovis Cultural Arts Series in Marshall Auditorium on Saturday, December 8 at 7 p.m.

We also continue our planning and fundraising for an exciting Alumni and ENMU Choirs tour of Italy, which will include performances in St. Mark's in Venice, St. Peter's in Rome, and some wonderful venues in Florence from May 14-25, 2013. If you are interested in finding out more information about this performance opportunity or supporting this endeavor, please feel free to contact Dr. Jason Paulk, Director of Choral Activities, at Jason.paulk@enmu.edu or 575-562-2798.

Faculty News

Kayla Paulk, Vocal Coach and Accompanist at ENMU, accompanied Gerald Welker, Principal Hornist of the United States Air Force Academy Band, in a solo recital this past May at Hornswogleg, a horn workshop held at Humming-

bird Music Camp in Jemez Springs, New Mexico. Mr. Welker and Ms. Paulk have plans for a recording project in Colorado Springs, CO, during the summer of 2013. In addition to her extensive performance schedule, Ms. Paulk has been active as a writer and presenter in the past several months. In the spring of 2012, Ms. Paulk presented her research in collegiate collaborative piano curriculum at the Rocky Mountain Regional CMS Conference, held at ENMU. Her article, "From the Bench: Facilitating Collaborative Support from the Choral Accompanist," was the feature article of the August 2012 issue of the Choral Journal, the national publication of the American Choral Directors Association. She is in the process of completing a chapter on collaborative piano for an upcoming Nova Publishers education book, and recently had an article on teaching collaborative piano skills in the private piano studio accepted for American Music Teacher, the prestigious journal of Music Teachers National Association.

Dr. Mark Dal Porto, professor of mu-

University News...

sic, was in the Czech Republic the last week of June 2012 to work with conductor Petr Vronsky, the Moravian Philharmonic Orchestra, and members of PARMA Recordings to record Dal Porto's orchestral work *Song of Eternity*. While in the city of Olomouc, CZ, Dal Porto and members of the PARMA recording team attended the rehearsal and recording with the orchestra. The work is now in post-production and will be finalized in close consultation with the composer. Dal Porto will also be working with the PARMA art and production team during the final stages of the release of *Song of Eternity* on enhanced CD titled *Modern Orchestral Works*. It is scheduled for release in early 2013. PARMA is the parent company of Capstone, Navona, Ravello, and Big Round Records which are circulated internationally by Naxos, the largest classical and jazz music distributor in the world.

During ENMU's 2012 spring commencement (5/11/12), ENMU President Dr. Stephen Gamble announced that Dr. Dal Porto was the recipient of the Presidential Award for excellence in Research, Scholarly, and Creative Activity.

Dr. Tracy Carr presented a 60-minute lecture titled "Two for One, Being a University Double Reed Specialist" at the International Double Reed Society Conference, Miami University, Oxford, OH, July 7-11, 2012.

Dr. Michael Ellzey was a featured artist for the 2012 International Trumpet Guild Conference in Columbus, GA. He performed a work by Dr. Michael Sitten for the new works recital. Dr. Ellzey also taught trumpet and theory at the Tennessee Governor's School for the Arts, where he has taught and performed for five years.

This summer Dr. Jennifer Laubenthal judged the International Clarinet Association Research Competition during the annual Clarinetfest Conference in Lincoln, Nebraska during August 1-5. This competition determined whose newly conducted research on the clarinet would be published in the *Clarinet Magazine*. Dr. Laubenthal also recently

commissioned a new work by Matthew Saunders for clarinet and unpitched percussion. This piece will be performed on her upcoming recital in March 2013.

The department welcomes two members to our faculty, Dr. Ann Bradfield, saxophone and Dr. Kimberly Gelbwasser, voice.

In 2012, Ann Bradfield joined the faculty of ENMU. An advocate for new music, Ms. Bradfield commissions and premieres new works for saxophone. In 2011, she premiered and recorded *Wink* for alto saxophone and marimba, with and by renowned percussionist Mark Ford. In the Lone Star Wind Orchestra and the University of North Texas Wind Symphony under the direction of Eugene Corporon, Ms. Bradfield performed and recorded as principal saxophonist on projects including the educational series, "Teaching Music through Performance in Band." She has been featured in performance at the World Saxophone Congress, North American Saxophone Alliance Biennial Convention, and North American Saxophone Alliance Region 4 Conventions.

Ms. Bradfield completed her doctorate in saxophone performance at the University of North Texas in 2010, and her dissertation *An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of Interplay for Soprano Saxophone and Piano* has since been published. At UNT, she also earned a Master of Music in saxophone performance and Bachelor of Music in Jazz Studies, and had the opportunity to work with artists including Maria Schneider, Michael Brecker, and Bob Brookmeyer. Ms. Bradfield has served on the faculty of Cameron University, Oklahoma State University and Oklahoma Christian University.

Soprano Kimberly Gelbwasser, a native of Long Island, New York, holds a Doctorate in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM). Kimberly has served as Visiting Professor of Voice at the University of North Florida (UNF) where she taught Applied Voice, Aural Theory, and Vocal Pedagogy. She has been most recently

performing throughout California at Sierra Repertory Theatre, Pear Avenue Theatre, and Bus Barn Stage Company. As a soloist, Kimberly has appeared in concert with the Coastal Symphony of Georgia. Her operatic roles include Susanna in *Le nozze di Figaro*, Adele in *Die Fledermaus*, and Despina in *Così fan tutte*, and her concert repertoire includes Brahms's *Ein deutsches Requiem*, Handel's *Messiah*, Respighi's *Laud to the Nativity*, Vivaldi's *Gloria*, and Mendelssohn's *Elijah*. Kimberly has spent numerous summers singing and studying abroad, in Germany, Italy, and Austria.

University of New Mexico News Submitted by Colleen Sheinberg

We are pleased to announce the appointment of baritone Michael Hix to the faculty beginning Fall 2012. Michael comes to UNM from Troy University's John M. Long School of Music in Troy, Alabama, where he was the Coordinator of Choral/Vocal studies and teaches voice, opera workshop and music history. He holds a Bachelor of Music in music theory from Furman University, dual master's degrees in vocal performance and historical musicology from Florida State University and a Doctor of Music in vocal performance from Florida State. Dr. Hix has given solo and chamber performances at Tanglewood Music Center and appeared as a soloist on the Boston Pops' "Bernstein on Broadway" concert in 2006. He has sung with Ohio Light Opera, Opera Birmingham, Ashlawn-Highland Opera, Greenville Light Opera Works, Opera del Sol, Florida State Opera and Furman University Opera, and has given numerous concert and oratorio solo performances. His research has been published in *The Journal of Singing*, *The Choral Journal* and *The American Theater Organ Society Journal*, and he has contributed numerous entries to the forthcoming *New Grove Dictionary of American Music*.

Last March 200 members of the UNM Choirs performed the New York premiere of René Clausen's *Requiem* to a packed house at Avery Fisher Hall.

University News...

The performance was sponsored by Distinguished Concerts International New York (DCINY), an organization that presents concerts by schools and ensembles from throughout the country. Bradley Ellingboe, Director of Choral Activities, conducted a free-lance orchestra and UNM vocal faculty members Leslie Umphrey and Sam Shepperson, who sang the solo portions together with bass-baritone David Salsbery Fry. The performers received a standing ovation and curtain call. In his review for the New York Concert Review, Jeffrey Williams wrote, "Conductor Bradley Ellingboe was an engaging, attentive, and fully involved conductor whose dedication any composer would be pleased to have....Soprano Leslie Umphrey was angelic in the 'Pie Jesu.' Tenor Sam Shepperson contributed his vocal mastery with refinement."

Pamela Pyle, Associate Professor of Piano/Collaborative Piano, brought her friend and colleague, cellist Alan Harris, chair of the string department at the Eastman School of Music, to give a masterclass on April 20. Those participating were students of Prof. Pyle and Prof. David Schepps. Future collaborative projects are in the works.

In May, ten UNM music students presented concerts in venues that don't often see live performances. The performances are part of a class taught by Prof. Karl Hinterbichler and are intended to explore different repertoire from the students' conventional classical training, expand performance opportunities, and enable them to share their music outside the academic environment. The first of the performances took place at Joy Junction, an Albuquerque homeless shelter, on May 10. The second performance was for the students at the Juvenile Detention Center on May 11. These informal concerts included spoken introductions and audience participation, along with a wide variety of music from classical masterpieces to avant garde works, jazz, pop, country and rap. Some of the goals of these performances were to inspire, amuse,

educate and heal the audience, as well as to create community with the audience members and to stretch and challenge them. It is hoped that by doing non-traditional programming, we can share our passion for music and build new audiences. These concerts are an outgrowth of a class Dr. Hinterbichler teaches on helping to prepare our students for life after college. The course includes information on creating résumés and websites, setting up teaching studios, searching out students and performing opportunities, freelancing, tax preparation, publicity, and producing concerts. One of the topics of class discussion is how to keep the field of classical music alive by coming up with new models for the future

Christopher Shultis, Regents' Professor of Theory and Composition and a writer, composer and scholar, retired this spring after teaching at UNM since 1980. A recipient of two Fulbright awards, he also taught at the Technische Hochschule Aachen (1993-94) and the Universität Heidelberg (1999-2000). He received his Bachelor of Music from Michigan State University, his Master of Music from the University of Illinois and his Ph.D. in American Studies from the University of New Mexico. At UNM, Shultis taught courses in American music, twentieth-century music, popular music, composition and interdisciplinary fine arts, and was an adjunct member of the Department of American Studies faculty. He also served as Artistic Director of the John Donald Robb Composers' Symposium since 2001.

NM State University News Submitted by Nancy Joy

The New Mexico State University Music Department hopes that you had a regenerating summer break and are in the midst of making joyful music with wonderful students!

We are very excited to introduce our new music faculty to all of you and please help us welcome them to New Mexico!

Our new Director of Bands is Professor of Music, Dr. Christopher Hughes. Dr. Hughes will serve as music director and conductor of the NMSU Symphonic Wind Ensemble, teach graduate conducting, guide all aspects of the wind band program, and assist with the development of the next generation of music educators. From 2008-2012, Dr. Hughes served as Director of Bands and Chair of the Conducting and Ensembles Faculty for the College of Music at Mahidol University, a conservatory setting in Bangkok, Thailand. In this capacity, Hughes was music director and conductor of the Mahidol Wind Symphony, Chamber Winds, and Symphony Orchestra while guiding the graduate programs in instrumental conducting. In addition to his university responsibilities, Hughes served as resident guest conductor for the Thailand Philharmonic Orchestra. Prior to his move to Thailand, Dr. Hughes held positions on the faculties at Lander University and the University of Colorado.

Born on Bloomsday in Aspen, Colorado, Hughes's interest in the beauty of music began early. He decided to pursue conducting as a profession after experiencing the artistry of many of the legendary conductors who were in residence at the Aspen Music School. In 2005 Hughes was awarded the Doctor of Musical Arts degree in instrumental conducting and literature at the University of Colorado where he was a student of world-renowned conductor and Distinguished Professor Allan McMurray.

Developing an impressive international profile, Dr. Hughes has conducted ensembles in concert on four continents including Europe, Asia, Australia and North America. He is in constant demand as a clinician and engagements taking him to several US states and ten foreign countries including England, Ireland, China, Taiwan, Hong Kong, Singapore, and Indonesia. In 2009 Dr. Hughes led the Mahidol Wind Symphony in a critically acclaimed performance during the proceedings of the 15th World Saxophone Congress. This subsequently led to an invitation for the band to appear as the guest art-

University News...

ist ensemble for the 2010 Australian National Ensemble Championships. Hughes conducted the 2010 Southeast Asian Youth Wind Ensemble in Bangkok and the 2011 Honor Band of the Interscholastic Association of Southeast Asian Schools in Jakarta. In 2012, Hughes will conduct the Southeast Asian International Schools Honor Wind Ensemble and will travel back to China to conduct the Directors Band of Guangzhou Province in 2013. Known for his sensitive interpretation of music for large and small instrumental ensembles, Hughes's conducting has drawn praise from composers and conductors in the United States, Canada, Southeast Asia, and Australia. A champion of new music, Dr. Hughes has conducted numerous world and regional premieres and he has become a conductor of choice for contemporary works.

We also welcome our new Dona Ana Lyric Opera (DALO) Director and voice faculty, John Carlo Pierce. Professor Pierce is an internationally known lyric tenor, who has spent fourteen years performing opera on the stages of the United States and Europe.

After graduating from the Eastman School of Music with a Master of Music degree in Performance/Literature, Mr. Pierce joined the Young Artist Program of the Florida Grand Opera in Miami in 1995. During this time, he made his professional debut as Brighella in *Ariadne auf Naxos*, sang in *Lucia di Lammermoor* (Arturo), *I pagliacci* (Beppe), and participated in the Studio's outreach programs in schools throughout Dade and Broward Counties.

In 1997, Mr. Pierce made his European debut as Victorin in *Die tote Stadt* at the Festival of Two Worlds in Spoleto, Italy. As a result of his work in this production, he was invited to join the International Opera Studio of the Cologne Opera in Germany. After one season, he was promoted to principal soloist, and in the next two seasons sang leading roles in *Die tote Stadt*, *Falstaff* (Fenton) and *Macbeth* (Malcolm), among others. John made a return to the United States in 2000 to appear as Ferrando in *Così fan tutte*

for the Orlando (FL) Opera.

From 2001-06, Mr. Pierce held the position of resident Lyric Tenor for the State Theater in Mainz, Germany. While there, he was responsible for over 25 roles covering a broad range of repertoire from the Baroque period to contemporary music. Highlights from his tenure in Mainz include Händel's *Saul* (Jonathan), which was broadcast live on German television, and the world premiere of an opera based on the life of Johannes Gutenberg, composed by Gavin Bryars. Other roles include Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Conte Almaviva (*Il barbiere di Siviglia*), Alfredo (*La traviata*) and Rinuccio (*Gianni Schicchi*), to name a few.

John joined the Giessen Theater in 2006, and over the next three seasons, added several new roles to his repertoire, including Prince Ramiro in *Cenerentola*, and Narraboth in *Salome*. In February 2009, as a part of the yearlong celebration of the music of Joseph Haydn commemorating the 200th anniversary of his death, John sang the role of Medoro in *Orlando Paladino*, which was broadcast live on German radio.

As a guest artist, Mr. Pierce has sung at the Bavarian State Opera in Munich, the Aargau Festival in Switzerland, and in Darmstadt, Dortmund, Düsseldorf, Freiburg, Heidelberg, Kassel, Nuremberg and Schwerin.

In the fall of 2009, John began the Doctor of Musical Arts degree program at the University of Connecticut. As a teaching assistant, his duties have included directing the Opera Studio, teaching German and Italian diction for singers, and performing with the Opera Theater. He appeared as Hazim in the world premiere of Sheila Silver's *The Wooden Sword*, in the title role of Leonard Bernstein's *Candide*, and as Fritz in *The Grand Duchess of Gerolstein*.

NMSU is looking forward to John's creativity, energy and vision to bring Dona Ana Lyric Opera productions to Las Cruces!

We welcome Ms. Roberta Arruda as our new Violin Professor and as

a member of the La Catrina String Quartet. She completed her Bachelor of Music degree in Violin Performance in Brazil and received a Performance Certificate from the Liszt Ferenc Academy of Budapest, Hungary, where she spent two years under full scholarship from the prestigious Vitae Foundation. Roberta completed her Master of Music degree in Violin Performance from UNM in 2010 and has played solos and chamber music throughout the state since 2007. As a chamber musician, she is a core player in *Sunday Chatter* (formerly called *Church of Beethoven*), *Las Placitas Series*, *Santa Fe Promusica*, *Taos Chamber Music*, *Serenata of Santa Fe* and *Albuquerque Chamber Soloists*. Roberta also performed with cellist Laszlo Mezo from Hungary, touring Brazil performing solos with various orchestras and chamber recitals.

Our new Professor of Cello and Bass is César Bourguet. A native of Oaxaca, Mexico, César began his musical studies at the age of seven with his father, Arturo Martínez San Juan. At age 15, he moved to Mexico City to continue his academic career at the Ollin Yolitzli Cultural Center. He would later pursue his studies at the Moores School of Music at the University of Houston, Texas and the Florida International University in Miami, Florida. In Spring 2012, César completed his Master of Music degree in Cello Performance at NMSU.

This young performer has studied with such notable cellists as Gayane Mdoyan, David Nasidze, Vagram Saradjan, Vardges Stepanian and Javier Arias. He has also attended Master Classes given by Natalia Gutman, David Geringas, Nathaniel Rosen, Desmond Hoebig, Norman Fischer, Yehuda Hanani, William da Rosa and Álvaro Bitrán, among others.

César has won awards and distinctions including the First Prize in the "Schlern International Music Competition" of 2005, held in Völs am Schlern/Fiè allo Sciliar (Italy), as well as the top honors for sonata interpretation in the "Khachaturian International Cello Competition" in Yerevan, Armenia. He was also a laureate winner

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in the “Cynthia Woods Mitchell Pavilion” competition in Houston, as part of the 2004 Texas Music Festival, and the Moores Concerto Competition.

This summer, César and Viola Professor, Jorge Martínez-Ríos participated in a historical CD recording project sponsored by the National Endowment for the Arts from Mexico.

This project included a collection of Pablo Moncayo’s music, on eight CDs, in celebration of Moncayo’s 100th birthday. This recording is available in all music stores in Mexico.

Professor Bourguet’s second solo CD is about to be released this year called *Through*

the Russian Steppes with works by Shostakovich, Khachaturian, Hovannissian, Rostropovich and Glazunov.

Our new Interim Director of Choirs is Professor David A. Klement, who joined the faculty of New Mexico State University in the Fall of 2009. As a boy soprano, David served as Head Chorister of the world renowned St. Thomas Choir of Men and Boys in New York City where he appeared as soloist at Carnegie Hall, Lincoln Center, Kings College Cambridge and was the featured soloist on the PBS documentary soundtrack for the 1979 documentary *Henry Moore*. David received his Bachelor of Music in Vocal Performance and Literature from the Oberlin Conservatory of Music and a Master of Music in Conducting from the Eastman School of Music. He is a founding member of the Carolina Chamber Chorale, which can be heard on Albany Records. David’s principal teachers include Donald Neuen, Gerre Hancock, Melinda O’Neal, Alfred Mann and Daniel Moe. In addition to his duties as choral conductor at NMSU, David is also the Director of Music at First Presbyterian Church where he directs the 45 member Chancel Choir, oversees a staff of professional musicians and a growing music program. Most recently, he was artistic director of the Rochester Boys Choir program which he founded in Rochester, NY. David has also stage directed and music directed over thirty theatrical productions and has been

active as a performer as well.

Professor Barbara Lambrecht will serve as Interim Associate Director of Bands and the Director of the *Pride of New Mexico!* Mrs. Lambrecht received her musical training in Odessa Texas under the tutelage of J. R. McEntyre, and received her Bachelor’s degree in Music from Texas Tech University and Master’s degree in Music Education from the University of North Texas. She studied conducting with Anshel Brusilow, Paul Ellsworth, and Jim Sudduth and studied flute with Frank Bowen, Mary Karen Clardy, and Gary Garner. Barbara, conductor for *The Edge of Texas Concert Band*, has written for and served as Contributing Editor for *The Instrumentalist*. She also writes and arranges music for band with Hal Leonard, RBC Music Publishers and E.C. Schirmer publishing her band pieces. Honored numerous times by her colleagues, Mrs. Lambrecht has been voted into the Texas Bandmasters Hall of Fame, received Texas Tech University’s Distinguished Music Educator Award, Tau Beta Sigma’s national Outstanding Service to Music Award, the Texas Chamber of Commerce Cultural Award, National Band Association Achievement Award, Texas Music Educators Association Achievement Award, and twice had her “day” proclaimed by the city council. Most recently she was chosen as one of the 2000 Outstanding Musicians of the 20th Century, and was named to *Who’s Who of American Women*. Mrs. Lambrecht has performed as principal flute in the Midland-Odessa Symphony, Wichita Falls Symphony, Lubbock Symphony, and flute in Mid-Cities Woodwind Quintet and Orchestra de UAJC (Juarez, Mexico). Her bands were named State Honor Band in both Texas and New Mexico, received the John Philip Sousa Foundation’s Sudler Cup, performed at the Midwest International Clinic, played on the White House lawn for President Ronald Reagan, marched in the Washington D. C. Independence Day parade and selected as the Most Outstanding Band in numerous competitions. Barbara men-

tors young teachers in the El Paso area where she has recently started the El Paso chapter of YES (Young Educator Seminars) El Paso Style – SI (Sharing Information). She works with bands across the city, teaches flute sectionals and lessons, and subs with the Roswell Symphony Orchestra. She is an active clinician, adjudicator, and conductor across the United States

The La Catrina String Quartet (LCSQ) has continued to recruit and build the strings program at NMSU. This year marked the first time in the history of the Music Department that a string orchestra program was offered, featuring works by Mexican composer Joaquín Gutiérrez Heras. The conductor-less ensemble, under the leadership of the LCSQ sitting as principals, was also honored to have had the opportunity to accompany Dr. Frank (Pancho) Romero on Johann Baptist Georg Neruda’s Trumpet Concerto.

LCSQ collaborated with NMSU tuba professor James Shearer on an all string quartet plus tuba concert featuring works by Lester Pack, Manny Albam, NMSU alumna Justin Raines and Dr. Lon Chaffin, Music Department Chair and professor of composition. Plans are underway to record these works by the spring of 2013. The quartet also collaborated with visiting composer James Grant and clarinet professor Dr. Laroy Borchart, performing the composer’s own arrangement of his concerto for bass clarinet.

Dr. Martha Rowe, Vocal Area Coordinator, was invited by Professor Zhang Li to teach a series of 8 master classes in June at the Sichuan Conservatory of Music in Chengdu, Sichuan, China. She worked not only with the students but with several teachers, as well. Two of her former Masters students, Shifang Zhu and Guo Ying, served as translators. A special session was devoted to vocal anatomy and function, coordinated by another former Masters student, Ye Cheng.

The NMSU Flute Ensemble, under the direction of Dr. Lisa Van Winkle, performed on August 9th at the National Flute Association (NFA)

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Convention in Las Vegas, NV. This was the ensemble's second invited performance at the national convention. Eleven students consisting of music education, music performance, music business, journalism and hotel, restaurant and tourism management majors formed the ensemble. The 30 minute program included the premiere of a new work by Music Department Chair, Dr. Lon Chaffin, entitled *Vista Encanto*. The NFA world premier by Dr. Chaffin is a three movement work for flute ensemble that highlights the beauty and majesty of the southern New Mexico area.

Dr. Rhonda Taylor, saxophone professor, performed as a solo artist at New York's Seven Immediacies Series on June 29th at Vaudeville Park in Brooklyn, and at JACK, also in Brooklyn. For the NYC shows, Dr. Taylor presented music by Rick Burkhardt, Gérard Grisey, Avi Tchamni, and Ben Grosser. On July 12th, she performed *Interstice* for solo baritone saxophone by Avi Tchamni at the 16th World Saxophone Congress in St. Andrews, Fife, Scotland. Dr. Taylor also had the honor of performing John Cage's *FOUR5* as part of a Bowling Green State University Alumni octet at the end of a special lecture given by John Sampen and Marilyn Shrude in honor of Cage's 100th birthday this year.

Horn Professor, Ms. Nancy Joy, performed at the International Horn Society (IHS) Symposium at University of North Texas in May. Along with her performance, she fulfilled her many duties as International Workshop Coordinator and Chair of the IHS Horn Scholarships.

In June, Ms. Joy performed with her flute, horn and piano trio, Allura at the International Women's Brass Conference (IWBC) at Western Michigan University in Kalamazoo, MI. Allura performed works by Eric Ewazen,

NMSU Alumna Justin Raines and a world premier by Linda Holland. She was also honored to perform in the IWBC premiere brass ensemble, Monarch Brass.

In July, Ms. Joy gave a Master Class and many lessons at the Spanish Brass Symposium in Alzira, Spain. After the symposium, she was honored to be invited to return for next year's event! you can see (and hear) the *Pride in action* on September 30th in exhibition at La Cueva High School in Albuquerque, The El Paso Independent School District Marching Invitational, several performances in Tucson and Phoenix, AZ, and of course the NMSU Tournament of Bands to be held on November 5th at Aggie Memorial Stadium.

The NMSU Symphonic Winds will perform two concerts. The first concert, billed as the "Scholarship Concert" will honor the NMSU donors that have made it possible for outstanding talent to be rewarded with endowed scholarships and will be held October 9th. The second concert on November 13th, will feature NMSU senior trumpet Major Marcus Flores on the Eric Ewazen Trumpet Concerto. Marcus was a solo competition finalist this past summer at the International Trumpet Guild Convention in Minnesota.

The fall semester will conclude with the annual Southwest Honor Band Auditions. This year's clinicians are Dennis Johnson, Director of Bands from Murray State University in Murray, KY and Jon Shultz, Director of Bands from Lake Hamilton High School in Percy, AR.

Dr. Lisa Van Winkle will present an All State clinic for New Mexico and Texas flutists on Saturday, November 12th from noon to 5 pm in the Band Room at the Music Center. Demonstration and discussion of both New Mexico and Texas All State etudes will be presented followed by a mock

audition for participants. There is no fee required for registration. Students may register online for the class beginning October 12th through the NMSU Music home page www.nmsu.edu/~music

Horn Professor, Ms. Nancy Joy, premiered with her flute, horn and piano trio, Allura, at the International Horn Society Symposium in San Francisco, CA this past June. Allura was very honored to have premiered 3 new works for their ensemble, including two pieces composed by NMSU Alumni John Fannin and Justin Raines. Along with her performances with Allura, Ms. Joy also performed with the Advisory Council All-Star Ensemble, organized the IHS scholarship programs and served in her role as International Workshop Coordinator.

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