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# President's Report

## Bernie Chavez, President



Greetings to all my friends and colleagues from NMMEA!!! I hope all of you are having a great spring semester filled with wonderful music, since this time of year tends to be such a roller coaster. Being an administrator makes me reflect on the amount of time and effort it takes to be a music educator. Many people have asked me if I miss being a band director, and my reply is always the same, "I miss the music". During this time of year, it was always a magical experience to get to the point where you were done preparing your music for MPA, and at a drop of a hand the beauty of the ensemble rang throughout the entire auditorium. I hope that all of you always remember why you do what you do, and keep an optimistic view when times become difficult. I think about the years that I wanted to just pull my hair out during the spring, but how I envy the feeling that my colleagues will have conducting their ensembles at the State Concert Band Contest. However, I thank you all for giving me the opportunity to still be part of something that I love so much, MUSIC!!!!!!

Being part of the Executive Board, I know the time and effort it takes with planning, organization, and coordination of our all our NMMEA events and I would like to give my many thanks and appreciation to our past leadership of NMMEA:

President	Brian Uerling
Past President	Neil Swapp

Orchestra VP	Jonathan Armerding
General Music VP	Jan Delgado
Choral VP	Deanna Amend
Guitar VP	Jim Rivera
Collegiate VP	Kayla Paulk
Editor New Mexico Musician	Keith Jordan

On behalf of NMMEA, I would also like to personally thank Mr. Don Gerheart for his service to our organization, as our Executive Secretary. The time and effort that it takes to be the Executive Director is one of the driving forces behind the NMMEA. I would like again to congratulate Mr. Gerheart on receiving the Rolie V. Heltman Distinguished Service Award at our NMMEA Conference, which is a small token of appreciation for the tremendous job you do for music education, in New Mexico.

I would also like to send a warm and heart felt thank you to our site coordinator Kathy Espinoza. Our All-State Festival and In-Service Conference could not be possible without her efforts. As you know, this was one of the only years that our conference has had a day postponed due to weather, however Kathy was on the ball trying to get things figured out. Thank you Kathy, for being kind and patient in trying to get all the information you need, in order to have a successful conference, for both educators and students.

Despite our snow day at All-State this year, we had a very successful conference. We had a few bumps, however the success comes from the understanding of everyone in order to make things happen for our students. I want to thank all our guest conductors, clinicians, monitors, presidors, sponsors, and membership for making this year's conference a positive experience for all. We also need to acknowledge and congratulate the following Honor Ensembles for their performances during our conference: Brent Phelps and the Camino Real Middle School

Jazz Band, John Converse and the La Cueva High School Wind Symphony, Rebecca Simons and the La Cueva Camerata and Megan Rader and the Eldorado High School Concert Choir. We also had one ensemble that was not able to perform due to the cancellation of Friday's events, however I do want to acknowledge their selection and hard work; Director Hovey Corbin and Josephine Gonzales and the Albuquerque Academy/ Highland High School Steel Drum Ensemble. I also want to thank Dr. Eric Lau and the UNM Department of music for their continued support of our organization, in helping with our All-State In-service and Conference. Lastly, I would like to applaud our music students for their hard work and focus to provide some great concerts on Saturday.

As we look forward to the future I want to say how excited I am about working with the new executive board. The vice-presidents are hard at work on planning for the 2018 All-State Festival and In-Service Conference, as well as bringing in new ideas in order to make our organization better for the benefit of music education, in New Mexico. I do want to thank each one of them for taking on such an important role for NMMEA:

Band VP	Laura Eberhardt
Orchestra VP	Cherokee Randolph
Choral VP	Joanna Hart
Guitar VP	Paul Nielsen
General Music VP	Paul Hallsted
Collegiate VP	Robin Giebelhausen

In each one of their articles, you will find information pertinent to your respective division. Please understand that the membership working in collaboration with the Vice Presidents makes their job easier. I encourage all of you to communi-

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## President...

cate with your respective Vice President in order to make our organization run as smoothly as possible.

As the end of the school year approaches, I only wish all of you the best this spring. I would also like to remind you all, as you hold your district meetings at the end of the year, to please begin thinking of nominat-

ing your colleagues for next year's individual achievement awards. Our state is full of fine educator's that need to be recognized for all that they have done for music education. I would also like to encourage ensembles to consider submitting an application for All-State Honor Ensemble. It is not only a great honor to be selected as an honor ensemble,

but a great experience for your students to perform at our conference.

Again, best wishes and thank you for all you do for music education in New Mexico.



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# Office Notes

## Don Gerheart, Executive Director



Hello everyone and I hope all of you are doing well.

### **Please Read and Follow Through by Updating Your Contact Information**

I have included this information in my articles for several years and yet there are many members who have not taken the time to update their contact their information. We can't communicate with you if your email and contact information isn't correct. I ask you again to check to see what NAFME has on file for your contact information. Updating your contact information includes your home contact information as well as your school contact information. Here's what you do. Log on to NAFME's website <http://musiced.nafme.org/> login or go to our homepage. Click on the "Renew" link posted on the home on either website. A login screen will appear. Type in your email address and your user name, which 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 000001111. Your information screen should appear. Next click on any of the areas that you need to update and make your changes. Click "Save" when you are done with your update(s). It is your responsibility to update your contact information. The group that we have the least information about is the general music teachers. In addition

to updating your information with NAFME PLEASE let me know when your contact information changes.

For the first time since anyone can remember we had to cancel one day of our All-State event because of bad weather closing APS and UNM. Our officers as well as many of our members had to develop an alternate plan to finish our 73rd All-State. In spite of the cancellation of our Friday event All-State was successful and we were able to have our ensembles perform their Saturday concerts.

Our Executive Committee President Brian Uerling, Past President Neil Swapp, Bernie Chavez, Band VP; Deanna Amend, Choir VP; Jonathan Armerding, Orchestra VP; Jim Rivera, Guitar VP; Jan Delgado, General Music VP; Kayla Paulk, Collegiate VP; and Keith Jordan, Editor New Mexico Musician spent hundreds of hours planning and organizing this past All-State and did a very good job getting everything ready to go. Kathy Espinoza our site coordinator from Las Cruces did a marvelous job.

We certainly need to thank all of the University of New Mexico people who contributed to the success of our All-State starting with Mr. Eric Lau and the music department faculty for their help and for allowing us to use their offices for our auditions, and for the use of their facilities so we had the many rooms needed to hold our clinics and rehearsals.

One of the highlights of All-State is to be able to use Popejoy Hall for our concerts. It is a great venue for our students to be able to perform in and for our audiences to enjoy those performances. To the staff of Popejoy we thank you for the use of your hall.

Last, but certainly not least, I would be remiss if I didn't thank all of our many music educators who volunteered to do the many jobs associated with our district events and All-State events. This includes the many

people who prepared and presented clinics for us to attend. Without your time and effort we could not do what we do for the thousands of music students in New Mexico. We appreciate your time and effort and thank you for your service to NMMEA.

Our Executive Committee has already started the preparation for our 2018 All-State Music Festival and In-Service Conference to be held on the campus of the University of New Mexico on January 10-13, 2018. The Executive Committee met on February 10 & 21, 2017 to start the planning process. The NMMEA Executive Committee will meet again on Monday, July 17, 2017 to continue their preparations for All-State. That meeting will begin at 1:00 PM in the New Mexico Activities Association Conference Room in Albuquerque. Your Board of Directors will meet to take care of NMMEA business at the same location on Tuesday, July 18, 2017 starting at 8:30 AM.

I would like to thank Neil Swapp for all of his hard work in maintaining our website and for setting up our forms and the district forms we have on line and for keeping our website up to date. If you have something to post on our website send that [tonswapp@nmmea.com](mailto:tonswapp@nmmea.com). If it meets the NMMEA guidelines he will get it posted. Keep Neil and I posted about job openings. It is best if a job opening comes from your HR Department or an administrator so the information is complete and correct. There is an on line link on our homepage that is to be used for posting job openings. We will only consider accepting job postings that are submitted on that form.

All of the audition materials and information as well as the All-State programs are posted on our respective links as of April 1st. An updated copy of the "NMMEA Handbook" is also posted. There are some changes to the "Handbook". Please reference the "NMMEA Official Handbook" by going to our

## Office Notes...

homepage and putting your cursor on the "About" link. Scroll down to "Official Documents" and open the "NMMEA Handbook". All of the changes are highlighted in gray.

Since the fall issue of the "New Mexico Musician" comes out around the time the first round of auditions occur in September I would like to share some concerns expressed by our Vice Presidents and our audition teams. Please keep these concerns in mind as you register students for the 2018 All-State Auditions.

1. Please enter all information correctly. Specifically the student names, their voice classification, instrument, and preference for band.
2. Review the audition process with all of the students you have registered. A fair number of students entered the audition process without having an idea of what to expect.
3. After you register students please take time to help them pre-

pare their audition. It is becoming more obvious that a larger number of students are coming to their auditions unprepared each year. 4. There are a fair number of no shows – 17% overall. We might be able to lower this number by helping students prepare for their audition and checking on them prior to their auditions.

For those of you who are not members of NAFME/NMMEA we invite you to join our organizations. Go to our website and click on the "Join Now" link which is located on the upper right side of our homepage. Enter the information that appears on the screen and follow the instructions to complete.

Last but not least, congratulations to our officers who assumed office on January 7, 2017. Their terms will be through our 2018 All-State. They are:  
President – Bernie Chavez, Choir  
Vice President – Joanna Hart, Band

Vice President – Laura Eberhardt, Orchestra  
Vice President – Cherokee Randolph, Guitar  
Vice President – Paul Nielsen, General Music  
Vice President – Paul Hallsted, Collegiate  
Vice President – Robin Giebelhausen, and Brian Uerling, Past President.

Please check our website and our various links on a regular basis so you can keep abreast of what is taking place.

As always please feel free to contact me if you have any questions or concerns

Have a good rest of this school year and an enjoyable summer.

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## Editor's Desk Keith Jordan



**U.S. Marine Band Offers Plethora of Educational Resources in DC and Nationwide**  
**Master Sgt. Kristin duBois, Marine Band Public Affairs**

"I have dared to say that a Sousa march is as good as a Beethoven symphony." Arthur Fiedler, Boston Pops Conductor 1930-80

The U.S. Marine Band released Volume 3 of *The Complete Marches of John Philip Sousa* on Dec. 12, 2016, in conjunction with its performances at the Midwest Clinic in Chicago. Volume 3 covers marches composed from 1889-1898, a very prolific and profitable period for the March King. It was also about this time that his royal sobriquet was coined. In his autobiography "Marching Along," he wrote, "Some obscure brass-band journal, published in England, declared that America was entitled to the palm for the best military marches, and cited among the composers in America, who were doing good work in that line, Graffula, Downing, Reeves, Messud, Brooks, and Sousa. The article continued, 'The last named, who, we understand, is conductor of the Government band at Washington, is entitled to the name of 'March King' quite as much as Strauss is to that of 'Waltz King.'... The title has remained with me ever since."

The *Complete Marches of John Philip Sousa* is a multi-year recording project with an added bonus educational element. In addition to the recorded marches to download and listen to, users will also be able to download for

free full scores, parts, scrolling videos, historical notes, and performance practices for each march. Marine Band Director Lt. Col. Jason K. Fettig and Music Production Chief Master Gunnery Sgt. Donald Patterson edited and annotated each score, and Lt. Col. Fettig rehearsed and recorded the band in each selection. The culmination is now three volumes of freshly restored Sousa marches that are available to educators, community bands, and fans alike. The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Capt. Frank Byrne (USMC, ret.), Jonathan Elkus, Col. Timothy Foley (USMC, ret.), LorasSchissel, Dr. Patrick Warfield, and "The March King's" biographer, the late Paul Bierley.

"Volume 3 is the heart and soul of Sousa's work," Fettig said. "Many of these marches are his best and most enduring and pure gems for the listener. Sousa really hit his stride during this period and incorporated different styles into his marches, to include bugle strains, patrols, and medleys from his own operettas. The sheer number of masterpieces is remarkable, and I think his newfound celebrity status during this time can be attributed in many ways to his experiences as a bandmaster for 'The President's Own.'"

Those who dig deep into the performance practice notes will notice that there are a number of recommendations and suggestions from Frank Simon. Simon was a Sousa Band assistant director and solo cornet player who went on to teach at the University of Arizona and Cincinnati Conservatory of Music and served as president of the American Bandmasters Association. Sousa biographer Paul Bierley interviewed Simon for his books, so Simon's recollections of performing for and with Sousa have become integral to the *Complete Marches* project.

### The Marches

Volume 2 of the *Complete Marches* concluded with the first of four marches

Sousa wrote in 1889. Volume 3 picks up with the other three: "The Quilting Party," "The Washington Post," and "The Thunderer." Sousa had a knack for weaving together popular tunes of the day into his marches. "The Quilting Party" (1889) march was a "mashup" of the well-known "Aunt Dinah's Quilting Party" tune with Gilbert and Sullivan's "When a Wooer Goes a-Wooing" from *Yeomen of the Guard*. Sousa Scholar Jonathan Elkus further notes that "The Quilting Party," like so much of Sousa's concert music but unlike most of his marches, tells a story: a young man goes to Aunt Dinah's quilting party to woo Nellie, his lady friend. He dances with her there and afterward sees her home.

"The Washington Post" at one time was danced to more than it was marched to. In the late 1800s *The Washington Post* was just one of four newspapers in the District of Columbia vying for readers. But in January 1889 owner and founder Stilson Hutchins sold the newspaper to Washington insiders Beriah Wilkins and Frank Hatton. In an effort to boost readership they created *The Washington Post's* Amateur Author Association, which was open to all school-aged children in the city. The Association sought to encourage the study and practice of writing, and membership required that students submit an application through their teachers. When all was said and done, nearly 22,000 kids applied, giving Wilkins and Hatton access to thousands of families—and potential new customers.

By the deadline, about 1,500 Association members submitted essays. Local teachers helped whittle down the list of contenders. The committee of final judges, which included Frederick Douglass, would announce 11 winners in a gala ceremony on the Smithsonian grounds attended by President Benjamin Harrison, his cabinet, the finalists, and their families. The medals would be awarded by Associate Justice of the Supreme Court Samuel F. Miller.

In the meantime, while walking down the street Hatton ran into a fellow member of the Gridiron Club, John Philip Sousa. He told Sousa about the contest and award ceremony and asked if he would be willing to compose some music for the occasion. Sousa obliged



## Editor...

with a march, which he and the Marine Band premièred at the ceremony on June 15, 1889.

The march's release coincided with the emergence of a dance called the "two-step," which was quickly becoming a "dance craze." The 6/8 time signature of "The Washington Post" march lent itself to the two-step better than anything else at the time. As the dance took off around the world, it took the march with it. According to Sousa scholar Bierley in his book, "The Works of John Philip Sousa," "When two-steps were danced in Europe, they were called 'Washington Posts.' Pirated editions of the music appeared in many foreign countries ... [Sousa] delighted in telling how he had heard it in so many different countries, played in so many ways—and often accredited to native composers."

Bierley also suggested that the inspiration for Sousa's "Thunderer" was more than likely a fellow Mason, but unnamed in his research. In 1886 Sousa was initiated as a member of the Columbia Commandery No. 2, Knights Templar, of Washington, D.C. "The Thunderer" march was composed and dedicated to these Masons on the occasion of the 24th Triennial Conclave of the Grand Encampment in October 1889. According to Sousa's daughter Helen, "The Thunderer" was a favorite of Sousa's biggest fan—his wife Jennie.

The year 1890 brought three more marches: "Corcoran Cadets," "The Loyal Legion," and "High School Cadets." Bierley explained in his book, "The Works of John Philip Sousa," that the Corcoran Cadet drill team had a band of their own. "Although it is not recorded, they probably made a formal request for this march," he wrote. "Sousa's affirmative response, 'to the officers and men of the Corcoran Cadets,' was no doubt tendered by an earlier association with William W. Corcoran, for whom the Cadets were named. It was he who nearly changed American musical history by considering Sousa for a musical education in Europe. Sousa had declined this opportunity, and the march was probably a belated expression of appreciation."

"The Loyal Legion" was written in honor of the 25th anniversary of the Military Order of the Loyal Legion of the United States, an organization made

up of American Civil War officers and their descendants. Bierley's research revealed that the anniversary celebration was held in Philadelphia on April 15-16, 1890, and the U.S. Marine Band was ordered by Secretary of the Navy Benjamin Tracy to participate.

The unexpected fame of "High School Cadets," as well as later marches "The Belle of Chicago" (1892) and "The Beau Ideal" (1893) is best explained by Sousa himself, in "Marching Along:"

At this time the march which rivaled in popularity the far-flung Washington Post was The High School Cadets.

I had written it for a company of high school cadet students in Washington and they had paid me twenty-five dollars for the dedication. At that time I had no adequate idea of the value of my compositions, and sold *Semper Fidelis*, *The Picador*, *The Crusader*, *The Washington Post*, *High School Cadets*, and several others, under a contract with Harry Coleman, the music publisher, in Philadelphia, for thirty-five dollars apiece... I had understood from [manager] Mr. Blakely that he would undertake the publication of my compositions, since he had a large printing establishment in Chicago, so my first piece written after I went with Blakely was offered to him. This was the well known *Belle of Chicago* March. Blakely rejected it and when I questioned his decision, he wrote me: "My dear Sousa, a man usually makes one hit in his life. You have made two, *The Washington Post*, and *The High School Cadets*. It is not reasonable to expect you to make another, so I am willing to let Coleman publish *The Belle of Chicago*." Coleman took it and *The Beau Ideal* as well, two marches which made another little ripple on the River of Success.

As Director of the Marine Band, Sousa was successful in convincing President Benjamin Harrison to take the band away from the White House and Washington, D.C., on a national concert tour in 1891 and 1892. The tours were so wildly popular that Sousa decided to leave the Marine Band in 1892 to form his own civilian band, the Sousa Band. He also wrote a slew of marches that year: "Homeward Bound," "March of the Royal Trumpets," "On Parade/The Lion Tamer," and "The Triton." "Homeward Bound" and "March of the Royal Trumpets" were never published.

"Homeward Bound" was discovered in a trunk in Sousa's basement more than 30 years after he had died. Bierley surmised that it was written during one of the first two Marine Band tours. Sousa wrote "March of the Royal Trumpets" for the Sousa Band's first tour in 1892 and used six Egyptian trumpets, nearly five feet long for the performance. Sousa added the march which came to be known as "On Parade" to the orchestration of Goodwin and Stahl's operetta "The Lion Tamer" and went on to publish the march under both titles of "On Parade" and "The Lion Tamer." "The Triton" march was revised, renamed, and republished so many times and caused so much confusion that it never had the chance to capture the public's attention, unfortunately.

By 1893, Sousa's star was well on its rise and he was beginning to become a household name. It seemed that Sousa's pen had the Midas touch, as each composition gained more popularity than the last. The Sousa Band was gainfully employed that year with a string of residency engagements and Sousa's business acumen also became more sophisticated. He changed music publishers to earn more than the \$35 he had netted previously for marches such as "Semper Fidelis" and "The Washington Post." According to Bierley, the first march he released under his new publisher, "The Liberty Bell" in 1893 earned him more than \$40,000 in seven years. Inspiration struck Sousa in a number of ways for this march: when he overheard one of his soprano soloists whistling a tune, he asked her permission to use it in a march. After writing the march, Bierley wrote that Sousa and one of his managers, George Frederick Hinton, saw a show that featured as its backdrop a large painting of the Liberty Bell, during which Hinton put forward the notion that "The Liberty Bell" might be a catchy name for his next march. Bierley said, "By coincidence, the next morning Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia—a parade honoring the return of the Liberty Bell, which had been on tour. The new march was then christened 'The Liberty Bell.'"

His next three marches were named after places the Sousa Band performed where Sousa received the royal treat-

# Editor...

ment. Manhattan Beach, the celebrated New York summer resort, featured concert band entertainment all season but the Sousa Band brought crowds like no other. Sousa wrote and dedicated his “Manhattan Beach” (1893) march to owner Austin Corbin, who returned the favor by presenting Sousa with an extravagant medal. Bierley wrote that “‘Manhattan Beach’ became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.” Later that year, the Sousa Band performed at the St. Louis Exposition. The concerts left such a positive impression that the Board of Directors held a ceremony during which the governor of Missouri, David Rowland Francis, presented Sousa with an even more elaborate medal of gold, rubies, and diamonds. “King Cotton” (1895) was named the official march of Atlanta’s Cotton States and International Exposition of 1895, a true testament to Sousa’s star-power. Bierley wrote that the exposition officials “attempted to cancel their three-week contract with the Sousa Band because of serious financial difficulties. At Sousa’s insistence they honored their contract, and at the first concert they became aware of their shortsightedness. Atlanta newspapers carried rave reviews of the band’s performances. ... The Sousa Band did indeed bring the exposition ‘out of the red,’ and the same officials who had tried to cancel Sousa’s engagement pleaded with him to extend it.”

Most of Sousa’s celebrity was due to his band and marches, but he most aspired to find success as a composer of operettas. He found that success with “El Capitan” in 1896, “The Bride Elect” in 1897, and “The Charlatan” in 1898, all of which he used excerpts to create accompanying marches. Sousa said, “But it was El Capitan, my fourth opera, which captured the hearts of the public. The march of that opera stirred the country and is today one of the most popular of all my marches.”

“After the widespread success of his

operetta El Capitan, Sousa regrettably declined an offer of \$100,000 for The Bride Elect, from which this march was extracted,” Bierley wrote. “The operetta soon passed from the musical scene, but the march was a favorite of bandmen for many years to come. ... According to Frank Simon, cornetist of the Sousa Band from 1914 to 1920, ‘The Bride Elect’ was among Sousa’s own favorites. He once referred to it as the best march he had ever written.”

Despite Sousa’s claim that “The Charlatan” was musically superior to “El Capitan,” he received mixed reviews from theatergoers, but not from the critics. Alan Dale, theatre editor for the Hearst newspapers in New York, wrote: “The Charlatan is a comic opera of distinct merit. ... Sousa is always interesting. To commonplace people he is ‘catchy.’ To those who are not commonplace he has a twist that stamps him with the luminous brand of originality. ... The Charlatan had a great many of the charms of El Capitan and The Bride Elect. I am one of Sousa’s wildest admirers. His name alone is sufficient to capture my attention. His work in The Charlatan was no disappointment and those who miss hearing these humorous strains can blame themselves for their omission.”

In the midst of his operetta success, Sousa found himself with a strong case of homesickness while traveling in Europe and an incessant melody on loop in his imagination. Bierley wrote, Sousa was very emotional in speaking of his own patriotism. When asked why he composed [“The Stars and Stripes Forever”], he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, “Who influenced you to compose ‘Stars and Stripes Forever,’” and before the question was hardly asked, Sousa replied, “God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing ‘Stars and Stripes Forever.’ Day after day as I walked it persisted in crashing into my very soul. I wrote it on

Christmas Day, 1896.”

The march was not put to paper on board the ship. Presumably it was penned in Sousa’s hotel suite in New York soon after docking. ... By almost any musical standard, “The Stars and Stripes Forever” is a masterpiece, even without its patriotic significance. But by virtue of that patriotic significance it is by far the most popular march ever written, and its popularity is by no means limited to the United States. Abroad, it has always symbolized America. It has been recorded more often than practically any other composition ever written. Sales of the sheet music alone netted Sousa over \$400,000 in his lifetime; radio broadcasts, sheet music, and phonograph records brought his heirs tidy sums for many years. After the copyright expired in 1953, over fifty new arrangements appeared in the United States alone. Looking back at the march’s astonishing success, it is difficult to believe that the publisher had shown little faith in it and that he had even suggested to Sousa that “Forever” be stricken from the title.

“The Stars and Stripes Forever” not only became Sousa’s signature march, but it was named the official national march of the United States in an Act of Congress signed by President Ronald Reagan on Dec. 11, 1987. Nearly 30 years later to the day, the definitive recording of “The Stars and Stripes Forever” on Volume 3 of The Complete Marches of John Philip Sousa is available to all to enjoy.

Fettig declared that Volume 3 proves that Sousa is a master of the melody. “He had the innate ability to craft a melody that was interesting, original, and memorable. The accompanying harmonies and rhythms, equally fascinating and sophisticated in their own way, are the frosting on the cake.”

The Complete Marches of John Philip Sousa: Volume 3 will be released for free on Dec. 12, 2016, exclusively at <http://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/>, including full PDF scores with parts. All tracks will also be available for listening, with scrolling scores, at [www.youtube.com/usmarineband](http://www.youtube.com/usmarineband).

# Band Section

## Laura Eberhardt, Vice President



Band Section  
Laura Eberhardt, Vice President

I am honored to serve as your Band Vice President for the next two years. There is a lot of information in this article regarding 2018 All-State. Please contact me if you have any questions at [bandvp@nmmea.com](mailto:bandvp@nmmea.com). To start, I want to send out a special thank you to the officers who have run our organization for the past two years.

President	Brian Uerling
Past President	Neil Swapp
Band VP	Bernie Chavez
Orchestra VP	Jonathan Armerding
General Music VP	Jan Delgado
Choral VP	Deanna Amend
Guitar VP	Jim Rivera
Collegiate VP	Kayla Paulk

2017 All-State Recap  
What a strange All-State with the Friday snow day! The students really stepped up and had successful concerts on Saturday. And, even the directors stuck in the hotel survived!  
Special Thanks Go To:

- Don and Jane Gerheart! They are the heart of music education here in New Mexico.
- Kathy Espinoza– Site coordinator
- Joe Keith and Music Mart for their continuous support of NMMEA with their professional services.

- Albuquerque Youth Symphony for use of their building for Albuquerque All-State auditions.
- Keith Jordan for his hard work in being our editor for our state magazine.
- Audition Site Coordinators: Elsie Stott and Albuquerque High School, Shawn Silva and NMSU Music Department, Dustin Seifert and the ENMU Music Department

- Band chairs, assistants and percussion assistants: Small School Band – Adam Bryant, Bill Lamb, and Anthony Baca; Concert Band – Caitlynn Comacho, Daniel Fear, and Steve Iliff; Symphonic Band – Jordan Sayre, Jonathan Robak, and Tino Leyba.

- Honor Groups: The La Cueva HS Wind Symphony under the direction of John Converse and the inaugural MS jazz band Camino Real MS Jazz Band under the direction of Brent Phelps.

- Workshop Clinicians and Sponsors
- All monitors, presider, stage crews, chair placement teams and sectional instructors.

Upcoming Events and Deadlines  
2017 NMAA State Concert Band Contest:

V. Sue Cleveland High School (Rio Rancho, NM)

April 21-22, 2017

Registration Deadline: Monday, March 27, 2017

Contest Guidelines & Registration Information: [http://www.nmact.org/file/Band\\_Registration.pdf](http://www.nmact.org/file/Band_Registration.pdf)

2017 Honor Band Applications: The 2017 Honor Band will be selected from the field of entries submitted by band directors. The selection process is outlined on the NMMEA web site. The preference this year will be for middle school, mid high, or junior high and high schools with school enrollment of 1200 students or lower.

I encourage all band that received superior ratings at their District Large Group Festivals or the NMAA State Concert Band Contest to apply. All materials must be postmarked by June 1, 2017 and mailed to:

Laura Eberhardt  
NMMEA Band VP  
1143 Morning Dr  
Santa Fe, NM 87507

### 2017 NMMEA Individual Achievement Awards:

Please attend your spring district meeting prepared with a nominee for every award. Guidelines for Submission of Achievement Awards can be found on the website, [www.nmmea.com](http://www.nmmea.com). All documents must be submitted to the Immediate Past President of NMMEA via email through your District President.

### 2017-2018 All-State Auditions:

Nov. 6, 2017 - Farmington, location is Aztec HS! in Aztec, NM.

Nov. 7, 2017 - Albuquerque, AYS Facility

Nov. 8, 2017 - Albuquerque, AYS Facility

Nov. 9, 2017 –, Portales, ENMU

Nov. 10, 2017 - Las Cruces, NMSU

Audition materials can be found later in this article. Please encourage your students to participate and make All-state auditions a priority. All tempos of the etudes are included in the audition list, some of which are different than printed in the etude books. Please take care that all students are aware of the tempo markings.

Registration is done electronically online with students required to sign a commitment form. Directors will need to make sure that they have collected the signed commitment forms when they register their students. Please collect valid signed commitment forms from your students. Directors will not turn in

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forms to the state but will keep them for their own files.

Important note: As voted on at the January section meeting, Small School and Large School audition excerpts will all be shorter and will all be the same. Students will still specify which ensemble they are auditioning for. This is a big change, and I appreciate everyone's patience as we go through the first audition cycle with this change.

## 2018 All-State Volunteers Needed

The success of our All-State convention is contingent upon the participation of educators across the state. Participation can come in many forms, whether as a monitor, presider, band chair, stage crew, and chair placement adjudicator. If you are interested in helping feel free to contact me at [bandvp@nmmea.com](mailto:bandvp@nmmea.com). Your ideas and anything that can help make the All-State conference better are always welcome. Remember to always look at our website for any updates that may occur.

## All -State Audition Materials for 2017-2018

Note: All winds must know all 12 major scales and will be required to perform two major scales from memory in addition to their chromatic scale. Please refer to the specific scale and range requirement instruction listed. All scales need to be played in eighth notes at quarter note = 92.

Note: All auditions will include sight reading.

Flute / Piccolo - "Selected Studies for Flute", Voxman (pub. Rubank)  
●p. 17, B minor, Andersen, Adagio (quarter = 46), m. 1 - 41.  
●p. 23, G minor, Kohler, Allegretto agitato (dotted quarter = 60-66)

Oboe / English Horn - "48 Famous

Studies for Oboe and Saxophone", Ferling (pub. Southern Music Co.)  
●#23, mm 1-24, eighth note equals 72  
●#18, mm 1-16, dotted quarter equals 72-84

Bassoon - "Practical Method for the Bassoon", Weissenborn/Ambrosio (pub. Carl Fischer)(50 Advanced Studies)  
●#10, mm 1-24, no repeat, eighth notes equals 80  
●#20, mm 1-28, quarter equals 152-168

Eb/Bb Soprano Clarinet - "Artistic Studies- Book I", Rose (ed. Hite) (Southern Music Co.) 32 Etudes  
●page 61, #16 entire etude (41 measures)  
●page 54, #8 beginning to fermata in m. 47, no repeat

Alto/Bass/Contra Bass Clarinet - "Advanced Studies" from the works of Julius Weissenborn for Alto and Bass Clarinets, adapted by William Rhoads. (pub. Southern Music Co.)  
●p. 26 #33, Andante and Tema, Quarter = 92; Var. 3 quarter = 108-112, No repeats

All Saxophones - "48 Famous Studies for Oboe and Saxophone", Ferling (pub. Southern Music Co.)  
●Page 3, #5 in G Major; Andante cantabile; eighth note = 72; m. 1-beat one of m. 25.  
●Page 12, #24 in F# Minor; Scherzando; dotted quarter note = 72; m. 1-28.

French Horn - "335 Selected Melodious Progressive & Technical Studies for French Horn", Pottag/Andraud (pub. Southern Music Co.)  
●Page 131: Arioso by J.S. Bach, Eighth note = 66-72, Play entire piece (19 measures)  
●Page 87: Andante by Gallay, Quarter note = 70-80, Start at andante and play to the end (29 measures)

Trumpet - "Selected Studies for Cornet/Trumpet", Voxman (pub. Rubank)  
●Page 12, G Major "Larghetto cantabile" eighth note = 72, Play beginning and stop at the fermata in bar 39  
●Page 16, B flat Major "Allegro marziale" quarter note = 126, play to bar 42

Tenor Trombone and Euphonium - 2 books: Melodious Etudes for Trombone, Book I", Bordogni/Rochut (pub. Carl Fischer) and "Selected Studies for Trombone", Voxman (pub. Rubank)  
●Bordogni/Rochut; No. 12, Pg. 14; Eighth=92-100; M. 32-fine  
●Voxman; Veloce (D major); Pg. 35; Quarter=84-92; Beginning-M. 44

Bass Trombone - 2 books: "30 Etudes", Uber (Knaub ed.) (pub. Southern Music Co.) and "43 Bel Canto Studies", Bordogni (pub. Alphonse Leduc)  
●Bordogni; No. 17, Pg. 20; Eighth=92-100; M. 32-fine  
●Uber; No. 17, Pg. 15; Dotted Quarter=96/112; M. 17-Fine

Tuba - 2 books: "70 Studies for BBb Tuba, Volume I", Blazhevich (Please note Vol. I) (pub. King Music) and "43 Bel Canto Studies", Bordogni (pub. Alphonse Leduc)  
●Bordogni; No. 17, Pg. 20; Eighth=92-100; M. 32-fine  
●Blazhevich (Volume I); No. 21, Pg. 20; Dotted Eighth=66-72; Beginning-M. 38

## 2017-2018 Percussion Audition Materials

●Mallets: Morris Goldenberg - Modern School for Xylophone  
○Etude # VIII Presto; Measure 1 to 37  
●Snare drum: Anthony Cirone - Portraits in Rhythm,  
○Etude # 3. Measures 1 to the downbeat of measure 23.



# Band...

maestoso quarter note = 69

Timpani: Alex Orfaly – Studies in Copper: 15 Orchestral Etudes for Timpani, Etude 1 Measure 1 to downbeat of measure 26

Multiple Percussion Etude: tambourine, crash cymbals, triangle. Will be available on nmmea.com as well as below.  
Performance Notes:  
Triangle - dampen the triangle during rests.  
Tambourine - measure 1 play knee/fist; measure 2 play a shake roll; measure 4 play a thumb roll.

Rudiments will be asked from the following:  
1. Single Stroke Roll  
2. Multiple Bounce Roll (pp to ff to pp)  
3. Double-Stroke Open Roll  
4. Five-Stroke Roll  
5. Flam  
6. Flam Tap  
7. Flam Accent  
8. Drag

9. Single Ratamacue  
10. Triple Ratamacue  
11. Paradiddle  
12. Double Paradiddle

## Performance

The student will be asked 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 in Straight 8th notes at quarter note = 92. The adjudicator will ask the student to perform several scales on marimba.

Sight Reading - Percussionists will choose either to sight-read on Snare or Mallets not both.

Notes: Percussionists are expected

to bring their own mallets/sticks for snare drum, marimba (no hard plastic or brass!), and timpani and a tuning fork or pitch pipe for timpani tuning. No one will be allowed to audition with mallets that may potentially harm the instruments. All percussion instruments will be provided at site. Students will not be allowed to use their personal instruments with the exception of a tambourine IF the instrument is of a professional quality with a good head. While only a portion of the audition material will actually be heard at the audition, all percussionists are expected to learn the material as specified above.

## 2017 NMMEA All-State Percussion Etude

Fred Bugbee

$\text{♩} = 120$

Cymbal  $mf$   $ff$   $pp$

Triangle  $mf$   $ff$   $pp$

Tambourine  $f$   $mp$

# Band...

## 2017 All-State Band Section Meeting Minutes

I. Meeting called to order at 4:36 pm on January 5th, 2017

### II. Welcome

A. New Directors: Johnny Lang, Sharla Stearn now in SFPS, Alex Austell RRMS, Josh Mountain-view Lincoln MS, Philip Ramos at Centennial

B. Guests: Ingrid Larragoity-Martin and Nancy Joy from NMSU, Larry Hill

### III. Approve 2016 Minutes

A. Rod Pior moves to approve the minutes, Josephine Gonzales seconded, passes

### IV. Announcements

A. Conductors, Honor Groups, State Band Contest Results, Luncheon, Awards, read the handbook

### V. Reminders

A. Monitors and presidors and responsibilities

B. Need help keeping NMMEA running

a. Elsie Stott: takes a village, give a little bit--All-State auditions, directors in every district come one day and work

### VI. Remarks from Don Gerheart

A. Send me PO's and money for registrations

B. Inclement weather plans

### VII. Old Business

A. make sure your entry submissions are accurate and send corrections

B. Audition site in the NW area of the state: see proposal

1. Bernie: Use as pilot program where NW purchase equipment and

run site

2. Neil: pilot as a fourth site, but NMMEA purchases equipment, should still be controlled by NMMEA and help eliminate excuses, consistency

3. Chris Argotsinger: Thank you, would benefit NW a lot

4. Scott Ney: Make sure the percussion equipment is quality

5. Philip Meda moves to add 4th site, seconded by Elsie Stott, passes

C. Proposal for 24-32 measures for both SSB and LSB auditions, would still register as ssb or large school band

1. Discussion. Josephine: will judges be able to delineate? Elsie: you know within 2-4 measures, Scott Ney: percussion auditions were better with the shortened auditions

2. Jordan Sayre moves to go to for 2 etudes that are cut down to 24-32 measures, and are the same for SSB and LSB, Seconded by Chris Argotsinger

D. Short discussion regarding moving to rotating 5 sets of etudes

### VIII. Audition Date Proposals:

A. Sept. 26-29, Oct. 5, Oct. 31-Nov 3, 30, Nov 6-10, 35

B. Discussion. Scott Ney: Lack of prep of concert music. Earlier could be better for percussion. Pam: later date means adjudicators could be working during Thanksgiving break. Josephine: we would have fewer students if it were earlier, would affect income. Sanks: earlier date would mean students are less prepared for audition.

C. Steve Snowden moves to have

auditions November 6th to 10th, seconded by Josephine Gonzales, Passes.

### IX. New Business

A. Sight Reading Rubric: issue with just reading rhythms

1. Neil Swapp moves: add a statement "For points to be allocated in the rhythm section of the rubric, notes must be attempted." Seconded by John Sanks. Passes.

B. Pam: Directors--Read your e-mails and make sure your percussionists know what equipment they need for All-State. They need the bring bass drum mallets, etc. Quote: "I will personally call you and read it the hell to you." Tino Leyba also reinforced the need to bring equipment.

C. Bernie Chavez thanked everyone for their help during his service as Band VP


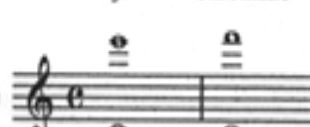

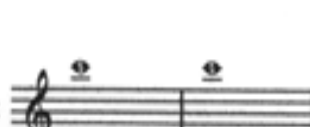
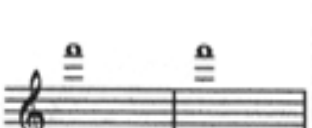
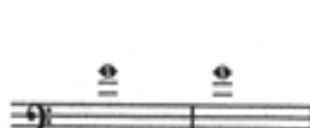
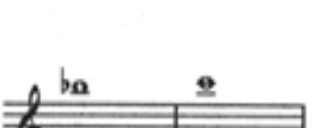
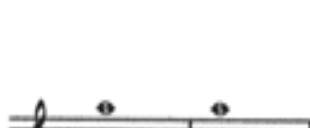
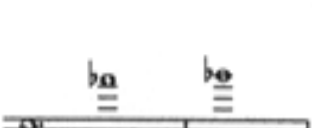

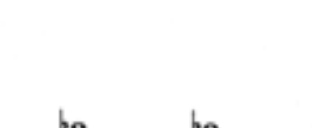
X. Brad Dubbs moves to adjourn, seconded by Steve Snowden. Meeting adjourned 5:43 pm.

# Band...

## Required Range and Scale Requirements for 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:
6. Scales will be played in Straight 8th notes at quarter note = 92.

	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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## The Every Student Succeeds Act (ESSA) and What It Means for Music and Arts Education

The author, Marcia Neel is the Senior Director of Education for the Band and Orchestral division of Yamaha Corporation of America. She also serves as the Education Advisor to the Music Achievement Council, is also President of Music Education Consultants, Inc. and was the former Coordinator of Secondary Fine Arts for the Clark County School District headquartered in Las Vegas, Nevada.

### ACKNOWLEDGEMENTS:

The author would like to thank Mary Luehrsen, Executive Director of the NAMM Foundation, and Lynn Tuttle, Director of Content and Policy for the National Association for Music Education, for their extensive and comprehensive contributions in the preparation of this article. Luehrsen is NAMM's chief strategist for education policy and music education advocacy. Tuttle currently serves as the AMEA Advocacy Chair and was the Director of Arts Education at the Arizona Department of Education from 2003-2015.

### The Every Student Succeeds Act (ESSA) and What It Means for Music and Arts Education

What is it? A brief background In December of 2015, with bipartisan support, President Obama signed into law the Every Student Succeeds Act (ESSA) thereby reauthorizing the Elementary and Secondary Education Act (ESEA) first signed into law in 1965 by President Johnson. Within the current law, there are a number of "Titles" which deal with various facets of the Act—many of which have been established along the way in subsequent reauthorizations after the initial signing of ESEA. The most well-known of these Titles is "Title I" as it makes up most the total funds allocated. Prior to the signing of ESSA, the last reautho-

rization of ESEA was the No Child Left Behind Act (NCLB) which was signed into law in 2001 by President George W. Bush.

What are the major changes from No Child Left Behind (NCLB) to the Every Student Succeeds Act (ESSA) and why is this important for Music and Arts Education? One of the biggest changes is that decision-making and accountability measures will no longer be dictated from the federal level—they will now originate from each individual state. State education agencies (SEAs) are currently in varying stages of developing and/or revising their State Plans to meet the provisions within ESSA and are expected to submit them to the U.S. Department of Education.

Also, ESSA places a focus on the providing of a "Well-Rounded Education" for all students. ESSA defines a "Well-Rounded Education" as follows.

S. 1177-298 (52): Definitions (Well-Rounded Education)

The term "well-rounded education" means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.

Speaking to the Las Vegas Academy of the Arts on April 14, 2016, former Secretary of Education John King declared that while literacy and math skills are "necessary for success in college and in life...they're not by themselves

sufficient. A more well-rounded education is critical for a safe, supportive and enjoyable learning environment." (The Huffington Post, "Education Secretary John King: It's Time To Stop Ignoring The Arts And Sciences." [http://www.huffingtonpost.com/entry/john-king-well-rounded-education\\_us\\_570e9013e4b03d8b7b9f34c6](http://www.huffingtonpost.com/entry/john-king-well-rounded-education_us_570e9013e4b03d8b7b9f34c6))

Why is all of this important for Music and Arts Education? ESSA has provided a major opportunity for each state to determine to what degree Music and Arts Education are incorporated into federal funding plans at the state and local level. The stage has been set: 1) Decision-making is occurring at the state level rather than from the federal level, 2) State Plans are currently under construction thus providing opportunities to have input via state arts organizations, coalitions, and interested like-minded supporters, and 3) A focus has been placed on providing a well-rounded education which, among others subjects, includes music and the arts so that all students may have "access to an enriched curriculum and educational experience."

What does this mean for Music and Arts Education and implementation of Title I?

Title I is the largest source of federal funding for education. The U.S. Department of Education website describes it as a program which "provides financial assistance to local educational agencies (LEAs) and schools with high numbers or high percentages of children from low-income families to help ensure that all children meet challenging state academic standards."

Arizona has had more than a decade of allowing arts integration to be supported by Title I funds, first through Title I Part F funding (Comprehensive School Reform under No Child Left Behind) and



## The Every Student Succeeds Act (ESSA) and What It Means for Music and Arts Education

through Title I Stimulus funds. An Arizona website for arts and Title I was created at [title1arts.org](http://title1arts.org) in part to create a centralized portal to showcase this work and to encourage Arizona districts to undertake more Title I funded arts integration within the state. The [title1arts.org](http://title1arts.org) site provides a direct link to the “Arizona site” which also clearly states that, “Arts programs can help schools achieve the goals of Title I by facilitating student engagement and learning, strengthening parent involvement, and improving school climate and school wide behavior.” This site even quotes Superintendent of Public Instruction Diane Douglas in her support for arts education for Arizona’s children in her remarks that, “as an artist myself, I know how important the arts are for learning. I support the arts as part of a complete education for Arizona’s children.”

As Title I can address all areas of a well-rounded education, Title I funds may open up at your school/within your district to supplement support of music education. To learn more, visit the “Everything ESSA” page at <http://bit.ly/NLCBends>.

How does all of this impact my program?

Districts will need to create their own ESSA plans for Titles I, II and IV – where music education can benefit. In fact, many districts, in anticipation of impending State Plans, have already begun this process since ESSA is to be implemented in the upcoming school year (2017-18). Keeping in mind Tip O’Neill’s famous quote that “all politics is local,” this is the perfect time to step up and become part of the process at your district and/or school level through coordinated action to ensure that music and arts education are included in the local plan.

For example, some State Departments of Education want to provide

more comprehensive in-depth accountability information to the general public beyond test scores. They may also articulate that the LEAs be required to substantiate how they are providing a well-rounded education for all students. This would indicate that there will be some measure for collecting this information from the local school district. Will music and arts education be included in the local plan as part of the definition of a well-rounded education? How can the music and arts community ensure that EVERY STUDENT will indeed be provided with access? Now more than ever, it is vital that music and arts educators work collaboratively with their associations, fellow music and arts educators, music dealers and community arts organizations to ensure that districts, and even individual schools, ENSURE that the local plan addresses music and arts education in a manner that specifies, at a minimum, what is articulated in the State Plan.

In particular, music educators will want to get involved with the creation of the Title IV plan, the section of the law bringing new funding specifically for a Well-Rounded Education. You can create your own music education needs assessment for your district using NAFME’s 2015 Opportunity-to-Learn Standards; checklist versions of these standards are now available for your use at [www.nafme.org/standards](http://www.nafme.org/standards).

You can also work, if you are at a Title I Schoolwide school, at making certain that music education is included in your school’s Title I Plan. ESSA encourages schools to address a well-rounded education in their Title I schoolwide plans, so now is a great time to get music included for the 2017-18 school year. To find out if you are at a Title I Schoolwide school, check with your principal and while you’re in the office, volunteer to help with the creation of next year’s plan.

This may also be a good time to dig into your music education program’s impact data and be sure that summary information on student participation and learning outcomes are widely available via your school/district website to the entire community. How does music education participation relate to student attendance, participation in advanced coursework (AP), graduation rates, student engagement, and positive school climate including behavior? The Metropolitan Nashville Public Schools published the Prelude Report: Music Makes Us Baseline Research Report which provides exactly this type of information on a district wide level. It may be worth reviewing their findings which are available at: <http://bit.ly/2BaselineResearch>. In addition, you want to get a sense of the percentage of students who are actively engaged in music and arts education at your school and begin thinking about how that percentage might be increased to address the needs of students not currently served.

Finally, visit the website of your state Department of Education and search for ESSA Consolidated State Plan. Read through it in detail to see if music and arts education have been included. If not, consider engaging your state music education advocacy group or music education association to participate in efforts to include music and the arts in the Plan. NAFME has provided a formatted sample of how music and arts education can be included in the Consolidated State Plan. That document, along with many others, is available on the NAFME website at <http://bit.ly/NCLBends>.

How to become part of the process—the four R’s:

1. REACH OUT and get involved in your state and/or local music and arts coalition or advocacy group.

## The Every Student Succeeds Act (ESSA) and What It Means for Music and Arts Education

Offer your commitment and service. The NAMM Foundation provides a variety of advocacy resources online at [nammfoundation.org](http://nammfoundation.org).

2. REINFORCE that music is designated as part of a well-rounded education, not only within ESSA, but also within your State Plan

3. REMIND state, district and community leaders as well as other music and arts education stakeholders (parents, administrators, colleagues, community businesses) about the benefits of music and arts education and what it means for students and communities. Provide supportive data.

4. REQUEST that music education be included in your district's Well-Rounded Education needs assessment and possible funding under Title IV. Also, be sure to request that a well-rounded education be addressed, including music, as part of your district's Title I plan.

There are numerous resources available to assist arts educators in learning more about ESSA and its impact for music and arts education. It is highly recommended that music and arts educators review these online resources and download them to share with colleagues (department meetings, emails to colleagues), parents (parent nights, PTA meetings, booster meetings) and administrators (planning meetings with supervisors). Some of the most helpful resources include:

1. NafME: Everything ESSA site which may be accessed at: <http://4wrdr.it/EVERYTHINGESSA>

2. Yamaha: The Music Teacher's Guide to ESSA, which may be accessed at: <http://4wrdr.it/YAMAHA-SUPPORTED>

3. The NAMM Foundation's recently released brochure, Music is a Part of a Well-Rounded Education: What parents need to know about music education and the Every Stu-

dent Succeeds Act (ESSA) Federal Education Law. Complimentary copies (packets of 50 each to share with parents) are available to order at: <http://4wrdr.it/ESSAPARENT-BROCHURE>

4. SBO: How to Use Advocacy Stats to your Best Advantage: Using Music Education Data as Indicators of a Positive School Climate by Marcia Neel at: [http://4wrdr.it/SBO\\_Marcia](http://4wrdr.it/SBO_Marcia)

5. SBO: In the Trenches: The Every Student Succeeds Act and What's in it for You! (But Only if You Act!) by Bob Morrison at: <http://4wrdr.it/ESSAINTHETRENCHES>

6. Meet Title I Goals Using the Arts at: <http://4wrdr.it/2TITLEIARTS>

7. Using Title I funds to support music and arts education in Arizona at: <http://www.arizonatitle1arts.org>

NOW IS THE TIME to become engaged and to engage others. With the passage of ESSA and the eventual passage of your State Plan, music and arts educators and advocates have been provided with an opportunity to speak up about the value of music and arts education. The more that we can advocate for music and the arts as part of a well-rounded education within our own districts and schools, as well as providing documented support for how Title I funds can be used for music and arts education, the better the chance that more students will have increased access to the many benefits that an education in music and the arts will provide.





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## Orchestra Section Cherokee Randolph, Vice President



Orchestra Section  
Cherokee Randolph, Vice President

Hello New Mexico's orchestra teachers! 2017 definitely started with a bang, in the form of our 73rd All-State Music Festival and In-Service Conference. There are several people who work tirelessly to put these conferences on, and I would like to start off by thanking as many of them as I can. First and foremost, Jonathan Armerding, who served as our Orchestra VP for the past two years. Jonathan's steady leadership and equanimity in the face of myriad challenges gave us all a great example of how to make any All-State a success. Thank you Jonathan, from all of us, for your time and energy for the last two years.

We will all probably refer to the 2017 All-State as "the year we had the snow day". Watching the team go into action to make sure everyone got the word in time was truly impressive. In spite of the fact that we had to miss an entire day of activities, the students put on remarkable concerts, and had positive experiences to report back to their schools. Several of the teachers' workshops that were cancelled will be re-scheduled for next year's conference. All in all, everyone made the best of a disappointing situation.

Many thanks to Don Gerheart, our Executive Director, who truly gives his all to put the All-State conferences on. Just thinking about all

the work Don has to do makes me tired! Brian Uerling, NMMEA President for the past two years, has been graduated to Past President, where he will be focusing on advocacy. Thank you Brian, for giving us a voice when we need it more than ever. You've got your work cut out for you.

Thank you to our string audition team of 2016: Elizabeth Young, Kim Fredenburgh, David Schepps and Frank Murry. It's a big job listening to all of those recordings, and we appreciate your dedication to it. Thanks to Emily Awes, Ruth Striegel and Drew Austin, for successfully negotiating our first year at the AYSP building in Albuquerque, and to Jennifer Rogers and DeeAnn Carson in Las Cruces. Thanks too, as always, to Joe Keith and Charles Brandenburg of Music Mart, for preparing the All-State student folders, and the music for the orchestra reading session (more about that later).

Kathy Espinoza, our site chair for the entire festival, did an outstanding job coordinating the ever changing needs of our ensembles, workshops, chair auditions, concerts, etc. Thank you Kathy, and we will try to make your job easier next year! Thanks to the section leaders for the Wednesday night wind, brass and percussion rehearsals: Valerie Potter, John Marchiando, Neil Rutland, J. Laubenthal, Benjamin Fairfield, and Scott Ney. Thanks to the Symphony Orchestra Co-Chairs, Monica Leaming and Ruth Striegel, and the Concert Orchestra Co-Chairs, DeeAnn Carson and Jennifer Rogers. Thanks as well, to everyone who helped with the string chair auditions, or who presided and monitored at workshops. We could not put on the All-State Festival without the help of every single one of you listed above.

Congratulations to Rebecca Simons and the La Cueva Camerata, who gave a fantastic performance as the 2017 Orchestra Honor Ensemble on Thurs-

day afternoon. The energy and musical range of the Camerata was awe inspiring! Excellent job! Thursday featured several excellent workshops as well, presented by Sam Nesbitt, Dr. Frank "Pancho" Romero, Wendy Barden, and Frank Murry, Maria Stefanova, and Emily Awes of ASTA. It was a pleasure to watch our conductors for this year's festival: Kayoko Dan with the Symphony and Sey Ahn with the Concert Orchestra both brought incredible energy and focus to their groups, which was especially important this year with six or seven hours less rehearsal than scheduled. Thanks to both of them for ensuring that our students could give strong and secure performances in spite of the shorter rehearsal time. A special thanks goes out to Art Sheinberg and Ruth Striegel, who graciously offered their CPA workshop on Saturday, January 14th, after it was cancelled because of the snow day. Art also organized the Orchestra Reading Session for Saturday, bringing the folders prepared by Music Mart. Emily Awes opened her classroom at Sandia High School, and several Albuquerque teachers were able to enjoy the scheduled workshops. Thanks to all of you for putting that together. For those of you who missed it, UNM will be offering a summer workshop on the CPA model. Keep your eyes out for more information on that. And now, on to next year's festival! Please consider applying for the 2018 Honor Orchestra spot. Preference will be given this year to middle school orchestras, but all groups may apply. Middle school teachers who are taking their groups to the NMAA State Orchestra Contest should definitely consider submitting a recording to the All-State Honor Orchestra. This is always an unforgettable experience for the groups that are chosen. Details about the application process are available in the NMMEA Handbook, which is on the website at [www.nmmea.com](http://www.nmmea.com). The deadline for submission is June 1, 2017.



# Orchestra...

I know it seems too soon, but here is the audition information for next fall! The Las Cruces audition date is October 18th, and the Albuquerque dates are October 19th and 20th. All scales should be memorized. Each instrument will have 3 solos to choose from: the #1 solo will result in a score multiplied by .8, #2 multiplied by .9, and #3 multiplied by 1. Your students should choose a solo that they can play successfully and with confidence. The multiplier will not work in their favor if they are over their head with the piece. Editions for the solos are suggestions only, and not required. Here are the scales and solos (the excerpts will be available later through the website):

Violin: A major and d melodic minor scales (q=90)

- #1. Concerto #4 for Violin in D major, Mozart  
Beginning to the end of the exposition
- #2. Concerto #3 for Violin in G major, Mozart  
Beginning to the end of the exposition
- #3. Sicilienne, Maria

Theresia v. Paradis, complete, no repeats (Barbara Barber Book 6)

Viola: A major and f# melodic minor scales (q=90)

- #1. Country Dance, von Weber/Preucil, Suzuki Viola School vol. 5,  
complete, all repeats
- #2. Adagio and Rondo, Mozart/Preucil, Suzuki Viola School vol. 6  
Rondo only, complete
- #3. Concerto for Viola in D major, Hoffmeister  
m. 35 – m. 151

Cello: G major and g melodic minor scales (q=90)

- #1. Divertimento in D, Haydn  
II. Tempo di minuetto  
Complete, with da capo
- #2. Sonata in e minor,

Romberg

IV. Rondo

Beginning to m. 162

- #3. Rondo in C major, Boccherini  
Complete

Bass: A major and a melodic minor scales (q=90)

- #1. Allegro, WF Bach, Progressive Repertoire vol. 2  
Complete, all repeats
- #2. Sonatina, Beethoven,  
Solos for the Double Bass Player,  
ed. Zimmerman, pub. Schirmer  
Complete, no repeats
- #3. Concerto in F major,  
Capuzzi/Baines  
1st movement exposition

(stop at rests before rehearsal #5)

I am honored to present the names of our 2018 All-State Festival conductors! Mark Parker of Oklahoma City University will conduct the Symphony Orchestra. He will lead the orchestra in Bernstein's Candide Overture, opening a full year's celebration of the centennial of Bernstein's birth, and Respighi's Pines of Rome. Jeremy Woolstenhulme of Las Vegas, Nevada will conduct the Concert Orchestra in a performance of the 1st movement of Schubert's Unfinished Symphony, Vaughan Williams' 49th Parallel Prelude, and his own Cascara.

Please encourage your students to prepare an audition for next year's All-State. I remember my student All-State experiences as being some of the high points of my high school career. Meeting fellow musicians from all over the state, and coming together to play a concert after three days of intensive rehearsals is so much more fun than it is possible to explain! And those students who participate in All-State come back to our school orchestras to infuse our groups with their enthusiasm and rich musical experience. It's a win-win situations for all of us.

I'm excited to be serving as the Orchestra VP for the next two years. Several people have been sharing their ideas and thoughts about how we can make All-State and NMMEA even better than it already is. I encourage all of you to write or call (or have coffee!) with all of your suggestions. We have such an incredible wealth of experience and talent in New Mexico. It's a privilege to work with you all!

Thank you,

Cherokee Randolph



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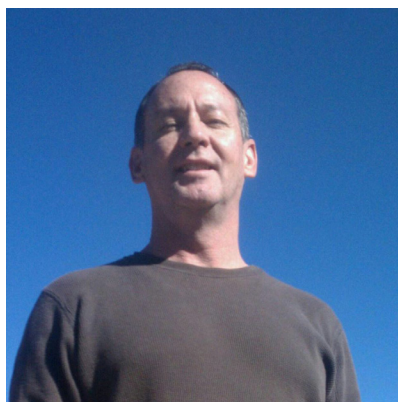
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## General Music Section

### Paul Hallsted, Vice President



#### Paul Hallsted, General Music VP

Thank you to all who came to the 2017 All State Conference. In spite of missing out on our Friday clinics and Chris Judah Lauder, what did happen on Thursday was excellent and inspiring. Dr. Lynn Brinckmeyer, Tricia Kidd, and Alayna Anderson came to Albuquerque to share wonderful and valuable ideas about music in the elementary programs. Our own New Mexico teachers, Carla Haynes, Doug Bellen, and Luis Delgado were wonderful presenters! Thank you!

I would like to applaud and thank Jan Delgado for her leadership, service, and wonderful guidance as our general music vice president. I have big shoes to fill!

The most unfortunate circumstance

during our All-State Conference was the weather. We did not get to enjoy the General Music Honor Concert, nor did we get to participate with, and learn from Chris Judah Lauder, our headliner clinician. However, since Chris wasn't able to present this year, she has agreed to come back and try again in 2018. Chris Judah-Lauder, from Dallas, TX, will once again be our headliner clinician. She is one of the most dynamic presenters I have seen. She is extremely busy presenting for Orff Chapters and music organizations all over the country. We are very lucky that she has the Friday of our conference open.

I have solidified several clinics for the Thursday of next year's conference. I am excited to have a "movement track", with session topics that include Laban, Weikart and Dalcroze. I was also able to persuade some wonderful teachers to do sessions on the child's singing voice, songs and games from South America, and sub plans with integrity. There is still room for a couple more sessions, so if you have a desire to present, please contact me ASAP!

General Music Honor Group. I would like to encourage any and all general music groups to consider submitting an application to be considered for the General Mu-

sic Honor Group. The board wants to stress that this group can be any musical ensemble that does not fit into the category of Band, Choir, or Orchestra. A General Music Honor Group can consist of any students K-12. The General Music Honor Group will rotate similar to that of the bands and choirs: on even years, preference will be given to elementary age students and on odd years, preference will be given to other groups which can include middle school and high school ensembles.

If you have a desire to submit for the General Music Honor Group, the application and guidelines are on the NMMEA website. Go to [nmmea.com](http://nmmea.com) and read the handbook. The guidelines are very clear. The deadline to submit for General Music Honor Group is June 1st.

Please don't forget to consider your colleagues for the Dr. John M. Batcheller Award for Excellence in Teaching General Music. Nominations will happen at your district meeting in the spring. The deadline to submit all documents for this award is July 1st.

Please email me at [general-musicvp@nmmea.com](mailto:general-musicvp@nmmea.com) if you have thoughts or concerns.

## Audition for the 2018 U.S. Army All-American Marching Band

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For nomination and audition information, visit: [nafme.org/USAAAMB](http://nafme.org/USAAAMB)

The deadline to both nominate and apply is **May 1, 2017**



# Choral Section

## Joanna Hart, Vice President



Despite the challenging weather, All-State 2017 was a success for everyone involved. As John Flannery pointed out in his workshop, we have one of the greatest jobs out there! We had a rather high number of no-shows this year and our goal for next year is to limit that number substantially. Please take into consideration all aspects that a student needs to be prepared for when they decide to audition for All-State. We realized with missing one entire day of rehearsal this year, it is imperative that students memorize their music and come very well prepared. We had incredible clinicians in both Dr. Lynne Gackle and Dr. Angela Broeker. The students would have loved to have had the Friday rehearsal with each of them!

Thank you to everyone who helped to make things go as smoothly as possible by helping with memory auditions, monitoring rehearsals and clinics, presenters, and riser crew. A very special thanks to Virginia Nickels-Hircock, Becky Talbott, Ryan Fellman, and Kelly Temple for all of their work as Co-Chairs. It is a busy job but an incredibly rewarding one when you get to learn from excellent conductors and hear the amazing progress of the choirs. I would like to thank Amy Woolley for once again accompanying the Treble Choir so musically. Her preparation makes for extremely professional re-

hearsals and performances. Thanks to Dorenda Morse for stepping in at the last minute to accompany the mixed choir and doing it with such grace and expertise. Of course, nothing at All-State would happen without the work of our leaders, Don Gerheart, Brian Uerling and Neil Swapp. Kathy Espinoza continues to do an incredible job of organizing and keeping things running smoothly at UNM. A special thanks to Deanna Amend for her selfless service as our Choral VP for the past two years.

The following are some of the main points from our January Choral Section Meeting:

1. The 2017 NMAA State Choir Contest will be held on April 7 and 8 at V. Sue Cleveland HS. There will be a new element of a treble division this year in addition to middle school and mixed choirs. Students will not be able to appear on more than one choral roster.

2. Congratulations were given to Megan Rader and the Eldorado High School Choir. The 2017 honor choir selection will be a preference for small school and middle school choirs.

3. Under New Business, there was discussion to keep the policy of first sending All-State lists to directors for verification before posting to the website. Directors are asked to keep the information to themselves until it is posted online. Directors also need to check the website and send an email immediately to the Vice President if there is a discrepancy between the email list and the website list.

4. Bo Rogers has volunteered to help with the re-audition CDs and will make them digital as well as in CD form.

5. Student preparation was discussed and it was stated that it is up to each and every director to ensure their students are as prepared as possible to make for a successful All-State.

If you have any changes to your teaching assignment, email address,

phone number, etc., please send changes to Don Gerheart so that our directory is as up to date as possible. If you know of new teachers in your district, please reach out to them and pass along any information to help them stay as informed as possible.

All-State Honor Choir submissions are due by June 1, 2017. Please submit a CD for consideration! This is a small school or middle school preference year but all choirs are encouraged to submit. Send all materials to: Joanna Hart, 2516 Cutler Ct. NE, Albuquerque, NM 87106. There are guidelines for the procedure on the website, [www.nmmea.com](http://www.nmmea.com).

All-State	Choral	Audition Sites and Information:
Oct. 16, 2017	- Las Cruces, NMSU	
Oct. 17, 2017	- Albuquerque, UNM	
Oct. 18, 2017	- Albuquerque, UNM	
Oct. 19, 2017	- Albuquerque, UNM	
Oct. 20, 2017	- Portales, ENMU	

Please take time to read through the Vocal Audition Procedure in the NMMEA Handbook. This will ensure that your students are prepared for the auditions and that things will run smoothly at all audition sites.

Our clinicians for All-State 2018 are Dr. Edith Copley of Northern Arizona University and Dr. Anthony J. Maglione of William Jewell College. Both come with a wealth of experience and glowing recommendations. It promises to be an outstanding experience for students and teachers alike.

### 2018 Mixed Choir Repertoire List

1. Cantate Domino (Kanta Jauhari Kanta Berria), Josu Elberdin, SSAATTBB a capella sung in English, Basque and Latin, Hal Leonard/Walton, HL00137955
2. "Praise the Lord" from Judas Maccabeus G. F. Handel (1685-1759)/arr. Hal Hopson (b. 1933) SATB with piano sung in English, Hal Leonard/Shawnee Press, HL 35017271



## Choral...

3. Bawo Thixo Somandla, Mx-  
olisi Matyila/ arr. Sidumo Nya-  
mezele, SATTB a cappella sung  
in the South African language  
of Xhosa, earthsongs S-311  
4. The Singing Heart \*Audition Piece  
Bob Chilcott, SATB (Choir I) &  
SATB (Choir II) with 11 handbells  
sung in English, Oxford University  
Press [BC39], OU.9780193433076  
5. Musical Risotto, Jonathan  
Willcocks, SATB with piano  
sung in Italian, Roger Dean  
6. Ballade to the Moon, Daniel  
Elder, SATB (with some divi-  
visi) with piano sung in English,  
GIA Publications, Inc., G-8071  
7. Way Ovuh in Beulah Lan',  
Stacey V. Gibbs, SSATTB  
a cappella sung in English

Hal Leonard/Gentry Pub-  
lications, HL08745936

### 2018 Treble Choir Repertoire List

1. Heleluyan - Muscogee (Creek),  
arr. Nancy Grundahl, SSAA,  
a cappella, Alliance, 0867
2. Exultate, Justi, In Domi-  
no - Herman Hollander ed. Re-  
becca Rottsohlk, SSAA, a cap-  
pella, Alliance, AMP 0770
3. Koowu - Maryam Khoury, SSA,  
a cappella, dumbek (drum),  
Santa Barbara, SBMP 695
4. Father William from Three Cho-  
ral Settings from "Alice in Won-  
derland" - Irving Fine, SSA, piano  
Boosey & Hawkes, 48018700
5. Vestiga - Imant Raminsh, SSA,  
piano, violin, cello, Boosey

& Hawkes, M051467174  
6. Regina Coeli - Johannes Brahms,  
SSAA, SA soli a cappella, Cpd1.org  
[http://www1.cpd1.org/wiki/in-  
dex.php/Regina\\_coeli,\\_Op.\\_37,\\_  
No.\\_3\\_\(Johannes\\_Brahms\)](http://www1.cpd1.org/wiki/index.php/Regina_coeli,_Op._37,_No._3_(Johannes_Brahms))  
7. Gloria - Ola Gjeilo, SSAA, piano  
4 hands, Walton Music, WLG131

With gratitude for all that you do,

Joanna Hart  
NMMEA Choral Vice-President



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# Guitar Section

## Paul Nielsen, Vice President



I am excited to join the executive board for NMMEA as guitar section Vice President. It is a great opportunity to help guide our guitar activities and work with such talented and dedicated music directors. It is also an honor to work under Mr. Gerheart, who has been an inspiration in guiding this organization for many years. As I begin my first year as the Vice President, I would like to introduce myself to the NMMEA membership. I recently retired from the Albuquerque Public Schools in 2015 where I worked for 25 years as guitar director for Albuquerque and Highland high schools. For the last 2 years, I have taught guitar classes at Sandia Prep School. I am also president for the non-profit organization, Guitar New Mexico, which presents many events to our classical guitar community.

I would like to take a moment to thank our 2017 All-State guitar clinicians. The workshops were well attended and very informative. I appreciate our clinician's dedication in sharing their expertise with our guitar directors. It is exciting to see the wonderful work done in our section. I would also like to thank Eduardo Trujillo in hosting the All-State auditions at Cibola High School. His assistance with the auditions is very important in helping making our guitar auditions run smoothly. And many thanks to our 2017 ensemble conductor, Olga Amelkina-Vera. She was a great choice and did a fantastic job! I know students and directors were very impressed with her professionalism and inspiration in directing ensemble. It was also remarkable that the confer-

ence missed one day of rehearsals and workshops through a snow cancellation but was still very successful with great student performances filled with enthusiasm and dedication. I have seen great improvement in the level of guitar students' abilities in the All-State program since we began in 2010. That is a tribute to our guitar director's devotion and commitment to our students. To quote my predecessor, Jim Rivera, "We once again raised the bar for New Mexico's guitar programs."

### Review of 2017 All-State Festival Guitar Auditions:

Auditions for the 2017 All State guitar ensemble took place at Cibola High School in October 2016.

- 150 students registered for the auditions
- 130 auditioned
- 20 no-shows/cancellations
- 26 schools were represented

### Upcoming 2018 All-State Festival Guitar Auditions:

Auditions for the 2018 All State guitar ensemble will take place at Cibola High School on October 19 and 20, 2017. Once again, Eduardo Trujillo will be our site coordinator. He has done this for several years now, and he and his willing and capable student volunteers always do a wonderful job.

### AUDITION MATERIALS:

#### Scales:

1. **D Major (optional fingering, to be determined by director)**
2. **F Melodic Minor from Major and Melodic Minor Scales by Andres Segovia. Columbia Music Co., Theodore Presser Co.**
3. **Etude: Study #5 from Sor studies (Segovia edition) Opus 35, No. 22**
4. **Excerpt: Theme from Allegretto, Beethoven's 7th Symphony arr. By Travis Marcum**

### 5. Gtr.1 m. 83-100

### 6. Sightreading:

**Sightreading examples will be posted on the NMMEA website shortly.**

### 2018 ALL STATE:

We are pleased to announce that Travis Marcum has agreed to be our 2018 All State Guitar Ensemble Conductor. Recognized as one of the premier classroom educators for the classical guitar, Travis Marcum has been teaching middle and high school students across Texas since 2005. As the Education and Outreach Director for the Austin Classical Guitar Society, Travis works with over 900 guitar students in 16 schools across central Texas. In 2008, he co-authored the first intensive classroom, classical guitar curriculum now published online at GuitarCurriculum.com. The curriculum is currently being utilized in school districts across twenty US states and four countries.

### ALL-STATE GUITAR ENSEMBLE PROGRAM 2018:

•*"Theme from Allegretto, 7th Symphony", by Ludwig van Beethoven Arr. Marcum*  
**Publisher- Guitarcurriculum.com**

•*"Valse Venezuellienne", Arr. by Thierry Tisserand*  
**Publisher- Productions D'Oz**

•*"Images" by David Adele (Two Movements)*  
*I. Seascape*  
*II. Landscape*  
**Publisher- Les Editions Doberman-Yppan**

•*"Prelude & Allegro", by Travis Marcum,*  
**Publisher- Guitarcurriculum.com**

•*"Austin Tango" by Roland Dyens*  
**Published by Les Productions d'OZ**

## Guitar...

### LOOKING TO THE FUTURE:

I would like to thank Jim Rivera for his hard work for his duties as Guitar VP for the last 2 years. The festivals he helped organize had great conductors, students and workshop clinicians. And many thanks to Jeremy Mayne and John Truitt for their work as section leaders in previous years to Jim. I would like to especially thank John Truitt in creating and shaping our guitar program at All-State. Without his vision and leadership, we would not be where we are today. I am looking forward to hav-

ing John Truitt as our All-State conductor for the 2019 festival. Because of the efforts of our dedicated educators, guitar programs all over the state have raised the standard of guitar and music education not only in New Mexico but also, as evidenced by the many states that are following in our footsteps, across the country! I believe that even with all of these amazing changes we still have room for improvement. Thank you for the opportunity to work with such great directors and students. I look forward with excitement to the next 2 years. Please feel free to contact

me with any questions or concerns.



**May 4-6 ,  
2017**

**Contact: Kathy Fishburn, Executive Director  
Greater Southwest Music Festival  
1000 S. Polk Street \* Amarillo, Texas 79101  
(806) 373-5093 or (800) 444-4763  
Fax: (806) 373-5656  
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# Collegiate Section

## Robin Giebelhausen, Vice President



“Becoming” a teacher: Helping rookie teachers navigate the profession I imagine this is how parents feel when they send their children off to college for the first time. They leave their young adult alone after helping them unload their belongings into their new room. That exhilaration, that pride, and that trepidation for what is to come for these young scholars as they embark upon the next stage of their life; a stage which does not necessarily involve former guardian participation. Every semester that student teachers graduate from the UNM Music Education program, I have all of these feelings. Oh, the feelings... It is a thrilling moment for these new professionals, and I know how excited they are to be moving forward into this concrete step into adulthood. Graduation is a wonderful moment! At the same time, I worry. Ask any of my undergraduates students and they will tell you that I occasionally transform into their GiebelMom. It is not beyond me to send a quick text asking, “you doing ok?” I cannot help it. I know how excited they are about this next step, but I know how hard it can be. I do not want to temper their enthusiasm, but I also want to ensure they are prepared for the independence they will find in their new profession. It will likely be both exhilarating and terrifying. So, today I write to you with two minds. First I want to implore the

veteran music teachers to seek out and help the new teachers in your school and/or district. Second, I want to share with the beginning music teachers some strategies for helping you create a path during these difficult years of your profession. That being said, I encourage all teachers to read the entire article to help you empathize with the person with whom is working with you. Understanding perspective truly helps one with whatever journey you are embarking upon. To the veterans:

More than anything, we need to know we are not alone. One of the most important things you can do for a new teacher is show up. Be present. Let them know that you are here for them as they navigate the terrain for the first time as a certified teacher. I know my first year of teaching would not have been as successful if I did not have an amazing set of mentors who “mothered” me at every turn. My official mentor was the visual art teacher in my school. She knew what it was like to be an arts teacher in this new environment. We planned times to talk. During these times, we discussed curriculum, management, administrative duties, the role of the teacher union, and many other things not easily compartmentalized into a category. Paired with her were the band and orchestra teachers who were unofficial mentors. They would often take me to lunch and talk “shop”, or just talk about life. What I learned from these three amazing teachers was that a mentor did not always have to talk about the job, but rather, be available. Open a window for conversation. Create a space where the veteran teachers were present and ready for the rookie teacher, but it was not necessary to ask the newbie teacher about their curricular needs at every opportunity. Rather, the best thing a veteran teacher can do for a rookie teacher is to create a community. Create a circle of trust for the new teacher to help navigate this difficult time. To the rookies:

Before I tell you anything about what questions to ask or who to ask those questions of, I want you to realize that being a “new teacher” is usually a three year cycle. To further understand, see the chart below:

Instructional Challenge      Community Challenge

*Year 1 You have to create every single lesson. It is exhausting as you are starting from the beginning every day. You are also establishing management policies and developing teaching materials for the first time. In a phrase, everything is new. The students are only just learning who you are. The older students in particular will not easily trust you. You will also be learning “the way” at this school, which can be quite different from other experiences you have had up to this point. This includes school policy, financial considerations, and general dynamics of the school.*

*Year 2 You will not need to start from scratch on everything, but you will need to revise a lot of your previous plans as you now have a better sense of your desired curriculum. You know what worked the previous year and what did not work and now you want to align your curricular flow. The students know your style of teaching, though you may be wishing to make adjustments for this new school year. Adjustments to expectations and style may take time for students and parents to navigate.*

*Year 3 This is the year it starts to feel good! Not as great as next year, but much more secure. You will get to a place where you have a better understanding of your lesson sequence and curricular goals, but there will still be small adjustments that you make over time. The community built between yourself, teachers, students, and parents will start to solidify. It will always take time to readjust for new participants, but you should start to feel stable in this environment.*

But more important than



# Collegiate...

knowing the path, is to carve the path for yourself. It is a beautiful thing if you have veteran teachers who introduce themselves and position themselves as your mentors, but that may not happen. What then? Go forth and find ye some mentors. I know you are going to want to spend every waking moment in your classroom, making lesson plans, studying scores, and taking care of all the paperwork that keeps landing on your desk, but in reality you need to know your community and find the people who will navigate this landscape with you. Go to the lunch room. Get to know your new peers. Take the music teacher at the neighboring school out for coffee. Get involved in small things at school where you are not the sole leader (e.g. chaperoning a dance). By being involved and being present, you will have a better chance of making connections with people who have answers to the questions that are on the tip of your brain. Especially in the first years of music teaching, there

is no need to reinvent or revolutionize. Get yourself established. Know the key people. After you know your school and yourself as a teacher, then experiment and change the world of music teaching. I know you will! Final thoughts on paper Often, when a student asks me a question about a topic related to teaching or music, I spin it back at them. I ask them to share their feelings before I share my own insight. I do not do this to be annoying, but to get a sense of where their thought process is at that moment. Sometimes I am pleasantly surprised by their interpretation and I learn along with the student. Not dissimilar to observing a student teacher, before I tell them my feedback I ask them, "So how did you think it went?" If there is one thing I wish from all levels of teachers, it is more reflection. I think we believe we do reflect, but there is a difference between mulling something over in your mind and saying it out loud, or even better, writing these

reflections down on paper (real or digital). As you navigate the path of "becoming" or "helping to become", I encourage both master teachers and early career teachers to reflect in the written form. I try as often as I can to make space for this in my own life. I am always amazed how thoughts that I was struggling with when I just pondered them became clear as I put them into written words rather than abstract thought. What is even more powerful is when we all reflect on the same topic and come to varied conclusions. I encourage rookie teachers and veteran teachers to share their reflections. Like our students, we are all working on expanding our world view and refining our teacher identity. In reflecting and sharing these reflections, we become more confident in our teacher identity and remember that at any stage of our teaching career, we have much to learn!



## Tips to Share with Parents

Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child's music education program.

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.

Here are some simple, time-effective ways parents can assist their child's school music educators:

### Access the Status Quo:

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.

### Communicate Effectively

- Be in touch with local music teachers on a regular basis. Offer to help out.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school's music booster organization.

Visit [www.nafme.org](http://www.nafme.org) for more Parent Resources.





# Music at ENMU



## Majors

- Bachelor of Music Education, B.M.E.  
Choral and instrumental (winds and percussion)
- Bachelor of Music, B.M.  
Piano, instrumental (winds and percussion) and vocal performance
- Bachelor of Science in Music, B.S.

## Minors

- Piano
- Music
- Music Technology
- Music Composition



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## For more information:

Dustin Seifert, Department of Music  
ENMU Station 16  
1500 S Ave K  
Portales, NM 88130

**800.367.3668 | [enmu.edu/Music](http://enmu.edu/Music)**

## Music Faculty

**John Olsen**  
*Interim Dean, Piano*

**Dustin Seifert**  
*Department Chair,  
Director of Bands,  
Euphonium and Tuba*

**Derek Akers**  
*Horn*

**Tracy Carr**  
*Music History, Double Reeds*

**Mark Dal Porto**  
*Music Theory, Composition*

**Benjamin Fairfield**  
*Trumpet, Band*

**Al Gardner**  
*Percussion*

**Gregory Gallagher**  
*Voice*

**Anna Hersey**  
*Voice*

**Bruce Keeling**  
*Trombone*

**Jennifer Laubenthal**  
*Clarinet*

**Cheryl Pachak-Brooks**  
*Piano*

**Jason Paulk**  
*Director of Choral Activities*

**Kayla Paulk**  
*Vocal Coach, Accompanist*

**Neil Rutland**  
*Percussion,  
Music Technology*

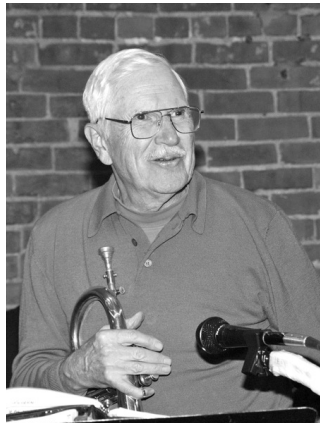
**Susanna Self**  
*Flute*

**Richard Schwartz**  
*Saxophone, Jazz Studies*

**Travis Sherwood**  
*Voice*

# Retirees/Mentoring News

## Ron Lipka, Chair



FROM THE BACK ROW  
WHY TUBA IN THE CONCERT  
BAND?  
LET'S GET TO THE BOTTOM OF  
IT!

In February of 2017 our esteemed editor, Keith Jordan, was featured soloist with the Albuquerque Concert Band performing Concertino for Tuba. He played "Concertino for Tuba" composed by Richard Brown who was a New Mexico Music Educator in past years as band director at Highland High school. It was an outstanding performance presenting an instrument rarely seen on the front edge of the stage. Usually tuba sits in the back row at the bottom of the concert band stabilizing the bass sound. It can be, lonely in that back row but without it we surely would hate to have a black hole in the basement of our band.

But really, who cares about tubas anyway? Why do we need to have this ungainly, difficult to manage, often out of control, "Rodney Dangerfield of the Band" instrument in our group at all? Doesn't it just mush up the sound while the rest of us execute spectacular technical passages, amazing the audience and, especially, ourselves? We thought that the only reason for a sousaphone is to dot the i in the script OHIO for the marching band.

Well...without the firm foundation

of the tuba the sound of the concert band would be an empty vessel indeed. For the entire sound of any ensemble there is a certain spectrum of sound and you NEED a low end to complete this, otherwise it just seems empty and thin. The chordal structure of our Western music requires that the fundamental pitches be outlined in the lowest or bass part. Without that underlying fundamental the chordal function would be unclear and the music would seem to drift. As our concept of harmony was formalized by composers such as J.S. Bach, it was mainly the bass line that established the structure with the chords being added for color. In the concert band one can simply realize this by listening to the tuba part in classic marches. It's all about the bass line. Of equal importance is the rhythmical foundation set up by the bass line. The characteristic style of music from the march, to the Schottische, the Tango or Swing is defined by the rhythmic pattern of the bass line. Dancers dance to the bass line not the melody or even the percussion. As performers in the band rehearsal we are frequently admonished to listen to and adjust our part to the tubas. As a conductor I find that if there is no tuba present in rehearsal it is pointless to try to achieve balance, rhythmical precision of style. All of that is dependent on the foundation sounded by the tuba section.

How well I remember becoming aware of just how versatile tuba's marching band cousin, the Sousaphone could be when Harvey Phillips visited Albuquerque during the MENC in the late 60's and performed the Arban "Carnival of Venice" on that, seemingly, cumbersome instrument. Phillips was the granddaddy of tuba hopefuls and has the longest bio in "The Tuba Source Book," a nearly 2-inch thick volume containing everything you'd ever want to know about the instrument. He started and

was the first president of TUBA – The Tubists Universal Brotherhood Assn., now called the International Tuba Euphonium Assn. In addition, Phillips organized conferences, journals and Tuba Christmas –annual concerts of carols and other holiday music held in hundreds of cities and countries. Albuquerque has held Tuba Christmas for many years now so go to YouTube and listen---- □Lo, How a Rose E'er Blooming - Tuba Christmas - Albuquerque, NM□□

Ron Lipka

\*\*\* Acknowledging borrowing from the wonderful Tuba article; by Constance Meyer, January 18, 2004, The Los Angeles Times.

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*B.F.A. in Music with a Concentration in Vocal Performance*

*B.A. in Music*

*Minor in General Music*

*Minor in Music Technology and Composition*

### **Ensembles**

*Concert Choir, Madrigal Choir, HU Singers,  
Jazz Ensemble, Wind Ensemble, Guitar Ensemble, Mariachi*

### **For more information, contact**

Dr. André García-Nuthmann | Voice and Music Coordinator  
505.454.3573 | [agarcianuthman@nmhu.edu](mailto:agarcianuthman@nmhu.edu)

Dr. Edward Harrington | Music Education and Technology  
505.454.3569 | [eharrington@nmhu.edu](mailto:eharrington@nmhu.edu)



## New Mexico Jazz Educators Bruce Dalby, Chair



I am honored to serve as the new president of the New Mexico Jazz Educators. Other officers elected at the February 2017 meeting held at NMSU during New Mexico Jazz All-State are:

Jordan Sayre (Las Cruces High School), High School Vice President  
Kevin Moreman (Oñate High School), Middle School Vice President  
Chris Ishee (Santa Fe Prep), Secretary  
Pancho Romero (New Mexico State University), Treasurer  
Richard Schwartz (Eastern New Mexico University) continues to serve as Immediate Past President. Many thanks to Rich for his dedicated and effective service over the

last two years! Much gratitude also to Pancho and Chris for agreeing to continue to serve during the current transitional phase. The organization is greatly indebted to these gentlemen for their selfless and tireless efforts. Notice that the vice president positions are new. Their duties will be specific to organizing and running the middle school and high school components of the annual Jazz All-State Festival. I am pleased to share these important responsibilities with these young and energetic music educators. ;-)  
The main business for spring is the Jazz Honor Band application and selection process. The Jazz Honor Band performs at NMMEA All-State each year at the Wednesday afternoon concert. Selection is a great honor, and performing in front of the entire All-State community is phenomenally exciting, so I encourage directors of all worthy programs to consider applying. Policies:

- Preference for 2018 will be given to high school ensembles.
- All costs associated with this performance are the responsibility of the participating ensemble and school district.
- The ensemble director must be a member in good standing of

NMMEA and must be the director at the time of the performance.

- The deadline for submission of all application materials is May 15, 2017. Applications will be electronic. Include the following with your email submission to [dalby@unm.edu](mailto:dalby@unm.edu):
    - Application letter (pdf format). Include: 1) school name; 2) name of ensemble, 3) director's name, email and phone number, 4) school postal address, 5) official school enrollment.
    - Letter of support (pdf format) from your school principal stating that, if selected, your ensemble has permission to perform at the 2018 NMMEA All-State Jazz Honor Concert.
    - Electronic link (e.g., Google Drive, Dropbox, YouTube) to digital audio files of three selections in varying styles from live performances during the 2016-17 school year by the candidate ensemble. Verify there are no clues in the recordings as to the identify of the group.
- I look forward to doing my part to advance the cause of jazz education in New Mexico over the next two years. Jazz educators please feel free to contact me ([dalby@unm.edu](mailto:dalby@unm.edu)) with any questions or concerns

### Teaching Tips Featured on NAFME's My Music Class!

#### Here are some examples:

- Designing Effective Rehearsals
- Creating a Student Handbook
- Developing a Relationship with Administration
- Your First Day of Class



Visit [musiced.nafme.org/my-music-class](http://musiced.nafme.org/my-music-class) to browse tips.



# 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! Buchanan Hall has been filled with exceptional performances by guest artists, ENMU faculty and students this semester. 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](http://www.enmu.edu/music)

### Ensemble News

Spring is busy as ever and full of glorious music around the Music Department. We have just completed a two-week run of Gilbert and Sullivan's "Pirates of Penzance"—a collaboration with the Departments of Music and Theater—under the expert musical direction of Dr. Travis Sherwood and Dr. Gregory Gallagher. The shows were conducted by Neil Rutland, chair of Theater and Digital Film Media, and featured an excellent pit orchestra. Audiences are still raving!

The ENMU Choirs are enjoying preparations for a collaboration with the jazz bands on Thursday, March 2. On March 7, four of our student ACDA members will represent the state of New Mexico in the Collegiate Honor Choir at the National ACDA Convention in Minneapolis, Minnesota. Additionally, Dr. Jason Paulk will be presenting an Interest Session on "Creating Symbiosis Between Warm-ups and Repertoire" in collaboration with Ryan Kelly, both of whom recently co-authored a book published by Hal Leonard: *Handel's Messiah: Warm-ups for Successful Performance*. Our final ENMU Choirs' concert of the spring will take place on Friday, April 21 at 7 p.m. in Buchanan Hall. As always, concerts are free of charge. We hope to see you there.

From May 16-25 our singers will be touring and singing in Paris

and London. Some of our performance venues include Notre Dame in Paris, Notre Dame in Chartres, Versailles, St. Paul's Cathedral in London, and Salisbury Cathedral. Please contact me if you have interest in knowing about our future tours.

**CHOIR CAMP** dates are June 11-15. You can register at [www.enmu.edu/choircamp](http://www.enmu.edu/choircamp) Cost is only \$285 and includes amazing opportunities for your students to prepare for all-state auditions in the fall. They will learn two new solos, all of the all-state audition repertoire, become expert sight-readers, and sing in a wonderful choir. A little fun is also included!!! J

The ENMU Department of Music with the Department of Theatre and Digital Filmmaking presented Gilbert and Sullivan's "The Pirates of Penzance" for two weekends; February 17 through 19 and 23 through 26. This was a collaboration between the theatre and music programs with Music Department faculty Dr. Travis Sherwood and Dr. Gregory Gallagher music directors, conductor Neil Rutland, and Theatre and Film Department faculty Patrick McCreary stage director and production designer.

### Faculty News

Dr. Mark Dal Porto had his work *Valley of Enchantment* premiered by the Orchestra of Southern Utah led by Music Director Dr. Xun Sun (who commissioned the work) at the Heritage Theater in Cedar City, UT on Thursday, February 23rd.

*Valley of Enchantment* is a symphonic tone poem inspired by the natural surroundings and beauty of Southern Utah and Northern Arizona (Bryce Canyon, Red Canyon, Zion National Park, Antelope Canyon, and the Grand Canyon). The work is in 10 sections:

1. Sunrise
2. Entering the woods
3. By the streams of water
4. Deep in the forest
5. The majesty of the canyons

6. In the mountain pasture
7. Thunderstorm
8. Calm and reflections after the storm
9. The grandeur of the mountains
10. Sunset

Dal Porto was also invited to be a guest composer at the 2017 46th Annual John Donald Robb Composers' Symposium at The University of New Mexico in Albuquerque from March 26-30 where his work *At Midnight* for voice, oboe, and piano was performed.

Dr. Bruce Keeling recently was adjudicator for the New Mexico All-State jazz Trombone Auditions and the Big 12 Trombone Solo Competition. He also judged the Texas Region 16 Solo and Ensemble Contest and the All-Region Tryouts. He has given clinics for the All-Region Jazz Trombones and throughout Texas and New Mexico. He continues a very active playing career performing with the Lubbock, Roswell and Big Spring Symphony Orchestras. Additionally he performs Jazz and Dixieland gigs, and in church.

Dr. Jennifer Laubenthal hosted the 6th Annual Eastern Plains Clarinet Celebration on February 4. Guest artist Dr. Lori Baruth, Morehead State University, presented a masterclass, Dalcroze Eurhythmics clinic and recital. Dr. Laubenthal's article, "Designing and Implementing an Assessment Process in the Private Studio Setting: Supporting Student Learning, Providing Effective Instruction and Building Faculty and Student Interaction" was recently accepted for publication in the *Music Educator's Journal*. She is also completing a book chapter titled, "Music Appreciation in the Past, Present and Future," which will be co-authored with colleagues Kathleen Melago and Jonathan Helmick, Slippery Rock University. She looks forward to presenting a guest artist masterclass and recital at Middle Tennessee State University in early April.

Now immediate-past president of

## University News...

the New Mexico Jazz Educators, Dr. Richard A. Schwartz recently organized the 2017 New Mexico All-State Jazz Conference at New Mexico State University in Las Cruces, NM. In February of 2017 he hosted and performed the baritone saxophone with The New Jersey Saxophone Quartet at Eastern New Mexico University. Also in February of 2017, Schwartz performed three original jazz compositions in concert with Dr. "Pancho" Romero (NMSU) and offered a lecture entitled "Mapping the Student Saxophone: Use of the scientific method to discern intonation tendencies of six popular models of beginner saxophones" at the 2017 Region 2 North American Saxophone Alliance Conference. Also at the 2017 Region 2 North American Saxophone Alliance Conference, Eastern saxophone major Logan Aragon of Clovis, New Mexico performed the first movement of Paul Creston's "Sonata" for a masterclass with known saxophone pedagogue Lindsey O'Connor. Schwartz hosts renown saxophonist Dr. John Sampen of Bowling Green State University on Thursday, March 9, 2017 and the ENMU student saxophone quartet offers a performance at the College Music Society Rocky Mountain Conference on Saturday, March 25, 2017. Dr. Schwartz hosts Grammy-Award winning jazz pianist and arranger Bill Cunliffe on Friday April 7 and April 8, 2017 for the Eastern New Mexico University Jazz Fest and Eastern New Mexico University Jazz Fest High School Jazz Ensemble Competition. For more information, please contact Dr. Schwartz at: [richard.schwartz@enmu.edu](mailto:richard.schwartz@enmu.edu).

### University of New Mexico News Submitted by Colleen Sheinberg

The Duke Symphonette is a new student collaborative ensemble that was created in the spring of 2015 for the purpose of performing Igor Stravinsky's *L'Histoire du Soldat* in Keller Hall. Since then, the group has grown in size, and is preparing

and performing repertoire from the baroque to the twentieth century. The ensemble is a student-run classical chamber orchestra that aims to provide more opportunities for UNM music majors to perform solo pieces, major orchestral repertoire, and new music. Eugene Sidorov, the graduate student founder and conductor of the ensemble says, "I feel very excited about having an opportunity to organize and collaborate with this ensemble. As a tribute to the recent 110th anniversary of composer Dmitry Shostakovich, together with wonderful student soloists Gabriel Landstedt and Heather House, we made a video recording of his famous Concerto No. 1 for Piano, Trumpet, and Strings, Op. 35, which has already received some positive feedback from distinguished Russian conductors." The Symphonette, which takes its name from the City of Albuquerque's nickname, can be viewed on [vimeo.com](http://vimeo.com).

The Music Education area has announced its planned workshop and course schedule for the upcoming Summer 2017 session:

- Orff Level 1 & 2, with Paul Hallsted, Karen Benson, Luis Delgado and Joshua Block; June 5-16.
- Kodály Level 1 & 2, with Regina Carlow, Shelly Cooper, Juan Hernández and Anne Laskey; June 19-30.
- Comprehensive Musician-ship Through Performance, with Christopher Gleason, Margaret Jenks, Randal Swiggum, Ruth Striegel and Art Sheinberg; June 12-15.
- Seminar in Music Education, (Music Education Master of Music course credit) with Regina Carlow and Robin Giebelhausen; Second Summer Session (July 3-28).

The UNM Horn Choir and Dr. Michael Walker, Assistant Professor of Horn, were invited to perform at the Southwest Horn Conference in Phoenix in January. The group performed a world premiere of Ryan Chase's *Sur "La Choisy"* and Chas-

ing Diana, written by UNM alumnus John Cheetham. The Horn Choir was conducted by Dr. Chad Simons, UNM's Associate Director of Bands.

After 33 years of renowned teaching, service, awards, and acclaimed national and international performances, Associate Dean, Presidential Teaching Fellow and Professor of Clarinet, Keith Lemmons will retire at the end of this academic year. Keith has taught countless students during his tenure at UNM, sending many of them on to major careers. His former students (affectionately referred to as Lemmonheads) teach in public schools and universities across the nation, perform nationally and internationally in orchestras and military bands, and continue to carry on the good name of the UNM Music Department. Keith has been a member of numerous professional and faculty chamber ensembles during his tenure at UNM, most notably the New Mexico Winds, which he founded when he joined the faculty in 1984. He will be giving his farewell concert with that same group on April 12 at 7:30 p.m. in Keller Hall. Thankfully, Keith is not retiring "cold turkey" as he will be returning to the Department as a working retiree, continuing to teach the instrument he so loves and to which he has dedicated his professional career.

It is with great sadness that we announce the passing of emeritus faculty member Dr. William M. Seymour, age 86, on February 3, 2017. Bill was hired by the UNM Department of Music in 1962 to teach piano and low brass instruments. He also taught courses in music education, musical behavior, piano pedagogy, Music Aesthetics, and Psychology. In his "spare" time, he served as advisor to all the students in the department, which often numbered around 350. He served as chair of the department from 1970 to 1973 and also served for a time as Assistant Dean of the College of Fine Arts. As a classi-

## University News...

cal piano soloist, Bill performed with the St. Louis Symphony Orchestra, the Chamber Orchestra of Albuquerque and the Sierra Woodwind Quintet. As a jazz performer, he appeared at jazz venues in San Francisco, St. Louis and Kansas City. As a classical and jazz pianist, he presented benefit concerts for the Santa Fe Opera. He held an Ed.D. degree from Washington University in St. Louis, Missouri, and a degree from the Music and Art College in St. Louis. In 1993, he received the Teacher of the Year Award from the UNM College of Fine Arts and was inducted into the New Mexico Music Educators Hall of Fame. He retired from UNM in 1993, but continued to teach piano and to give classes in piano improvisation and the art of teaching piano, and to pursue his research in music and neuroscience. Bill will be remembered fondly by the many students and friends whose lives he touched. There will be a celebration of his life, date to be announced later, in Keller Hall in the University of New Mexico Center for the Arts. Please contact French Mortuary for updated information at [www.frenchfunerals.com](http://www.frenchfunerals.com). In lieu of flowers, donations may be made either to the William Seymour Memorial Scholarship for Music or to the William Seymour Collaborative Piano Scholarship Endowment at the UNM Department of Music (checks may be made to the UNM Foundation, 700 Lomas NE, Suite 108, Albuquerque, NM 87102), or to the charity of your choice.

### News from New Mexico State University

Submitted by Sarah Daughtrey

Winds and Percussion  
The spring Southwest Honor International Band and Orchestra Festival (SWIHBO) took place on February 3-5, 2017, coordinated by Ingrid Larragoity-Martin, Interim Director of Bands. This year's festival featured several educators from Colorado; Dr. Allan McMurray and Dr. Mat-

thew Roeder, both from UC Boulder, and Dr. Erik Johnson, Conductor of the Colorado State University Concert Band. The Collage Concert, performed on February 4, featured several performances by NMSU groups, such as the percussion, brass, clarinet and flute ensembles, as well as the Symphonic Band, Wind Symphony and Philharmonic orchestra. On Sunday, February 5, the festival groups performed wide-ranging programs: the festival orchestra presented *An American in Paris* by Gershwin, *Blue Fire Fiddler* by Soon Hee Newbold and *Crisantemi* by Puccini; The symphonic band, led by Roeder, performed *The Cave You Fear* by Michael Markowski, *Earth Song* by Frank Ticheli and *Sheltering Sky* by John Mackey; the wind symphony, led by McMurray, performed a movement from *Symphony No. 1 "The Lord of the Rings"* by Johan de Meij, and Ticheli's *Angels in the Architecture*, featuring soprano soloist, graduate student Carolyn Castillo. The Wind Symphony traveled to San Francisco, CA on March 23 to attend the San Francisco Symphony and their performance of Bartók's *Concerto for Orchestra* conducted by Michael Tilson Thomas. The next day the group was privileged to take part in clinics at the San Francisco Conservatory of Music with members of the San Francisco Symphony. The group continued on to Los Angeles to do further clinics with composers Frank Ticheli, Robert Reynolds, and conductor Allan McMurray, who recently joined SWIBHO as conductor of the festival wind symphony.

NMSU was the host for the 2017 North American Saxophone Alliance (NASA) Region 2 Conference in February. Coordinated by Dr. Rhonda Taylor, College Associate Professor of Saxophone, the NASA conference featured performances, lectures and master classes from over 100 participants throughout the region. Ten concerts included solos, chamber ensembles, and saxophone

choirs performing music that ranged from that of established composers such as Debussy and Hindemith to modern and experimental composers like Adam Mirza, Roshanne Etezady, and Stefan Niculescu. Rhonda Taylor, Christopher Herald (University of Arizona), and Richard Schwartz (Eastern New Mexico University) performed original music of their own composition. Additional featured performers included Eric Lau and Scott Ney (University of New Mexico), Edward Goodman (University of Arizona), John Hallberg (California State University-Fullerton), Ryan Lemoine (Arizona State University), Jessica Maxfield (University of Southern California), and many more. Lecturers included Jay Mason (California State University, Long Beach) speaking about woodwind doubling, Jeff Benedict (California State University, Los Angeles) presenting a biography of Harvey Pittel, and Paul Zaborac (University of Colorado - Boulder) discussing jazz pedagogy. Master class presenters were John Hallberg, Lynzii O'Connor (Las Vegas, Red Rock Saxophone Quartet), and Edward Goodman. The 2017 New Mexico Jazz Educators All-State Jazz Conference was held at NMSU on January 20-22, hosted by Professor of Trumpet and Director of NMSU Jazz Ensembles, Dr. Pancho Romero. Seventy-six New Mexico high school and middle school students participated in four ensembles conducted by guest artists/clinicians Dr. Bruce Dalby, Mr. Alan Baylock, Mr. John Sanks and Mr. Kevin Moreman. The conference also featured NMSU Jazz Ensemble in concert with guest soloists Hilary Smith and Dr. Alan Kaplan. Clinics and workshops for both students and educators were included in the weekends activities. The event concluded with All State Jazz concerts on Sunday, January 22nd.

Dr. Pancho Romero and the trumpet studio were pleased to host Dr. Vicente Campos (trumpet) for a



master class on March 1, 2017. A native of Valencia, Spain, Campos is the principal trumpet soloist for the Valencia Symphonic Orchestra and professor/headmaster of the Superior Music Conservatory of Castellón. Campos is a graduate of the Conservatoire Superior du Paris and studied with Maurice Andre.

The fourth annual Double Reed Day took place on the NMSU campus on February 11, and hosted middle, high school and college students in sessions including oboe and bassoon triage and repair, as well as double-tonguing techniques. The guest artists were Dr. Genevieve Beaulieu, bassoon and Rebecca Ray, oboe. The fifth annual Double Reed Day is being planned for next spring. Please visit the website for information on past and future events: [www.nmsudoublereeds.com](http://www.nmsudoublereeds.com)

The NMSU Corno Crew, led by Professor of Horn Nancy Joy, performed at the Southwest Horn Workshop (SWHC) in Phoenix, AZ on January 27-29. During the workshop, students attended workshops, master classes, pedagogical sessions and horn choir rehearsals.

### Strings and Orchestra

The NMSU Philharmonic Orchestra, under the baton of conductor Simón Gollo, presented their first spring concert on February 10 in Atkinson Recital Hall. The concert featured Tchaikovsky's Serenade for Strings and soloist Daniel Vega-Albela in Bach's Violin Concerto in E major. The Next NMPO concert will be on May 2, with the orchestra performing Tchaikovsky's Romeo and Juliet Fantasy-Overture, Bruch's Romanze Op. 85 featuring violist Jorge Martinez-Rios as soloist and Britten's Simple Symphony. The NMPO will also perform a number of outreach concerts for the community. La Catrina String Quartet had a busy

spring touring throughout the state, with performances in Santa Fe and Los Alamos, and at Western New Mexico University and at New Mexico Tech. They also performed for the Placitas Artist series with Bolivian violist Willy Sucre. The quartet will be recording its third CD with producer and composer Yalil Guerra from Los Angeles, CA featuring music by Mozart, Shostakovich and Guerra. During late spring the quartet recorded a fourth commercial CD under IBS Classical from Spain featuring Latin-American music. Members of the quartet will perform as soloists with the Chamber Orchestra of San Antonio, Boulder Flatirons Community Orchestra and will teach and perform at the Aruba International Festival and Academy this summer.

### Choral, Vocal & Opera

Dr. John Flanery, Director of Choral Activities, planned another busy spring with NMSU Choral Activities. Spring concerts for the NMSU choirs included a Masters Graduate Recital on Tuesday, February 28 for choral conducting student Christa Fredrickson. The concert featured Ms. Fredrickson conducting the Statesmen, the Women's Chorale and the University Singers.

The University Singers continued to forge their relationship with the Universidad Autónoma de Ciudad Juárez. The choir from Juarez and the University Singers performed two joint concerts this spring, on March 27 in Juarez and on May 4 in Las Cruces. The two choirs have been collaborating often and are enjoying having an international experience together! The choirs culminated the year with guest composer and clinician Professor James Mulholland. Mulholland is in his 52nd year on faculty at Butler University in Indianapolis, Indiana. Mulholland spent a week in residency in Las Cruces from April 24-30, attending rehearsals

and conducting master classes. The NMSU choirs completed the week with two concerts of Mulholland's music accompanied by a professional orchestra. "A Composer's Concert: The Music of James Mulholland" was presented on April 28 and 29 in Atkinson Recital Hall and included a world premiere work commissioned for the NMSU choirs.

On June 15, 2017 sixty-five members of NMSU Choral Activities will travel to Vienna and Salzburg, Austria for a 10-day tour with concert performances. The European tour will feature a performance by the NMSU choirs with Viennese orchestra on James Mulholland's "Missa Romantica" under Flanery's direction at the famous Minoriten Church. Additional performances will include a concert in Vienna with full orchestra of the Mozart Requiem and an a cappella concert in Salzburg at the Mülln Church. On April 4, NMSU vocal, art and creative writing students presented "Java Love," an interdisciplinary evening of art, poetry, song and opera in Atkinson Recital Hall. Featured in the performance were graduate vocal students Cory Gasparich and Carolyn Castillo in the roles of Grant and Grace, an opera (of the same title) in one act by Music Department Chair, Dr. Lon W. Chaffin. The performance presented the opera in the context of a coffee house "open-mic" night of poetry and song, performed by vocal and creative writing students, that introduced and led into the opera, which is about a young man (the barista) attempting to write a love poem. Co-directed by Visiting Assistant Professor of Voice, Ron Gillis, and Dr. Sarah Daughtrey, and assisted by Dr. Lily Hoang, Director of the Creative Writing Program and Michelle Lanteri, interim NMSU Art Gallery Director, the evening also featured a display of student artwork in the lobby and an open "coffee house" for audience



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## University News...

members prior to the performance.

The Vocal Area was proud to host the Rio Grande Chapter of NATS Student Auditions for the first time in many years. Coordinated by Auditions Chair and Chapter Vice President Dr. Sarah Daughtrey (Coordinator of Vocal Studies), the two-day event featured a workshop by Albuquerque voice teacher and Alexander Technique instructor, Darci Lobdell. The Auditions brought more than 60 voice students, teachers and pianists from around the state and El Paso to campus for this annual event, which fosters encouragement and opportunity for singers of all ages in the area.

The Vocal Area was also very pleased to host two vocal master class clinicians this spring. Dr. Clifton Ware, author of well-known vocal pedagogy texts and Professor Emeritus of Voice & Vocal Pedagogy at the University of Minnesota-Twin Cities School of Music, presented a master class session on February 27; and Dr. Martha Rowe, former Coordinator of Vocal Studies at NMSU, and now a Certified Life Coach in Montana, presented a session for NMSU vocal students on May 3rd.

### Faculty News and Campus Performances

On Saturday, February 11, professor of violin and first violinist for La Catrina String Quartet Daniel Vega-Albela presented a duo recital with visiting artist Julia Russ, who is on the faculty of the Cleveland Institute of Music in the Preparatory Piano division, as well as Kent State University's School of Music. The presented a varied program of works from Bach to Stravinsky, concluding with Beethoven's Sonata no. 7 in c minor.

The 7th annual Warner Hutchison Contemporary Arts Festival was held

on February 21 in Atkinson Recital Hall. On the first half of the program, Dr. Fred Bugbee (Professor of Percussion), Dr. Sarah Daughtrey (Coordinator of Vocal Studies) and Dr. Laura Spitzer (Coordinator of Piano Studies) performed again the program they presented for the College Music Society's 2016 national conference in Santa Fe last November, which featured a multi-media presentation of works from Peter Garland's experimental music journal Soundings, published in Santa Fe in the 1970's and '80's, including works by John Zorn, Lou Harrison, and Garland. On the second half of the program, the 3rd String Quartet by guest composer Yalil Guerra was featured. Guerra, Latin Grammy award winning composer, also gave a free lecture on the business of music to students the previous day. The work was performed by fellow Latin Grammy award winners, La Catrina String Quartet. Also on the second half were Fred Bugbee and Rhonda Taylor, performing contemporary works with electronics, and Laura Spitzer, playing Nocturnal No. 5 by Virko Baley.

Dr. Spitzer will again perform Baley's Nocturnal in Las Vegas, Nevada on March 26 at the Nevada School of the Arts, and at UNLV's Nextet concert on April 19. The 15-minute composition was written for Spitzer in 1980, premiered by her at New York's Merkin Hall in 1985, and recorded for Cambria Records in 1992. It will be video recorded on April 20 as part of a larger DVD project.

Fred Bugbee presented a solo recital at Muhlenberg College in Allentown, PA in March as part of their Contemporary Arts Festival. In January, Bugbee recorded Cronometro by Nathaniel Bartlett, which he also performed as part of the Hutchison Contemporary Arts Festival. The recording has been released with a compilation of Bartlett's works titled Spectrum.

Professor of Horn Nancy Joy and Lomont School of Music Lecturer of Horn Susan McCullough, along with pianist Leah Houpt, performed Michael Daugherty's Prayer for 2 Horns and Piano and Michael Viljoen's Duo at the Southwest Horn Workshop in Phoenix, AZ.

Dr. Lon W. Chaffin, Department Chair, is composing a duet for tuba, commissioned by tubists Sergio Carolino (Portugal) and Gene Pokorny (Chicago Symphony) for a premiere performance in July with a subsequent CD recording. The work is a multi-movement piece for two tubas and piano based on rhythmic and metrical motifs found in the music of jazz pianist and composer Dave Brubeck.

In the fall of 2016, Director of Choral Activities John Flanery was featured as guest conductor for festivals and honor choirs in Hattiesburg, Mississippi, Memphis, Tennessee and at Indiana University of Pennsylvania. His clinics, judging and guest conducting for the spring of 2017 have taken him to Albuquerque and NMMEA; Omaha, Nebraska; Ellisville, Mississippi; San Antonio and TMEA; Juarez, Mexico, and Festival Disney in Orlando Florida.

In early February Professor of Tuba Jim Shearer toured through the state of Texas performing concerts and giving master classes with the El Paso Brass, the resident quintet of the El Paso Symphony. The group performed concerts for feeder programs of the Hebron High School band, and well as educational outreach concert in Arlington, Texas and a community concert at Hill College in Hillsboro, Texas. The group capped of the tour with a showcase performance at the 2017 Texas Music Educators Association convention in San Antonio.

Dr. Sarah Daughtrey was invited to serve as judge the vocal competition

for the 2017 Musicfest Northwest in Spokane, WA in May. The Festival, organized in 1945, is considered to

be the largest festival of its kind in the United States, featuring yearly participation ranges from 1,200 to

1,500 young musicians, and features prizes in several categories, including the Young Artist competition.

## In Memorium...

Harriet Heltman passed away in her home on December 27, 2016, surrounded by her family following a stroke. Born in 1921 in Silver City, New Mexico, she was 95.

She was preceded in death by her husband Rollie, her parents Shep and Blanch Walls, sisters Myra Mayward and Alice Smith.

Harriet, an accomplished pianist and organist earned her Bachelor's and Master's Degrees from the University of New Mexico. She taught piano privately and played the organ in a number of churches including Holy Faith. She influenced thousands of students during her 26 year career as an Elementary Music Teacher in the Santa Fe Public Schools. She was awarded The John Batcheller and Rollie Heltman Awards by The New Mexico Music Educators Association for her many decades of service fostering music education in the state.

She is survived by her sons Bill (Beth) and Greg (Elaine), Grandson

Mark Heltman and step-daughter Celia Ann Herbstritt (Roger) their six adult children and numerous grandchildren.

Diane Schutz, "New Mexico Music Educators have lost a treasure! John and I are so sad at the passing of Harriet Heltman. We have known and loved Harriet and her husband Rollie for over forty years. This dedicated and "energizer bunny" woman helped to organize and run our All State Music festivals for many, many years.

As a "wet behind the ears" choral director new to New Mexico, Harriet made sure I met the right folks and gave me a tutorial about how we do things in NM. Her infectious laughter made everyone feel valued! She truly cared about Music, directors, students and programs. Visiting their home was a wonderful trip down Music Memory lane. Always behind the scenes and never looking for accolades, Harriet has continued



to support us with her enthusiasm and grace. I will miss this grand lady at All State this year and beyond. I know God is pleased to have this dynamic duo in His heavenly Festival of Music! Our thoughts go out to son, Greg and all Harriet's earthly family and friends. I hope she will show me around when I meet up with her again!"

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