

Spring 2023
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The New Mexico Musician

In this issue be sure to look for...

- ~ a history of school orchestras from Cherokee Randolph
- ~ flute pedagogy tips from Lisa Van Winkle
- ~ advice on maintaining your own musicianship from Daniel Fear
- ~ an Emeritus Teacher Spotlight on Art Sheinberg

...and more!

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CONTENTS

	Page
Letter from the President.....	2
A Brief History of School Orchestras	4
Teaching Flutists how to Effectively Play Dynamic Ranges	8
Grab Your Axe! Maintaining Your Musicianship	10
Emeritus Teacher Spotlight	14
Unversity News.....	18
UNM.....	18
NMSU.....	20
ENMU.....	22
What Your NMMEA Leadership Has Been Up To	23
Program Snapshot.....	24

ADVERTISEMENTS

ENMU Choir Camp	3
NMSU	7
UNM.....	13
ENMU.....	17
Robertston and Son's Violin Shop	Back Cover

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The New Mexico Musician Needs YOUR Help!



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- Is there an aspect of teaching that you would like to discuss with your fellow educators?
- Would you like your students and the work you are doing with them to be featured in the program snapshot?
- Is there someone you would like featured in the Emeritus Teacher Spotlight?

YOU are our greatest resource!
Submit article ideas [here](#) or reach out to
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Letter from the President

Ty Frederick



Dear Colleagues,

I hope this finds you well and your Spring full of amazing musical opportunities with your students! I hope that you, as I did, came back from the 2023 NMMEA All-State events with renewed excitement and enthusiasm for making music in your classrooms and communities. In my first year stepping into the role of President, I want to thank you all for everything you do for music in our state. I know that education can be a challenge, however I know that you all face those challenges head-on and with student outcomes in mind. Our goal should be to make 2023 and 2024 even better for our students and communities. I want to thank the Executive Committee that helped make the 2023 NMMEA All-State an amazing return to an in-person event. It was so refreshing to be back in person! First off, our Executive Director, Neil Swapp, for his countless hours of work, leadership, perseverance, tenacity, and creativity to make the 2023 NMMEA events happen.

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As we move into 2023, I want to welcome the new Executive Committee:

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Remember that we are here to serve NMMEA, which is all music educators in the state! Please reach out to us with questions and suggestions. We are here for you and your students! This year at All-State we continued our Collegiate Day and it was a great success. We hope to build on that so our future music educators can learn from you! This coming year will see some other new additions to All-State as we roll out the first ever Vocal Jazz Ensemble at Jazz All-State in 2024!

One of the biggest takeaways from the previous years as we struggled through the pandemic was that we needed each other. Our community is only as strong as those that speak up and serve. As we navigate the return to full in-person school we are now experiencing new challenges. Schools are looking at different calendars (including extended and balanced break calendars), funding and even different bell schedules. As we move forward, please remember to advocate for music. Don't wait! Ask about changes that might be coming and look for ways to make these changes positive for your students! Not all change is negative! If your school is looking at making changes, volunteer to be on the committee or group that is making the change. Finally, look for ways to grow your program(s). One of the best ways to show our communities how important music is to our students is to show them how many students are in our programs. Recruit from within your own walls! Find those students that may have left music during the pandemic and encourage them to return. Also, take the time to show off the great things that are happening in your classrooms!

As we all look forward to the Spring music events, please remember to look for reminders from NMMEA (they will come from Neil Swapp). Consider submitting an application for one of the All State Honor groups. The deadline for those applications is June 1. Attend your District Spring meeting and make a difference by volunteering to serve within your District. Finally, we will have the Summer Workshop in July. Make arrangements to attend! This is a great way to be inspired as we start the 2023-2024 school year.

Thank you for all you do for Music Education in New Mexico! You are a constant, necessary, and powerful role model for students. Please do not hesitate to contact me if you have concerns, new ideas, or need support in any way. This summer, I hope you will take some much needed time to have fun and relax with family and friends. I look forward to seeing you at the Summer Workshop!



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A BRIEF HISTORY OF SCHOOL ORCHESTRAS

By CHEROKEE RANDOLPH

From its modest beginnings in 1773, instrumental music instruction in the United States has grown to a vibrant, healthy organization that employs tens of thousands of teachers who participate annually in a large variety of activities, performances, and contests. With the support of the National Association of Music Educators (and its previous incarnations as the Music Supervisors' National Conference, and the Music Educators National Conference), instrumental music has provided millions of Americans with a strong foundation in music education. Influenced by the Maidstone Movement in England, and inspired by the National High School Orchestras, group string instruction overcame the resistance of staid private teachers to become a benchmark for quality public education across the country.

When the Pilgrims and Puritans arrived in New England in the seventeenth century, they brought with them many of the attitudes and prejudices of the Old World, including a Protestant disdain for instrumental music. This general contempt for instrumental music persisted for decades in what became the United States of America. However, in 1773 one Joshua Collins of Baltimore, Maryland, placed an advertisement in the local newspaper offering a group class for instruction of the flute, oboe, clarinet, or bassoon. This woodwind class is the first example of heterogeneous instrumental instruction registered in the United States. Group instruction failed to flourish at this time, as private instruction continued to be the preferred method of learning how to play an instrument. In fact, throughout most of the 1800s, private lessons were the established mode of instruction, despite occasional efforts to move to group training.

Although officially, public school music started in 1838 with Lowell Mason in Boston, instrumental music had little presence until much later. Early music supervisors were almost exclusively vocalists, and public school music meant choir for years. The first documented school instrument music program took place at the Boston Farm and Trades School in 1857. The group consisted of several tissue covered combs, three violins, and a string bass. Edward Birge, in his *History of Public School Music*, mentions a high school orchestra in 1878 in Aurora, Illinois, made up of private students and no conductor, but does not give the instrumentation. Although in today's music education parlance, "orchestra" means specifically string instruments unless qualified with "full" or "symphony", in the beginning of the country's history it could mean any combination of instruments that included a violin.



Theodore Thomas (1825-1905)

Theodore Thomas (1825-1905) receives credit for much of the initial desire for communities to seek out instrumental music instruction. Thomas toured the United States with his eponymous Orchestra, playing in large, small, and in-between communities wherever he could, exposing countless people to the finest symphonic literature of the Old World. Because of his influence, small musical ensembles began to form in small towns. Touring symphony musicians from Thomas' Orchestra and similar groups would give lessons while they were in town. By the early 1900s, school orchestras made of privately trained string students began playing for commencement ceremonies, civic events, and public concerts. However, the lack of trained instrumental teachers and a strong bias toward outside private instruction meant that schools did not yet realize the importance of actual school music instruction.

Around 1905, these small student orchestras did start hiring directors to take charge of the ensembles. The first orchestra “teachers” did not teach technique, or start beginners; they invited qualified students who already knew their way around the instruments to play in school groups. The directors programmed marches, waltzes, operatic arrangements, and popular overtures to play for community events. Because the violin and cornet proved to be the most popular instruments, the directors tried to convince the students who played them to switch to the less common instruments, like the viola, cello, or bassoon. When students balked at buying new instruments to fulfill the instrumentation needs of the orchestra, the directors began to purchase instruments for the schools that students could play on until they graduated. The new instruments also required that the directors teach the students how to play them, thus leading to instrumental class instruction.

Charles Farnsworth discussed his observations of the English group violin instruction method known as the Maidstone Movement at the 1908 conference for a different organization, the Music Teachers National Association. His talk about the Movement convinced Albert G. Mitchell to take a year off from his job as the organist at St. John’s Episcopal Church in Boston to study it in 1910. Local English musicians derided the Movement as a strictly commercial endeavor with no pedagogical integrity, but Mitchell obviously felt otherwise. Mitchell was an accomplished organist, violinist, and orchestral arranger (he scored the complete *Mikado* for Sir Arthur Sullivan), and knew a good thing when he saw it. He brought several elements of the violin class method back with him to Boston in 1911, where he spent the next two decades teaching class violin in the Boston public school system. His method book, *The Public School Class Method for Violin*, reached a vast audience in the United States, and allowed for a wide dissemination of classroom music teaching techniques. Mitchell also did a huge service for violin and viola players everywhere, when he invented the shoulder rest, as a device to help his students with their posture.



Albert Mitchell with a student orchestra

In three issues of the *Music Supervisors’ Journal* in the winter of 1916-1917, Gladys Arthur Brown published the results of a comprehensive study she had undertaken with members attending the 1915 meeting of the MSNC. She sent a survey out to 200 music supervisors, asking about their instrumental music programs, and whether they provided credit toward graduation for students who participated. Among the findings listed in her articles, she mentions the orchestras made up of various combinations of violins, cornets, pianos, woodwinds, drums and battery, mandolins, tubas, saxophones, and banjos. As other authors have stated, violas and cellos were in short supply. According to Brown, school credit was not offered by enough school systems to be able to account for the immense interest in school music programs, and many districts reported having too many interested students for them to accommodate with music instruction. Then, as now, instrumental music programs were credited with keeping students in school until they were able to graduate. Brown also makes note of the fact that the State of Kansas would soon be implementing a regular course of study for instrumental music teachers, which would have been one of the first of its kind.

By 1920, school systems had started to hire full-time instrumental music teachers, replacing part-time music teachers, untrained teachers of other subjects, student leaders, and vocally trained music supervisors. Mitchell presented his assessment of the effectiveness of class instrumental instruction to the MSNC at their 1920 gathering in Philadelphia, Pennsylvania. At the 1921 conference in St. Joseph, Missouri, Will Earheart informed the attendees that “before instrumental music can become academically possible, instruction needs to be provided for all band and orchestra instruments”.

World War I put a temporary hold on the growth of school instrumental music, as many music teachers were

called up for active duty in the armed services. When the Great War ended, however, school music came back with a vengeance. One of the most influential figures in instrumental music in the 1920s was Joseph E. Maddy, who championed the right for every American child to have access to an arts education in their school's curriculum for his entire life.



Joseph Maddy (1892-1966) with students at Interlochen

Joseph Maddy (1892-1966) left his own public education behind after his ninth grade year, when his school denied him the opportunity to study music. He played viola with the Minneapolis Symphony Orchestra for a while, and became the first supervisor of instrumental music in 1918 in Rochester, New York. In 1921, he worked with George Eastman to create the Eastman School of Music. In 1925, Edgar Gordon, the president of MENC, suggested that Maddy form a National High School Orchestra, modeled after the Indiana State Orchestras that had been so successful. Gordon wanted to substitute a student orchestra for the badly prepared orchestra made of conference participants who had no time to practice over the year. Maddy accepted the re-

sponsibility, and in 1926, the National High School Orchestra performed with 232 young musicians at the MSNC in Detroit, Michigan. The concert was a huge success, and the group was subsequently invited to perform the next year at the Department of Supervisors of the National Education Association meeting in Dallas, Texas. Maddy continued presenting the NHSO at MSNC meetings until 1938, the effects of the Great Depression made it difficult for the students to travel to the different cities. By that time though, Maddy had established the summer music camp at Interlochen, which is still open today. The effect that the NHSO had on instrumental music instruction cannot be overstated. Students were inspired to practice in order to participate, and every all-city, all-district, and all-state music festival owes its existence to the success of the NHSO.

Not only did Maddy influence the advent of classroom instrumental instruction with the formation of the NHSO, but he collaborated with Thaddeus Giddings to produce *The Universal Teacher for Band and Orchestra Instruments*. This book was groundbreaking in its emphasis on melodic material for each instrument. Previous books focused on dry, pedantic scales and exercises, giving some instruments only accompaniment parts. Maddy and Giddings tried (and mostly succeeded) to provide a method book that would make use of every minute of class time, and permit as much student-centered learning as possible. The book was years ahead of its time in many respects, including the concept of providing correlated literature for students to perform at whatever stage they were in the book. *The Universal Teacher* and other publications by Maddy and Giddings filled spaces in the instrumental pedagogy of the time, allowing teachers and students to exploit the classroom experience fully.

Although it started small, instrumental music instruction has continued to be a strong presence in American music education. Moreover, in one of those amazing footnotes of history, a young man who helped Joseph Maddy clean out cabins for the first year of music camp at Interlochen came to New Mexico around 1930. Lloyd Higgins started the music programs in APS almost single-handedly, using money from the WPA project, giving any student who wanted to play any instrument a place in his orchestra. Tomorrow morning, while I drive to work for a day of teaching students how to play the violin, viola, cello, and bass, I will take a moment to remember Mitchell, Maddy, Higgins, and all of the rest, who made it possible for me to have such a fantastic way to earn a paycheck.

Cherokee Randolph teaches orchestra at Mountain View Middle and Cleveland High Schools in Rio Rancho, NM. She has a BM from UNM and an ME from Adams State, and currently plays viola with the Santa Fe Symphony.



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Teaching Flutists How to Effectively Play Dynamic Ranges

By Dr. Lisa Van Winkle

Every Fall semester I ask incoming flutists a few fundamental questions about playing including “How do you play a forte or piano dynamic?” Invariably the answer is the same, “I don’t know, I just do it.” This conversation always leads to a discovery about what the specific process is for creating dynamics that are in tune with a great tone quality.

With very few partials naturally present in the tone quality of the flute, this makes it particularly challenging to play dynamic contrasts in tune with a great sound, especially at the beginning and intermediate levels. In general, the tendency for the flute is sharp in the upper register and flat in the lower register. This must be considered when understanding how proper dynamics are created on the flute.

To create an in tune piano dynamic, the flutist needs to aim the air upwards and close the aperture (the opening between the lips). To create an in tune forte dynamic, the flutist needs to aim the air downwards and open the aperture. Every dynamic in between is created by a modification of the two positions of the air direction and the size of the aperture. Aiming the air upwards and closing the aperture for a piano dynamic keeps the pitch from falling flat and aiming the air downwards while opening the aperture will temper the pitch downwards. The air speed should always be steady (on the faster side) and pressurized.

Changes in the direction of air can easily be accomplished in two ways. Dropping the jaw down AND back will move the air downwards into the flute, striking the wall of the headjoint much lower bringing the pitch down. Pushing the jaw forward will allow the air to strike the wall of the headjoint higher moving the pitch upwards. Students can also be taught to cover and uncover the embouchure hole of the flute with the top lip. The upper register will have the top lip more forward blowing the air down and the lower register will have the top lip covering less bringing the pitch up. This process accomplishes the same results as moving the jaw backwards and forwards but to some students it makes more sense and is easier to manage.

A common mistake is asking the flutist to slow down the air speed for soft passages and increase the air speed for louder dynamics. While



this process may work on other wind instruments, it will only produce very out of tune results and a less than desirable tone quality for the flute. Another common mistake is to ask students to roll the flute forward to bring the pitch up and roll backwards (towards the nose) to bring the pitch down. This should be avoided as it creates less resonance in the tone quality. It can be used as a last-ditch effort but is not a recommended method for overall dynamic control.



There are many elements of tone quality and intonation for the flutist that happen behind the embouchure that cannot be observed but can definitely be heard. In addition to the above information for dynamic control, have students experiment with vowel shapes. An “O” syllable in the back of the mouth (back of tongue down, soft palate raised) and an open throat will bring the pitch down significantly. When playing a piano dynamic, it can be helpful to slightly raise the back of the tongue to a “E” syllable especially in the upper register.

Start the process of learning dynamic and pitch control slowly. Students should start learning this skill on one note and begin to feel and observe the positions and shape of the aperture at every dynamic level. Use a mirror on the stand so the student can observe the changes in the aperture as the dynamic level changes. A tuner is mandatory for this exercise so the student can observe pitch changes based on their movements. Start with a single note in the low/middle register at piano and crescendo to forte and then decrescendo to piano. Can the student coordinate the air direction and embouchure size to successfully guide the pitch at each of these dynamic ranges? Think of this as a science experiment. What went wrong? What went right? Try again, changing a variable until a successful result is achieved.

Comprehension and demonstration of the concept are two different things and students should be encouraged to do both. The execution and development of this information by every flutist in your ensemble will greatly improve not only intonation but overall tone quality.

Questions? I would love to hear from you! You can contact me at lvnwink@nmsu.edu.

Good luck!



Dr. Lisa Van Winkle is Associate Professor of Flute at New Mexico State University. She lives in Las Cruces, NM with her corgi, Abbey who is expecting a little brother in March .

GRAB YOUR AXE!

MAINTAINING YOUR MUSICIANSHIP

BY DANIEL FEAR

On a Thursday night in mid-February I am in Durango, Colorado, rehearsing with the Southwest Civic Winds, not as a conductor or artistic director, but as a tuba player in the band. I have braved an hour's drive in the snow and cold for a 3-hour rehearsal in preparation for late February concerts in Durango and Kirtland, NM. Why do I give up 5 hours on a Thursday night to be a part of this ensemble? Why do the other music educators do the same for this ensemble? For me, it's nourishment. Ever since I became enamored by Peter Van de Graaff and Classical Carousel as an elementary student, music filled every fiber of my being. Like many of us, my middle school ensemble experience grounded this for me. From my first concert on, I was hooked! Performing and practicing bring me solace and refill my cup—they continue to do so over thirty years later.

“PERFORMING AND
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CUP....”

As we enter our educational career, excitement for our new responsibilities and the potential we have with our students can be overwhelming. The planning and time commitment of rehearsals, sectionals, concerts, and other events increases, taking away from our time to be involved in other activities. For many of us, conducting and teaching take the place of our hobbies and artistic pursuits. These activities can fulfill you artistically, but do they allow you to step away from the job? Do they provide the space you need to be artistically engaged? It is our belief that finding the time to continue to make your own music on your instrument is

imperative. It is fulfilling to continue to be artistic just as you were when you were introduced to music and music education. In other words, “Dance with the one that brung ya!” Retired Farmington educator Virginia Nickels had the privilege of working with Doug Poff (master music educator) at the beginning of her teaching career. He told her that she needed to perform, that her students needed to see her practicing her craft. He reminded her that music is a life-long pursuit and that students must see us as examples of that endeavor - that we must practice what we preach.

I extend that philosophy to my position as an arts administrator. I value hiring educators who continue to make music on their own for their own fulfillment. A practicing artist continues to learn artistry at a high level, and that translates into higher quality instruction in the classroom. I believe that continuing to perform is an integral part of what allows great music educators to have a long and fulfilling career. For me, performing has always been a way to manage the stress and responsibilities of the job. It has kept me from burning out. It is also community building and enjoyable to make connections with colleagues and friends through music making.

“I VALUE HIRING EDUCATORS WHO
CONTINUE TO MAKE MUSIC ON THEIR
OWN FOR THEIR OWN
FULFILLMENT.”

When performing with other musicians in the community, relationships are built that may develop into other opportunities for us and our students. Community collaborators can turn into future clinicians. Their specialties become vital when they are outside of our comfort zone. Still need some flute help? Ask a bandmate. This support can go beyond pedagogy and instrument technique as well. The community band I play in is a diverse group of musicians with a varied background of professionals including lawyers, doctors, business owners, and engineers. Some of these connections have benefited the students and staff of Farmington Schools beyond music making. Furthermore, there may be an opportunity to open up community performances to our students. They can be a sub or fill a need in a small or large ensemble, empowering them to see the value of making music for a lifetime in varied settings.

When I run into former professors at conferences or meetings, one of the first questions I'm usually asked is whether or not I'm still playing. That leads me to believe that our colleges, universities, and our professors who mentored us and invested their time in our success as collegiate performers also believe in the importance of continuing to make music with our instruments. I'm sure that often the response they receive is "no, not really" because when I answer with an enthusiastic yes, their eyes always light up with joy. As collegiate students, we invested a lot of time, sweat, and tears mastering our instruments to become the best musicians possible. That development directly translates to the musicianship we are able to transfer to our students from the podium. It should be obvious that we need to continue to practice both. It is a good thing to return to the root of the magic!

Many educators continue to perform in conjunction with their teaching responsibilities. Other educators build community opportunities for us to perform in, applying our capabilities as musical leaders. Nickels is not only an NMMEA Hall of Famer, she is also the artistic director of a fantastic community choir called Caliente Community Chorus. She tells us "I rely on the trained musicians in my community chorus to provide leadership. These musicians, whether they are confident singers or not, contribute their knowledge of terms and symbols, their sense of musical phrasing, and their innate talent. They furnish a positive example to those less musically fortunate. There is a level of comfort to ensemble members in hearing and seeing this leadership. Their shared talents are of benefit not only to the ensemble, but to the director. The involvement of trained music educators provides a luxurious element of trust for me."

Nickels continues to describe the benefits for the professional educator by asking how and why continued ensemble participation is beneficial? She explains that "Despite our love and respect for our students as beginners in speaking this beautiful language of music, they are exhausting. Teaching can be terribly depleting. I have often compared myself

**"PERFORMING WITH LIKE-MINDED
PEOPLE RECHARGES YOUR
BATTERIES."**

to a slice of Swiss cheese at the end of a day of teaching. We are constantly challenged by student behavior and administrative bureaucracy. Performing with like-minded people recharges your batteries. We music educators can become stagnant in our musicianship. We need the reminder that practice is necessary, that we learn from every musical endeavor, and that each musical encounter betters us as musicians and teachers."

Cody Jackson, band director at Heights Middle School in Farmington, NM, shares it this way: "At some point, most (if not all) educators began their journey to education by being a performing musician themselves. Whether through a series of experiences over a period of time or by one pivotal moment, music educators find inspiration through music performance and that inspiration serves as a key aspect that got them into education in the first place." Jackson describes the musical exhilaration from performing in front of a live audience and the unknown direction and outcome a live performance can take by comparing it to a pit orchestra and the requisite flexibility to the actors and movements on stage to that of a roller coaster. The roller coaster builds anticipation by slowly climbing to the top where every turn, spin, and loop ahead can be seen, but predicting the feelings along the way is uncertain. When the coaster begins its descent or the ensemble begins making music, by the end, it is exhilarating. The soul desires more of that exhilarating joy! Jackson concludes that "Music performance has that soul-fulfilling

“WHETHER THROUGH A SERIES OF EXPERIENCES OVER A PERIOD OF TIME OR BY ONE PIVOTAL MOMENT, MUSIC EDUCATORS FIND INSPIRATION THROUGH MUSIC PERFORMANCE AND THAT INSPIRATION SERVES AS A KEY ASPECT THAT GOT THEM INTO EDUCATION IN THE FIRST PLACE.”

effect. For music educators, certainly we find joy and soul-fulfilling things throughout teaching, but retracing our roots through performance helps provide us with self-satisfaction as a musician that education can't bring. I would say this is my most important reason to perform.”

Another benefit and a part of the battery recharging mentioned earlier includes cleaning our ears. For directors of younger ensembles especially, it becomes necessary to clean your ears; to refresh and remember what a mature musical sound sounds like. Playing and rehearsing with more mature music makers provides an opportunity for our ears, hearts, and minds

to hear and participate in that mature music making sound. I found soon after teaching middle school band that I needed to remind myself of what a good sound was, and not just from recordings, but from participating and playing in good community oriented ensembles and small ensembles. Those consistent experiences helped to keep my ear sharp and bring an exemplary sound back to the podium.

If after starting a teaching career, something feels like it is missing, this may be it. How do you bring yourself back to it? Like most things, we make time for what we find important. The first step is finding some time to practice again. Dust off those favorite etudes and solos and spend some time wood-shedding. Bring that into the classroom and play with your students or present a mini-recital to them. I have had students years later tell me how influential it was to see me play a tuba solo for them in class. It leaves an impression on them and they want to emulate that.

After you have begun making that time, it becomes easier to find larger opportunities in self-created chamber ensembles or community ensembles. Even in our more remote communities, there are adults willing to make music with you, and if that isn't fulfilling enough, find the time to travel to these opportunities. Many community ensembles are happy to have you, even if it has to be around your schedule. Multiple groups that I perform with practice weekly, and I just can not get that into my schedule. In those circumstances, communication is key and developing a schedule that works for you and the director will fulfill everyone's needs.

The examples we set, and the music we make together, the social benefits we are rewarded with help make us who we are . . . musicians and educators. To maintain both, continue to make music with friends, family members, and students. Let the music move you and fill your soul. Peace, love, and music making.

Daniel Fear is the Fine Arts Coordinator for Farmington Municipal Schools. Prior to that position, he taught band and orchestra at the middle school and high school levels for 17 years, all for FMS. He has a BME from NMSU, and a Masters in Educational Leadership from ENMU. Mr. Fear continues to perform with the Celebration Brass, Southwest Civic Winds, and San Juan College Band. He is also active as a clinician and an adjudicator. His free time is spent with his family and mountain biking.





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EMERITUS TEACHER SPOTLIGHT ART SHEINBERG

BY GREG FANT

In 1977, Art Sheinberg began a 37-year career with the Albuquerque Public Schools (APS). His initial teaching assignment was at two high schools, a junior high school, and three elementary schools. He would travel between Albuquerque High, Valley High, the junior high school, and rotate among the three elementary schools, visiting 4-5 schools each day. During these early years of his career, APS did not offer general music at the elementary level, just band and orchestra.

As APS brought general music to the elementary schools and moved to a middle school concept where instrumental music instruction began, Art's teaching assignment changed, but he was the orchestra teacher at both high schools for his entire APS career. At Albuquerque High School, he worked with 16 different band directors!

As a student at the University of New Mexico, where he earned a B.M.E. and a M.M. in double bass performance, all music education students were encouraged to write pieces for their ensembles. The value of this hit home when he started teaching and his budget for buying music was \$35. Writing hundreds of pieces for his students over the years led to him being a published composer who still writes for colleagues. Encouraged by then music supervisor Dale Kempter, Art approached Alfred Music with one of his arrangements and they began publishing his work in 1990. "English Fugue" is probably his most popular piece, click [here](#) for a recording.

In addition to teaching and composing, he was a member of the New Mexico Symphony Orchestra for fifteen years and conductor of the Albuquerque Junior Orchestra from 1981 to 1996. He is also a founding member of Música Antigua de Albuquerque, specializing in performance on medieval and Renaissance string instruments. Along with his wife Colleen and John Truitt, they started this group in 1978. The group performs not only in Albuquerque and Santa Fe, but also around the state. (Click [here](#) for more on this ensemble)

His awards include the New Mexico Music Educators Association Music Teacher of the Year (1992), the Golden Apple Award for excellence in school teaching in New Mexico (2003), the New Mexico Music Educators Hall of Fame (2004), the American String Teachers Association (New Mexico chapter) Lifetime Achievement Award (2009), and the New Mexico Symphony Orchestra Teacher of the Year (1996).

He currently is a lecturer in Music Education at the University of New Mexico, sharing a wealth of pedagogical insight with a new generation of music educators. All of this from a fourth-grade student who wanted to play cello because he thought it was something you blew into!



Please give our readers a brief reminder of your career trajectory. Where and what did you teach, and for how long? When did you retire?

I was born and grew up in Los Alamos where my orchestra teachers were Pat Gambell, Tom Weber and Don Beene (NMMEA President 1973-74).

I came to UNM where I got a BME and an MM and where Dr. William Seymour was my most important inspiration in Music Education.

I had the honor of teaching in the Albuquerque Youth Symphony program from 1971 to 2016, learning from legendary music educators Dale Kempter (NMMEA President 1963-64), Ron Teare, and Jim Bonnell (NMMEA President 1969-70).

I taught strings in the Albuquerque Public Schools from 1977 to 2013. I did a lot of composing and arranging for my students, and some of those works are published.

How do you spend your time now? Tell us what you've been up to!

After retiring from APS, I began teaching Music Ed part-time at UNM where I have learned from amazing

colleagues. I also have been lucky to be a performing musician, playing with my wife Colleen and friends for the last forty-five years in Música Antigua de Albuquerque, which specializes in medieval and Renaissance music. I have a few private bass and viola da gamba students.

What is the most important or most memorable lesson you learned while teaching?

The most memorable and most joyous lessons were the unparalleled excitement of working with great colleagues to bring the wonders of music-making to kids.

Perhaps the most important lesson came in the time of service to NMMEA as a district and state officer. Getting a bigger picture through service is a game-changing experience, and I cannot urge strongly enough our new teachers to get involved in NMMEA.

What are you most proud of in your teaching career?

I think that I was able to stay focused on helping kids and did not let other parts of the job distract me.

What were the biggest challenges that you faced as a music educator?

I think that the greatest challenge to all teachers is the huge diversity of individual needs in the classroom; how to understand those needs, and how to address them.

Is there anything you would have done differently?

Through my career, I learned to trust my students more, and to give them more independence and also more responsibility. I wish that it did not take me so long to learn that!

What do you think are the biggest differences between your time teaching and what current music educators face?

Today's teachers have to learn so much more technology, and to stay current on the rapid changes.

Do you have any advice for current educators?

Make new mistakes each day, cherish your colleagues, be generous with your time, and have fun!

When Art retired from the Albuquerque Public School District, Luis Delgado was the Supervisor of Fine Arts and recently said, "Art is such a wonderful exemplar of an outstanding and dedicated music educator. His concern for the musical needs of his students was a priority and he always strived to find unique and appropriate methods and opportunities that allowed his students to excel and shine. He contributed to the music education scene in the Albuquerque Public Schools through his leadership and guidance of the orchestra programs, his compositions for young students, his mentoring of younger teachers and his service to the NMMEA District VII. Art has touched and positively influenced so many lives through his teaching and conducting career." And he continues to do so!

**DO YOU HAVE SOMEONE YOU'D
LIKE TO SEE US FEATURE IN THE
EMERITUS TEACHER SPOTLIGHT?
TELL US WHO AT EDITOR@NMMEA.COM!**



Greg Fant is a professor emeritus at New Mexico State University. A member of the New Mexico Music Educators Hall of Fame and past President, he served NMSU as Associate Director of Bands, Academic Department Head of Music, Associate Dean, Interim Dean, and Deputy Provost.



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News From *The University of New Mexico*

By Colleen Sheinberg

The composition students of the UNM Department of Music have recently founded the Albuquerque Composers' Collective. The goals of the organization are to encourage UNM student composers by enabling collaboration with local performers and composers. The collective provides experience in arranging and producing performances, including the scheduling of events, renting off-campus venues, and developing publicity materials. Faculty advisor for this new organization is Dr. Peter Gilbert, Associate Professor of Theory and Composition.



Julia Church-Hoffman, Lecturer in Music Education and Director of the UNM Music Prep School, has announced her retirement from UNM effective Summer of 2023. Julia has been teaching for the Music Prep School since 2004, courses in Music Education since 2010, and has been directing the Music Prep School since 2012. A native New Mexican, Julia attended Albuquerque Public Schools and holds degrees from the College of Wooster (B.A.), and UNM (M.Mu.). Her teaching background includes early childhood, elementary, and middle school music, choir and general education in New Mexico and Arizona schools. Dr. Michael Hix, Chairman of the Department of Music, writes, "Her work as an educator and administrator has touched thousands of young lives. Personally, I will miss Julia's dependability, dedication, and kind and patient spirit.

Our Department and the Music Prep school won't be the same without her. Please join me in congratulating Julia on her excellent work at UNM and wishing her well in her future endeavors."

In November, visiting scholar Dr. Javier Marín-López, Professor of Musicology at the University of Jaén, Spain, gave two lectures on colonial and Baroque music in the Americas. His presentations were sponsored by the Department of Music, Department of Spanish & Portuguese, Department of Art, Latin American and Iberian Institute and College of University Libraries. Dr. Marín-López is a scholar who specializes in Latin American and Spanish musical culture from the 16th to 19th centuries and directs the Early Music Festival of Úbeda and Baeza. In his first lecture, "Latin American Colonial Music in Performance: A Critical Overview Through Sound Recordings," he examined recorded samples of Latin American colonial music and considered the role that these have had in the appreciation of this genre. His second lecture, "Creole Politics and Visual Culture in Baroque Mexico: Francisco López Capillas and a Transatlantic Music Manuscript," addressed the peculiarities of a 17th-century choirbook copied in Mexico City.



The UNM John Donald Robb Musical Trust and the National Hispanic Cultural Center presented *¡Música del Corazón!*, a program of Baroque fandangos of New Spain and historic fandangos of New Mexico, on November 13th. Pre-concert events included discussion with scholars Dr. Brenda Romero (M.Mu., 1986) and Dr. Enrique Lamadrid, as well as dance lessons with Alex Manzanares and members of Ballet Folklórico Santa Fe. The concert featured guitarist Noe Garcia Jacinto on Spanish and Baroque guitar with choreographer and dancer Carlos Menchaca, followed by Lone Piñon (Jordan Wax, Tanya Núñez, Karina Wilson, and Santiago Romero) with members of Ballet Folklórico. Fandangos are an intercultural tradition of intertwined music, lyric and dance that spread to the most remote corners of the



Lone Piñon & Ballet Folklórico Santa Fe.
Photo by Erin Gibson

colonies of Spain by the year 1700, and over the next three centuries evolved into venues of resistance, empowerment and liberation.

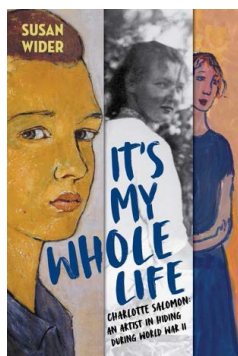


This fall we gained Rebecca Smith as our new Keller Hall Manager. Rebecca graduated from Indiana University in 2012 with a B.A. in Theatre & Drama, degree emphasis in technical theatre. She has worked in production for IU Opera and Ballet, the Indianapolis School of Ballet/Indianapolis Ballet, the Vortex Theatre, West End Productions, the Stephen R. Covey Center for the Arts and the New Mexico Shakespeare Festival. She will graduate from Shenandoah University in 2023 with an M.S. in Performing Arts Leadership and Management. Rebecca replaces Mikal Thompson, our previous concert hall manager, who is still with us and has taken on a new position as Program Coordinator for the Band Area.

We are always proud of the many successful graduates from our program, and we love to hear from our alumni about their many accomplishments. Jessica Catron (B.M. in Performance, 1999), former cello student of Joanna de Keyser, founded Grow Music Missoula, a small independent music school in Missoula, Montana, in 2015. The school fosters connection, belonging and personal growth through student-centered musical development, and provides individual and group classes in violin, fiddle, viola, cello, and early childhood music. As its current director, Jessica announces that the school was recently awarded \$5000 by the Los Angeles Philharmonic as a part of Partners in Music Learning, a regranting initiative of the LA Phil's Youth Orchestra Los Angeles national program supporting creative youth development and music programs in regions across the U.S.



After leaving UNM, Orlando Madrid (B.M.E., 2015) attended Eastman School of Music for a master's in Jazz Studies and Contemporary Music, and then received an Artist Diploma from New York University. While at NYU, he recorded his debut album, *From This Moment Forward* and was a member of the Grammy nominated group Saxology. After filling a teaching assistant position and serving as Teaching Assistant Supervisor for the Jazz at Lincoln Center Summer Academy (run by Wynton Marsalis at Bard College), he has now been hired as the Assistant Youth Groups Coordinator in the Education Department of JALC.



Santa Fe author Susan Wider (M.Mu., 2002) has announced the publication of her biography *It's My Whole Life, Charlotte Salomon: An Artist in Hiding during World War II* (W.W. Norton & Company). Charlotte Salomon was a German-Jewish artist born in Berlin. She is remembered for her autobiographical series of paintings, *Life? or Theater?*, which consists of 769 individual works painted between 1940 and 1942 while she was in hiding from the Nazis in the south of France, and which has been called a painted parallel to Anne Frank's *The Diary of a Young Girl* and an early graphic novel.

At the meeting of the International Musicological Society held in Athens, Greece, August 22-26, Charles Atkinson (BFA, 1963) presented "On Modulation in Early Medieval Chant: The *φθοραι* in Byzantium and the *vitia* in the West," a paper co-authored by Professor Gerda Wolfram of the University of Vienna. Charles also participated in the IMS Roundtable "Translation, Transformation, and Mediation in Christian Music of the Eastern Mediterranean Region." His presentation for the Roundtable was titled "On Modulation in Eastern and Western Chant." In addition to his two presentations, he also chaired the session on "Tonality, Modality, Pitch."



News From *New Mexico State University*

By Madelyn Moore

Winds and Percussion

The 53rd Annual Jazz Jumpstart was a huge success. 13 bands from around the region participated. Our guest artists were Grammy-winning trumpet player Terrell Stafford and London-based pianist Raffy Bushman. The festival featured workshops, clinics, jam sessions, and four concerts, include the premiere of 5 new arrangements of Bushman's music written by Director of Jazz, Jacob Dalager.

Members of the PRIDE of New Mexico and staff attended and performed at the Quick Lane Bowl in Detroit, MI on December 26, 2022. The trip was capped off with an Aggie win! Desert Winds, NMSU's indoor marching ensemble, learned and rehearsed their Winter 2023 program, "Metal" over a four-day period in mid-January. They then performed the show at high schools throughout eastern New Mexico.

The 40th Annual Southwest Honor Band Festival took place on February 3-5, 2023 with nearly 300 students from New Mexico, Texas, Arizona, and California. Coordinated by Dr. Michael Mapp, this year's festival featured clinicians Dr. Mary Schneider, Director of Bands at Eastern Michigan University, Dr. Brian Silvey, Director of Bands and the University of Missouri, and Ms. Cindy Lansford, retired Texas music educator. As part of the festival, students attended masterclasses given by all NMSU Wind and Percussion faculty, as well as performances by Desert Winds, led by Dr. Steven Smyth and the NMSU Wind Symphony, under the direction of Dr. Michael Mapp. The Wind Symphony concert featured, among other works, Holst's Mars, and Eric Whitacre's Deep Field, which allowed students in the audience to interact with the performance.

The NMSU Jazz Band performed an impressive concert of all Latin Jazz music with the Albuquerque-based band, Nosotros on February 23. The first Southwest Honor Jazz Festival will take place on the weekend of April 14 and 15. This will allow jazz students the opportunity to come to campus for clinics, masterclasses and performances.

The NMSU Symphonic Band performed a concert on February 28 and will give another concert on April 27 at 7:30 pm in Atkinson Recital Hall. The Wind Symphony will be performing their final concert of the semester on April 25 at 7:30 pm in Atkinson Recital Hall.

On Sunday, April 29, saxophone professor Dr. Rhonda Taylor will host the annual Saxophone Saturday event. This year's guest saxophone students will be from Eastwood High School. They will receive a masterclass from Dr. Taylor, followed by the NMSU Saxophone Studio Recital and a combine group saxophone ensemble with all participating students.

Strings and Orchestra

The NMSU Philharmonic presented on November 30, 2022 a double concerto for flute and harp by Mozart. Our guest artists were Mary-Elizabeth Thomson and Hope Cowan. Furthermore, on January 25, 2023 the NMSU Philharmonic participated in the Centennial High School enrichment week, performing Bartok's Rumanian Folk Dances.

The Southwest Honor Orchestra event was held on the weekend of February 24-26, 2023. The NMSU Music Department hosted string students from around the region for clinics and performances with the music faculty. The festival chamber orchestra performed Suite Holberg by Grieg.

Choral and Vocal

On December 1 the combined NMSU Choirs and the Masterworks chorus gave a winter concert in conjunction with

The String Factory. This culminated in the performance of Vivaldi's *Gloria*.

The NMSU Choirs will give a concert on Thursday, March 2nd. The program will feature, among other things, Nick Page's arrangement of Niska Banja featuring a solo by NMSU clarinet professor, Dr. Madelyn Moore.

On March 25 and 26, 2023 the NMSU Music Department will premiere a new one-act opera, "Burden of Love." NMSU's Professor of Music Theory, Lon Chaffin, served as both the librettist and composer for this piece and Visiting Assistant Professor of Voice, Sarah Neely will direct. Dr. Jake Taylor and Professor Jorge Martinez-Rios will act as the directors of the chorus and orchestra respectively.

Faculty News

In December the Faculty Brass Quintet toured and performed across Eastern New Mexico. The quintet visited schools in Hobbs, Clovis, Lovington and Roswell.

NMSU Assistant Professor of Clarinet, Dr. Madelyn Moore and her duo partner, flutist Dr. Dorothy Glick Maglione premiered three new works inspired by the US National Parks on February 13, 2023. The commission of these pieces by composers Theresa Martin, Jacob Dalager and Daniel Morel, was the result of a grant awarded to Dr. Moore through the NMSU Office of Research, Creativity and Strategic Initiatives. The performance also included original poems that were written and read by NMSU Assistant Professor of Geography, Dr. Eric Magrane.

Dr. Lisa Van Winkle, NMSU flute professor and collaborative pianist, Dr. Justin Badgerow from Elizabethtown College (PA) will perform at the Northeast Regional College Music Society Conference to be held in New Haven, CT March 11-12, 2023. Their recital is entitled "Soundscapes of Slovenia: Music of Modern Slovenian Composers for Flute and Piano".

On January 28, 2023, NMSU professor of Viola, Jorge Martinez-Rios and graduate student Francisco Arias, along with pianist Ruben Quintana, performed a recital at the Sister Cities Foundation in Las Cruces as a fund raising event for Paso Del Norte Chamber Orchestra. Professor Martinez-Rios also performed a recital in Juarez, Mexico on February 14 that featured music of Mexican composers from his newest album, "Estampas de Mexico." The release party for this album will be held on March 4 at the Museo Alebrijes Quinto Sol in Juárez, Mexico. There will be guest artists performances by NMSU violin professor, Daniel Vega-Albela and Jorge Cuamba, piano professor from UACJ.

Saxophone professor, Dr. Rhonda Taylor is preparing for the release of her latest album, "Chaos Theory" which will come out in 2023.

Student News

The NMSU chapter of NAFME has traveled to multiple conferences in the last few months where they attended clinics, volunteered, and networked with current music educators. These conferences include NMMEA, NMACDA and TMEA.

The NMSU Clarinet Choir has been invited to perform at the International Clarinet Association's annual ClarinetFest. The conference will be held in Denver, CO July 5-9, 2023 and will allow the participating students to give a concert premiering a new work by NMSU professor, Dr. Lon Chaffin entitled *Colores*, as well as an arrangement of NMSU alum, Jeanie Morrow's *Heroes in the Shadows*.



News From *Eastern New Mexico University*

By Gregory Gallagher

Greetings from the ENMU Department of Music! It has been an excellent start 2023. We have already hosted numerous events at the ENMU Department of Music. As always, our faculty and students are engaged in numerous musical performances and being recognized for their artistry and service in the field of music. These opportunities are outlined below, from ensemble performances to faculty accomplishments. We hope you will join us for the many musical performances in Buchanan Hall and across the ENMU campus in-person or online at our YouTube page, where all our performances in Buchanan are live-streamed and archived.

Ensemble News

The **ENMU Opera Theatre** will be presenting a program of opera scenes entitled *Opera:101* on March 3-4 at 7 pm in Buchanan Hall. It will feature an array of comedic and dramatic scenes from the opera, operetta, and cross-over musical theater repertory, including scenes by Bernstein, Mozart, Puccini, Johann Strauss, and more! Stage Direction by Dr. Matthew Giallongo. Musical Direction and Collaboration by Dr. Gregory Gallagher. Produced by Dr. Stephanie Beinlich. Tickets are available for \$6 and can be purchased by visiting www.enmu.edu/OperaLive. We hope you can join us for our operatic journey.

Faculty News

Dr. Tracy Carr, oboe, and **Dr. Mark Dal Porto**, piano, performed Dal Porto's composition *In Memoriam for Oboe and Piano* at the 2023 Society of Composers, Inc. Region VIII conference on February 25th. The conference was held at the University of Puget Sound, WA, February 24-25.

Dr. Gregory Gallagher, Associate Professor of Voice, once again is serving as Music Director and Accompanist for the upcoming opera scenes production *Opera: 101* at ENMU. Additionally he serves as the President of Rio Grande NATS, and is a member of the Texoma Board of Control and the Vocal Artistry Art Song Festival. He looks forward to upcoming performance engagements including a faculty recital featuring music from Broadway on April 27th (in collaboration with Kayla Liechty) and the NMPAS Season Finale Opera Concerts in Santa Fe and Albuquerque this June.

Kayla Liechty, Vocal Coach and Pianist at ENMU, remains active in her coaching, teaching and collaborations with students, faculty and guest artists. Upcoming performance include a collaboration with New York flutist, Carla Auld, at the National Flute Association Conference in Phoenix, AZ, August 2023, where the duo will perform Katherine Hoover's "Masks" and Valerie Coleman's "Wish."



EASTERN NEW MEXICO UNIVERSITY

Department of Music

What Your NMMEA Leadership Has Been Up To. . . .

By Executive Director,
Neil Swapp



It has been a busy 2023 for the NMMEA leadership as it welcomed everyone in Albuquerque for the 2023 All-State Music Festival & In-Service Conference. As you know this event marked the first in person conference in several years. Thank you to the officers, volunteers, conductors, clinicians, coordinators, UNM, and others that made this event a huge success! Two weeks later ENMU was the host of the 2024 Jazz All-State Festival and again, thank you to all those that made this event possible.

Soon after the conference NMMEA became very involved in supporting House Bill 199. This bill will hopefully restore much needed funding to arts education, which our general music teachers will see the greatest impact from. Thank you to everyone who wrote to their elected officials in Santa Fe.

Planning has begun for the 2023 Summer Music Educators workshop which will be held in the Albuquerque area on July 15th. Please watch for more details later this spring and make sure to register. This always proves to be a great event to kick off the start of a new school year.

Along those lines, the Executive Committee met for two days on February 24th and 25th to plan the 2024 All-State Music Festival & In-Service Conference. The Executive Committee hopes to improve on the success of the 2023 conference and is looking at ways to move sessions into different locations to better meet the needs of attendees. We are excited to announce that Angela Harman will be the 2024 Keynote Speaker and know that she will have many great things to share with our membership. Additionally, leadership continues to look at ways to streamline processes to make them easier and more equitable for all.

As you might recall, the 2024 All-State Jazz Festival will include the inaugural NMMEA Vocal Jazz Ensemble! Vocal students will audition in the fall of 2023 for participation in a 24-member jazz ensemble that will rehearse and perform during the 2024 All-State Jazz Festival, January 19-21, 2024. We are excited to hold this event to our students as NMMEA continues to refine its offerings for teachers and students.

NMMEA leadership loves to hear from members as NMMEA is truly all of us and we are stronger together than alone. Please feel free to contact any officer with ideas.

See you on July 15th!



Program Snapshot



Sandia Vista Elementary School, Rio Rancho General Music and Choir

Teacher, Natalie Cundiff



How many students are in your program?

I teach Pre-K through general music and 4th and 5th grade choirs. We have just over 700 students at Sandia Vista! I teach every student about once every week and a half.

How Many Performances do your students give per year?

This year we have a Kindergarten grade level performance, a 3rd grade level outdoor Folk Dancing night, and a 5th grade level performance of Music from Around the World.

The 4th and 5th grade Choir, which consists of about 50 students who meet after school twice a week, will have 2 performances at Sandia Vista. They are also performing the National Anthem at a NM Runners indoor soccer game. The 5th grade choir students also participated in the Rio Rancho 5th grade All-District Choir and the 4th graders in the District VI General Music Festival.

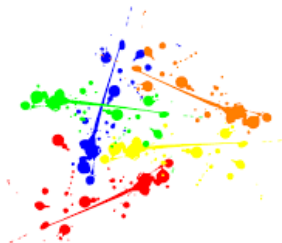


At our school we also have 5th grade Band, taught by Amy Williams, and 5th grade Orchestra, taught by Kristen Pickens. These ensembles meet twice a week before school and have various performances throughout the school year, sometimes combined with other music programs in our district.



Is there anything unique about your program that you think other music educators would find interesting or innovative?

At Sandia Vista, not only do we have students learning in the typical grade level classes, but we also house the RRPS Montessori Program where students learn in multi-grade classrooms. It has been a challenging, but enjoyable experience figuring out how to best teach these students using elements of the Montessori method and creating lessons that will help students of multiple ages feel successful.



Is there anything else you would like to tell us?



Previously, I have taught Middle School Choir and Elementary Music in Plano, Texas.

Also, in 2022 I was runner-up for Favorite Teacher of the Year in the Rio Rancho Observer.



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