

TMTA BOARD OF DIRECTORS NOMINEES

(The following are nominees for the TMTA Board of Directors; Three Year Terms Andrew Mihalso, Jane Ambuhl, Mary Kelly; Two Year Terms Florence Sammons and Linnea Smith.)

JANE AMBUHL

Mrs. Jane Ambuhl attended Bob Jones University and Edison Junior College, and received her B.A. degree from John B. Stetson University, De Land, Fla., at the age of 19. Graduate study was done at the University of Kentucky, Stetson University and the University of Houston. She received a M.E. degree from the University of Houston in 1970.

Mrs. Ambuhl has been church organist and pianist at many churches, among which are the First Presbyterian Church of Lake Jackson and the First Methodist Church, also of Lake Jackson.

She has maintained a private studio since 1958, teaching piano and organ in Fayetteville, Tenn., Columbia, Tenn., and in Lake Jackson.

An adjudicator for the National Guild of Piano Teachers and the National Association of Organ Teachers, Mrs. Ambuhl is certified by both the Sherwood School of Music and the American College of Musicians.

Mrs. Ambuhl is currently assistant to Iona Walzell for the Texas Composer program for 1974 Student Affiliate Convention and is serving as treasurer of the Brazosport Music Teachers Association. She has served her association in many ways, among which are scholarship committee member, recital committee member, Sonata Chairman, Concerto Chairman and Contact Chairman for Convention Student Affiliate Ensemble.

Students of Mrs. Ambuhl consistently take part in local Student Affiliate activities and compete in local, and state contests. As an active Guild teacher, Mrs. Ambuhl's students enter in the National Guild Auditions, Recording Competition, and Composition Tests. Many of her pupils perform in the U.I.L. contest.

MARY WILLIAMS KELLY

Mrs. Kelly is a Past President of the Lubbock Music Teachers Association and was voted Teacher of the Year in 1967. She holds a Bachelor of Music degree from the Eastman School of Music, where she was also awarded the highly coveted Performer's Certificate.

She has had much experience as a professional soloist with the Rochester Civic Opera Company and opera companies and churches in New York City and Washington D.C. and has appeared many times as soloist with the Lubbock Symphony Orchestra.

Mrs. Kelly was for many years Instructor of Voice at Arlington Hall and Chevy Chase Junior College in Washington D.C. She is at present an Instructor of Voice at Texas Tech University. She is a Nationally Certified Teacher of Voice and a member of the National Association of Teachers of Singing.

ANDREW MIHALSO

A teacher for nearly all of his years of activity in the art of music, Andrew Mihalso took his first students at the age of 16 in Colorado. He taught these students at the suggestion of his earliest teacher, Margaret Paige, a brilliant pianist and pedagogue herself who was a student of Josef Lhevinne and is still a close friend and associate of Rosina Lhevinne.

As a full scholarship undergraduate at the Oberlin Conservatory of Music, Mr. Mihalso served as an assistant to his teacher, Joseph Hungate, a distinguished exponent of the teaching principles of Isabel Vengerova, conducting classes in rudimentary piano techniques. Later, as a graduate student, he was appointed as a major teacher for the academic year when Mr. Hungate became seriously ill and suggested that his entire class be placed with Mr. Mihalso. He finished that teaching assignment with the highest recommendations from the Director of the Conservatory, David Robertson, as well as finishing his graduate degree in piano under the guidance of Jack Radunsky, one of Ernest Hutcheson's finest pupils.

Mr. Mihalso came to San Antonio almost immediately after he finished his conservatory work in fulfillment of the military obligation required of young men in the 1950's. While engaged as a military chapel organist and choir conductor at Fort Sam Houston, he found time to play a piano recital at Trinity University. Working with Miss White (now Mrs. Rubin Frols of Vic-

toria, Texas) immutably impressed him with her awe-inspiring enthusiasm for teaching children to know, perform, and love music and he has never ceased to be fascinated by this most important area of piano pedagogy.

Upon his release from the Army, Mr. Mihalso was appointed to the regular faculty of Trinity University as a major piano teacher at which time he expanded his teaching activities to include harpsichord, piano literature and piano pedagogy. It was at this time, also, that he had the great privilege of studying both piano and piano pedagogy with one of von Karajan's favorite piano soloists, Ralph Lawton, an early student of Josef Lhevinne and teacher of the Salzburg Festival Master Class in piano.

During his tenure at Trinity University, Mr. Mihalso has played numerous solo recitals on both the piano and harpsichord, chamber music programs, and orchestral engagements. He participated as piano or harpsichord soloist in the first San Antonio performances of Theron Kirk's Concerto for Piano and String Orchestra, William Thornton's *Sontrastes Mexicanos*, Schumann's *Spanisches Liebeslieder*, Cordeiro's *Duo 1959*, Bach's 5th *Brandenburg Concerto*, and Bach's *Triple Keyboard Concerto in C Major*. He gave the *world* premiere of William Thornton's *Sonata for Harpsichord*.

For twelve years, the summer musical life of San Antonio has been immeasurably enhanced by the chamber music and solo recital series (the ten concerts this summer are entitled "Abendmusik, 1973") which he organized and has lovingly nurtured as a showcase for the great treasure which is our local and regional musical talent.

The San Antonio Music Teachers Association has never called upon him without response. He has served as the San Antonio Auditions judge on four occasions—two of which he followed with seminars. These seminars were designed to share the fruits from the \$1,500.00, the San Antonio Philharmonic, Etude and Cosmopolitan Music Club Awards each several times, and the National Jackie Gleason Award of \$5,000.00 by a student who played a *Mozart* Concerto. Most of these students now hold responsible teaching and performing assignments at music schools in the United States and Mexico. Many others are enriching the musical lives of their communities as public school music teachers and that profession which is most rewarding of all as private piano teachers.

Andrew Mihalso - Top piano teacher at Trinity U. was Robert's music teacher while Robert was a student in H.S.

FLORENCE M. SAMMONS

Miss Sammons received her Bachelor of Music Degree with a Major in piano from The American Conservatory of Music in Chicago, Illinois. She received pre-degree work at the New England Conservatory of Music in Boston, Massachusetts. Her post-graduate studies were with artist-teachers Edward Collins, Silvio Scionti, and Madame Rosiva Theviuve.

Miss Sammons maintains two studios for private piano study in Wichita Falls. She has served as president of the Wichita Falls Music Teachers Association, the Wichita Falls Musicians Club (1971-72, 1972-73). She is on the Board of Directors of the Wichita Falls Womans Forum and is presently serving as Adjudicator on the Faculty of the National Guild of Piano Teachers.

Miss Sammons is a member of the Wichita Falls Music Teachers Association, the Texas Music Teachers Association, and the National Music Teachers Association. She is also a member of the Gung Maier Association. She has served several times as delegate from the Wichita Falls M.T.A. to the State Convention.

Miss Sammons was recently honored by having a donation given to Mid-western University Scholarship Fund, for music students, in her name.

In 1971, Miss Sammons was named Teacher of the Year by the Wichita Falls M.T.A.

LINNEA BERGQUIST SMITH

Linnea Bergquist Smith received a Bachelor of Fine Arts degree from Southwestern University in Georgetown, Texas and has done graduate work at the University of Texas in Austin. She was a pupil of Dalies Frantz, Mieczyslaw Munz and Verna Harder and has also studied piano pedagogy with Miss Harder. She also coached with Frank Mannheimer.

Mrs. Smith has taught at Southwest Texas State University, the Texas School for the Blind and the University of Texas. She has a daughter and a son and both are majoring in music.

Mrs. Smith has been a member of the Austin District Music Teachers' Association for more than fifteen years. Her most recent office in our association has been that of Treasurer which she held for ten years, ending in May, 1973. Before that she was a member of the Executive Board as a member-at-large. She also has served as chairman of the Scholarship Contest and chairman of the Nominating Committee.

She has been active in Student Affiliate activities and enrolls her entire class each year. Locally she has served

as chairman of the Keyboard Quiz, chairman of the Texas Composer Contest for two years, chairman of the Senior Reception and chairman of the Junior-Senior Solo Contest.

Mrs. Smith is also quite active in other musical organizations here in Austin. She is a member of Sigma Alpha Iota Alumnae (professional music fraternity for women) and is First Vice-President of the Wednesday Morning Music Club, which is affiliated with the Texas and National Federations of Music Clubs, and as a member of the latter organization she performs regularly on club programs as well as serving as a Junior Club Counselor. She is also currently an adjudicator for the National Guild of Piano Teachers.

Baldwin Junior Keyboard Achievement Awards

The judges have selected as winner the tape submitted by Douglas Hall, 1220 Magnolia, Richardson (75080). The winning teacher is Mrs. Betty Lief Sims, 6430 Prestonshire, Dallas (75225).

Winning program:

BACH

Fugue from Toccata in E Minor

BEETHOVEN

Sonata, Op. 10, No. 1, Third movement

CHOPIN

Nocturne, Op. 37, No. 2

CHOPIN

Etude, Op. 10, No. 5

GINASTERA

#6 and #8 from Twelve American Preludes

Cited for honorable mention were the tapes submitted by Giselle Tucker, Beaumont, student of Mrs. D. Rex Goode, Beaumont, and Donna Richards, Houston, student of Karen Branat, Houston.

As soon as the tapes have been returned by the judges, they will be mailed to the respective teachers, with the exception of the winning tape. It will be forwarded to the President of the South Central Division for the Division judging along with the winners from Arkansas, Louisiana, and Oklahoma.

Certainly each of us will send along our best wishes for success in the Division judging.

Jack W. Hendrix
Chairman

NOTES FROM HERE AND THERE

SEASONS GREETINGS FROM THE AMARILLO MUSIC TEACHERS ASSOCIATION—CONVENTION CITY 1974

The November meeting was held with General Convention Chairman, Erlene Bunten hearing reports of committees pertaining to June Convention.

Following the regular board meeting of AMTA was held. At our regular session of the association, Margaret Harper was accepted as an Associate Member. President Robert Hoffman presiding. Christmas party arrangements were outlined.

Chairman, Mary Elizabeth Wilson reported on coming Symphony Young Artists Auditions which were held in Ordway Hall, fourteen contestants.

Student Affiliate Chairman, Ruth Thurmon announced Texas Composer Auditions to be held December 9, studio of Elizabeth Morris. Fifty participants.

A most enjoyable book review was given by Mrs. Olive Melin on the life of Ruth Slenczynska. She played to a capacity audience in recital November 26th, with a free workshop on the 27th, All courtesy by Amarillo College music Department. She played with Amarillo Symphony in 1960.

Guests for the meeting were Mrs. Melin; J. D. Goddard and Mrs. Riana Muller, faculty members of Amarillo College.

Our December annual Christmas Progressive party was on December 15. Appetizers were in the home of Mr. & Mrs. R. L. Roseberry, main course home of Mr. & Mrs. Robert Bunten, who recognized the 47th wedding anniversary of Mr. and Mrs. Dewey Morris. A very delicious desert was served at home of Mr. & Mrs. Robert Hoffman followed by program of two violin selections accompanied by Mr. Hoffman. Sandra McNally, Freshman A.C. played Concerto in C Major (1st Mvt) by Hayden. Debbie Taylor, Sophomore, A.C. rendered the Sonata in F. Major (1st and 2nd Mvt's) Beethoven. Both students of Riana Muller of Amarillo College. Singing of Carols was the finale of the evening with 15 guests attending.

Next meeting of AMTA will be held January 8th, 1974 with continuation of convention planning. We are ex-

pecting a big attendance in June in spite of the energy crisis. This will not prevent TMTA members from attending—suggest to huddle up a little closer and show a big attendance. To one and all a very Happy New Year.

Elizabeth Morris

CORPUS CHRISTI

The 17th Annual Hymn Festival, sponsored by the Corpus Christi Music Teachers Association was held November 17th. More than 300 area students took part in the event with seven students reaching the highest level of achievement. They were Connie Coker, Bill Cowling, Caroline Foster, Mary Beth Harry, Alice Loving, Steven McClure, and Karen Weischwill. C.C.M.T.A. held the first Adult Student Recital sponsored by the association on December 6th at the home of Marsha Perkins Lazo. Eleven adult students played selections from Marchetti to Mozart. The Recital was followed by a reception for performers, teachers, and guests.

A very special party celebrating the Holiday Season was held at the home of Manuela Shull on December 7th. Manuela, who is a native of Bilbao, Vizcaya, Spain, prepared traditional Spanish Christmas Food, featuring Calamares en su tinta (Stuffed Squid). She was assisted by Marsha Lazo. Roberta Hutchins of Sinton, Texas presented a program of Guitar music followed by group singing of Christmas Carols accompanied at the piano by Wanda Miller. The surprise impromptu keyboard rendition of "Jingle Bells" and other Christmas Songs with a "Boogie Beat" by Don Loving ended the party and left everyone with a complete "ready for Christmas" feeling of Peace and Goodwill.

Judges for the Corpus Christi Young Artist Contest have been announced. They will be: Fredell Lack, University of Houston, Andrew Milhalso, Trinity University, Blaise Montandon, Del Mar College, Maurice Peress, Conductor of the Corpus Christi Symphony Orchestra, Dr. William Race, University of Texas, and Beatrice Shroeder Rose, University of Houston. Deadline for entry is February 23, 1974. For more information write to Mrs. C. H. Roberts—3748 Santa Fe, Corpus Christi, Texas 78411.

Frances Seim

LUBBOCK

The Lubbock Music Teachers Association is having a most industrious year. Our Sept. meeting was called to order by President Louise Nystel. After a brief business meeting, Mrs. Elea-

nore Catuogno introduced to new members ideas for preparing students for Contest. Our October meeting was most informative with Mrs. Buelah Turner giving us information on Student Affiliate activities. Our November meeting was an entertaining one with Mrs. Joe Kelly presenting a Vocal Recital. Mrs. Kelly was accompanied by Mrs. Wayne Griffith. L.M.T.A. is very fortunate in having both of these ladies as members. Mrs. Kelly is on the faculty at Texas Tech University.

Members have been reminded of the appearance of Dr. Bert Konowitz on Jan. 22. at the Garden and Art Center in Lubbock. Dr. Konowitz is an authority on Jazz Improvisation. He is on the faculty of Columbia University as well as the Manhattanville School in New York. He has numerous credits to this great ability—too many to mention in this short space. One of his many interesting credentials is the publication of a book on Vocal Improvisation as well as numerous other publications and compositions. This workshop will be most interesting for pianists as well as bandsmen. Dr. Konowitz will be working with teachers and other interested persons from 9:00 a.m.-3:45 p.m. He will then work with the Tech Stage Band from 3:45 until 5:00 p.m. A reception will follow in the evening—giving everyone in attendance an opportunity to visit with Dr. Konowitz. Wm. A. Murphy, 3315 58th, is Contact Chairman. The fee for this workshop is \$12 for Adults and .50c for Students. Members were urged to support this endeavor wholeheartedly. It will truly be one of the most exciting ventures of L.M.T.A.

The highlight of the Student Affiliate teachers in Lubbock was the appearance of Mr. Arthur Feese—S.A. Theory Chairman. Mr. Feese presented a workshop on the Whitlock Theory program in Texas. We had a wonderful attendance at this most informative meeting with Mrs. Beulah Turner—Lubbock S.A. Chairman—serving as the perfect hostess in her lovely studio. We were most honored to have Mrs. Elizabeth Morris from Amarillo as one in attendance.

Mrs. Joy Moutos

MESQUITE

The Mesquite Area Music Teachers Association, newly affiliated with the TMTA, met in monthly meeting November the 12th at the Mesquite Public Library. The President, Mrs. Jan Pinnell, presided over the business meeting and also presented guest speaker, composer William Gillock. An informal workshop was held with the teachers and Mr. Gillock. He included

in his remarks his personal criteria for judging piano students in contest.

The Mesquite group has planned to sponsor a Carol Festival on December the 15th, a teachers recital performance in January, a beginners recital, a Sonata-Sonatina Festival, a Bach Festival, and a Baroque Festival to be held in the Spring.

The club officers are:

Mrs. Jan Pinnell, President; Mrs. Lucille Hensley, Vice-President; Mrs. Marilyn Duke, Secretary; Mrs. Claire Dering, Treasurer and Mrs. Pat Southard, Publicity Secretary.

Standing Committees:

Mrs. Phyllis Wilson, Junior Recitals Chairman; Mrs. Claire Dering, Yearbook Chairman; Mrs. Beth Bassett, Membership Chairman and Mrs. Marilyn Duke, Social Chairman.

Mrs. Jeanene Wilson

NACOGDOCHES

On Jan. 28, 1974 the Nacogdoches Music Teachers Association will sponsor a PIANO WORKSHOP to be conducted by Mr. Ken Frerichs, a member of the music faculty at East Texas State University.

Several of us had the privilege of attending a workshop conducted by Mr. Frerichs in Kilgore two years ago. We found him to be an excellent and interesting lecturer, sensitive performer and knowledgeable teacher. An example of his serious approach to the teaching of piano may be found in the fact that he maintains a class of young, preparatory students in addition to his academic responsibilities at East Texas State. We have also observed his work with young students as an adjudicator for the Piano Guild Auditions and were most impressed by his ability to communicate with the students and make apt and constructive suggestions in language appropriate to the age of the student.

Beginning at 9:00 a.m. and continuing until 1:00 p.m., Mr. Frerichs will conduct sessions working with literature at the early levels and dealing specifically with technique, musicianship and interpretation. During this period, Mr. Frerichs will also conduct a "master class" in which students of different levels will participate and help demonstrate various ways for the improvement of technique. That evening at 8:00 p.m., through the courtesy of the Nacogdoches Symphony Club, Mr. Frerichs will perform in the Recital Hall at the Stephen F. Austin State University Music Building. The recital will be open free of charge to all workshop participants.

Mrs. Irene Waters

THE MUSICIAN AND THE COPYRIGHT LAWS

In talking with hundreds of musicians during the past few years, it has become quite clear that most of them have no clear idea of what the copyright laws are, much less what their purposes are. The purpose of this discussion is to outline in "laymanese" the scope of the laws and specifically how they affect musicians.

The basis of the copyright laws is the fundamental right established by most judicial systems—property rights. When a person invents some useful device which is unique, he can take out a patent on that device, so that the production of it can be limited to that which is authorized by the inventor. In many cases such an invention represents an investment of many years of work, which is only paid back by the sale of the invention or the proceeds from licensing a manufacturer to produce it. In this way, the inventor realizes a return on his investment. When a composer or author composes a new musical composition or literary work, he has a similar right to be rewarded for his efforts (which usually involves years of costly study). Instead of finding a manufacturer to produce his invention, the composer or author finds a publisher who will publish his new creation, with the protection of a copyright. This copyright means that no one may reprint or copy this work, without the permission of the owner of the copyright (in most cases, this is the publisher, who enters into a contract with the composer/author to produce the work and repay the originator either by means of a royalty agreement—a certain percentage of the sale price—or by purchasing the composition outright). The publisher in entering into such an agreement is risking the costs of publishing the work (costly engravings, layout, design, printing, binding, advertising, sales, distribution, etc.) on the basis that he thinks the work is something many people will be interested in. In some cases, he is right. In some cases, he is wrong, but with a royalty agreement, the composer/author shares in this risk. If they have a best seller, both gain from it. If they have a loser, both lose. (If you have ever been frustrated by a certain piece being "Permanently Out of Print," you have experienced first hand the result of such a loser yourself.) If a publisher prints 500 copies of a certain piece and sells only 50 the first year, it is impossible for him to consider reprinting it when the initial supply is exhausted. It is banished to the limbo of "POP." ((Permanently Out of Print).

Here are some typical questions. The answers will give you a good idea of the details of the laws.

How do I know a work is copyrighted? Any published work, musical or literary, which is copyrighted must have a "copyright notice" which gives the date of the copyright, the name of the owner, together with the word copyright and/or the symbol ©. Any work which is published without this notice automatically becomes public domain.

Is a copyrighted work forever copyrighted? No. Under current law, a work may be copyrighted for an initial period of 28 years. When that period is up, an extension of 28 years may be obtained. At the end of the 56 years, the work passes into the "public domain" and is no longer protected by copyright. This is why there are many different editions of composers before Debussy, but only one of later composers. Some of Debussy's earlier works are now in the public domain and new editions are appearing. Many works whose copyright (second term) would have expired, have had the term extended on a yearly basis in expectation that a new copyright law would be passed in which the term would be the author's lifetime plus a given number of years after his death.

With copy machines available at every corner, it seems ridiculous to abide by old laws. The first thing to consider is that when you copy a composition which is copyrighted you may well be breaking a law and stealing property just as if you took something which belongs to another person. Most people who innocently break the copyright law would never consider stealing.

Isn't it all right for non-profit organizations such as churches and schools to make copies of things, especially when they cannot afford to buy them? This is probably one of the greatest rationalizations about copyrighted material. Such people seem to think it is perfectly moral for such institutions to break the law because they are not interested in profit. They are, however, interested in the benefit of having a publisher go to the expense of publishing the work if they can simply make copies of it. The citadels of honesty and morality seem to be the first to claim exemption to the law. Of course, in many cases these infringements are made in ignorance. It should also be added that many publishers will grant permission in cases of real need. The important thing is that any copies made and distributed carry the proper copyright notice.

What are the penalties for breaking the copyright laws? This varies from case to case, depending upon how much loss the owner can prove, the seriousness of the infringement, etc.

If the law is broken, does the Copyright Office press charges? No. The Copyright Office is essentially a repository and registry of copyrights. The registration is a legal advantage in case of litigation against an infringer.

Is there absolutely no situation in which one can copy a copyrighted item?

A "Fair Use Doctrine" has been established by the courts which provides for certain uses without prior consent of the copyright owner. This doctrine is meant to cover certain cases which will not seriously undermine the property of the owner, or which is not reasonably unjust or damaging to the original. Brief quotations for reviews, for example, may be made. Scholarly quotations and materials for lectures are also allowed, generally. However, if there is any question, one should always apply to the owner of the copyright (or the publisher if different from copyright holder) for permission to reprint that portion of the material. The permission may be a simple letter or it may involve the payment of a fee. If there is a question about whether the work is protected, the Copyright Office, for a small fee, will report the copyright status of a given work.

I have an edition of Bach which is copyrighted. How is that possible? The edition is what is copyrighted. The notes and rhythms which Bach wrote are in the public domain—the only things in your edition which are copyrighted are fingerings, editorial markings such as slurs, staccatos, dynamics—anything which was not in the original. A transcription may also be copyrighted. An arrangement may be copyrighted. But this new copyright applies only to the portion of that edition which is not the work of the original composer. Unfortunately, the law does not require that this be stated specifically, although one occasionally finds, especially in popular music, a notice such as "This arrangement Copyright © 1973 by John Doe."

I am a singer and always buy one copy of a song and make a copy of it for my accompaniment. Isn't this being fair to the publisher? After all, I do buy one copy, and I buy a lot of music. From whom are you going to buy single copies of music when this publisher has gone out of business because people infringe on his rights and make it impossible for him to make sufficient profit to again risk money on publishing more music? This also hastens these pieces being put out of print because too few copies are sold.

If a work is out of print, is it not permissible to copy it? No—not without permission of the owner.