

**Oral History Interview of
Carla Johnson**

**Interviewed by: Elissa Stroman
November 11, 2011
Lubbock, Texas**

**Part of the:
*Women's History Initiative***

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Interview Series Background:

The Women's History Initiative began formally in June 2015 with a concentrated effort to record the stories of prominent women from across the South Plains. The interviews target doctors, civic leaders, teachers, secretaries, and others whose stories would otherwise be lost.

Transcript Overview:

This interview features Carla Johnson of Lubbock, Texas. Johnson talks about studying music at Texas Tech University and her involvement in both the choir and the Madrigals. Johnson primarily discusses her role in the Lubbock Music Club and the different officer roles she held within the organization at state and local levels.

Length of Interview: 00:48:45

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Elissa Stroman (ES):

This is Elissa Stroman, and it is November 11, 2011. Today I spoke with Carla Johnson at her home [REDACTED], and we discussed her involvement with the Lubbock music clubs and the Texas Federation of Music Clubs. My first question is always when and where were you born.

Carla Johnson (CJ):

Actually Tipton, Oklahoma.

ES:

Okay, what year?

CJ:

I don't usually tell that.

ES:

Okay that's fine; that's just fine. Tell me about your parents. What did your mom and dad do?

CJ:

My mom graduated from Texas Tech with her bachelor and master's probably in the late thirties, around '39, '40, '41. Then she taught. She taught English and then she taught Latin, that was one of her majors, here in Lubbock. She taught in Oklahoma City at Southern Nazreen University. That's where she met my dad, and he had grown up in Oklahoma on a farm. Mother's father moved from Plainview to Lubbock the first year Texas Tech was opened specifically so that his children could go to Texas Tech. So my uncle was in the first graduating class and then my aunt was right after that. So they were all basically pretty much in education.

ES:

So were you raised in Tipton, Oklahoma?

CJ:

No, we only lived there four months. That was my dad's family farm house, and they just happened to be there. I guess they moved from there to Wellington and lived there until he went into World War II. Then he was killed in Leyte in the Philippines.

ES:

Okay and so what brought you to Lubbock?

CJ:

Mother moved to Lubbock; I was a baby and my dad was going overseas, and so she had relatives. This is where all of her relatives were. So she lived with my grandfather and grandmother and aunt. Of course, I did, too, and that's how we got to Lubbock.

ES:

Okay. Growing up, did your mom play the piano?

CJ:

No.

ES:

Did you have music in the home that you can remember?

CJ:

I took piano and I can't remember, I think it's the second grade when she started me on piano. I took piano then from then on. I graduated from Lubbock High School and was in the orchestra starting in the sixth grade and stayed in the orchestra through junior high. Then I had to make a decision when I got to high school about what I was going to do and I really preferred choir. I did choir and orchestra in junior high and sang a lot in church and was also part of a trio with Ralna English and Joyce Busby. We sang through junior high and part of high school. Then I went to Tech and majored in music, and actually, out of two, I was one of two, that got in the Tech choir as a freshman that year and was also in the madrigal group. I graduated in three years, so all three years and majored in music education with voice.

ES:

Had the music department moved to the current building by that point in time?

CJ:

I mean I guess, it's where it is now.

ES:

Yes okay. Some of the interviews I've been doing, the ladies were still over in the admin building or over in the other buildings. I can't remember what year the music building was built, so that's why I was curious. And so you were in Madrigals and University Choir. Do you remember any memories of music like any memorable concerts or performances that you really enjoyed?

CJ:

Oh I enjoyed them all at that time. The Madrigals did—I don't know what they're doing now. I know they have the Madrigal Dinner in December, but we did a lot of programs and caroling and that was always fun. Hemphill Wells was still here, and we would carol, I think, on Monday, Wednesday, and Friday. Then they would give us our lunch. They had great food, and we could choose anything off the menu that we wanted. So that was fun. No, I don't really remember a whole lot. I was just so busy. I carried about twenty hours a semester, and of course, Madrigals we didn't get any hours for that, and choir, you only got one hour even though you met five hours a week plus extra. So it was a busy time.

ES:

It's the curse of the music major, you take eighteen hours, but you're in class like nonstop pretty much.

CJ:

I can't remember how many hours I graduated with, but it was a lot.

ES:

And all the rehearsals on top of that, that you never get credit for.

CJ:

Never, never.

ES:

So how did you first hear about clubs, music clubs?

CJ:

Well I was one of the ones who got the Lubbock Music Club scholarship.

ES:

Okay, the college scholarship that they provided?

CJ:

Mm-hmm, at that time they only gave to one college, and that was Texas Tech and so I sang for them. That's always been sort of a prerequisite and I sang for them. I didn't really—I don't think I knew any of the ladies in the club at that time. That's the first time I heard about it, and then I don't remember which year it was that I was in Tech, but I was in the Madrigals and the state president at that time was Deanne Marshall. She was the first lady from Lubbock who was state president, and she was also very active regionally and nationally. She had in her mind that she wanted the Madrigals to sing for the national convention in Kansas City. So she was the type—

she had no children and she could devote everything she had to whatever she was wanting to accomplish. And her husband was very supportive. So she decided that this is what she was going to do. I don't know how she raised all the money. I know we did give one benefit concert, but anyway, we ended up in Kansas City and sang for the national convention, which was a big deal then, it was even much larger than it is now. So that was, I guess, my real first awareness that there was a club, but you know, you live in your own world at that time. I didn't think about it too much and was not really aware much of the music club. Of course, I got married and moved to Florida, and I taught music there. I taught music in the elementary school which was a huge school. It was over 1,000 students. Then I moved to California. My husband was in the Air Force and we were there two years. So then I came back to Lubbock and had two children then, Lauren and Carl. Lynn was sent to Vietnam, and that's where he was killed. So then that was how I got back to Lubbock because I stayed here while he went overseas. I guess it was probably about two or three years after I'd been here in Lubbock that two or three of my friends said, "You know, I just think you would really enjoy the music club." And so I visited and was going to join, and about that time my daughter came down with spinal meningitis. She did, of course, that I couldn't do anything after that for at—it was at least a year because she could not even walk. She was eighteen months old and she had to start all the way back over with her motor skills. So it probably was maybe two years later that Virginia Cowen said, "Well, do you think you're in the place now where you might like to visit?" And I said, "Yeah, I think I could do that." So I visited the music club and was thoroughly impressed. I thought it was really great and it supplied a need that I needed fulfilled because singing in church choirs is nice, but it's a different level than when you sing for music club and do classical. You have to work on it and it was just different. I thought, Yeah, this is what I would like to do. So I joined the music club and I can't remember what year that was. I'm thinking it was probably '72?

ES:

And was this Lubbock Music Club?

CJ:

Mm-hmm.

ES:

Okay. Were you ever involved in Allegro Club at all?

CJ:

Mm-hmm.

ES:

Okay.

CJ:

I think I was president of the Lubbock Music Club and I'd have to look back in the old year books, but somewhere around '77, late seventies, I had already been real active. We had done a lot of things, we had members who, at that time, they were just more progressive. We put on, what would you say? A type of *Fiddler on the Roof*, it was not the entire thing, but it is was all the music. So we did all the music with just enough narration to bring the story together. And we did that to raise scholarship money. You know, I must have joined before then because we were giving a performance the night of the tornado. That was 1970. Yeah, so I must have joined around '69 because that was before Phil and I were married. Then we were doing that that night of the tornado, and just from there you get involved, and I've never been a person to just sit back and not participate. So from there then, I don't know exactly how long it was, maybe five or seven more years. I was the district president because I don't know if they have explained to you how the music club works starting with the local clubs and the district clubs and the state and then the national.

ES:

Yes, ma'am. When you were district president, how many clubs were there in the district?

CJ:

Seven.

ES:

Seven? Okay. I was talking to Marsha Evans and she was remembering seven or nine. I can't remember the number she said and this was in the early eighties, I think.

CJ:

I think at one time there might have been nine because I know when I was president we did not have Seagraves, but we did have Seminole and Levelland and Snyder and Crosbyton and Plains and Lubbock and Allegro, however many that was.

ES:

Should have been furiously writing, I can go back and count, but yeah, I'm trying to keep track because the Southwest Collection has records for the Lubbock Music Club and we have a couple of the programs from actually the Post Music Club. Was Post there then?

CJ:

Yeah, they were there, but we lost Post and we lost Seagraves, and I'm wondering—see, Catharine was president before I was. I don't know if she had all nine clubs or not, but I know I just had seven.

ES:

Yeah, they were counting them off the other day for me and I think they came up with eight and they couldn't remember the ninth one. But I don't remember them mentioning Seagraves.

CJ:

Well Seagraves probably—I know it was out when I was president. I'm not sure about Catherine because my children were really small then and I did not, until I was president, I did not get really involved on the district level.

ES:

I want to go back because I don't want to forget this. Tell me about the night of the tornado. Y'all were putting on a production?

CJ:

Yes, I remember it so well. It was over at—I think it was call Colonial Baptist. Anyway, it was on Forty-Sixth and U. We gave it for our families. We had already been giving it and we gave it at night for our families and friends. So we had just finished and had my mother, my aunt, and Caral and Mara with us and Phil. We weren't married, but we were going together. We said, "Let's go to The White Pig," because we loved The White Pig. Were you here when the White Pig was still open?

ES:

No.

CJ:

Well, they tore it town when they started the Marsha Sharp Freeway.

ES:

Okay yeah.

CJ:

They had wonderful lunch, and it was just a little place. You couldn't eat inside. So we said, "Okay, let's go over there." Then we remembered it was Monday night, and they're closed on Monday. There was a little ice cream parlor there on Fiftieth and Q, so we said, "Let's go over there." So we went over there and got in the car and I don't know why the radio was on, unless we noticed the weather was not good, I don't know, but the radio was on and we were taking Mother and Amy home and all of a sudden we heard this, "Oh my god, it's hit." And we realized that if we would have gone to the White Pig, we would have been right in the middle of it because that's right where it went.

ES:

Yeah, that was the path of it, so somebody was looking out for y'all that night, wow.

CJ:

And I lived on Twenty-Ninth, and so after that we took Wother and Amy with us to my house and Phil, he was out at the base, and so he was trying to get out of the base and he could hardly come out of the base because of all the trees and lines that were down. We were not right in the path, but we were close, right there on Twenty-Ninth and University. So that was quite an experience; I will not forget that.

ES:

We've been reorganizing all of the oral histories at the Southwest Collection, and there's a ton from the tornado. They just went around and had people tell their tornado stories and that's why I wanted to be sure to ask you. What music program was it? Was that the *Fiddler on the Roof* performance?

CJ:

Yes, that was the *Fiddler on the Roof*, and it lasted about—I really can't remember exactly, but I would say probably close to forty minutes, between thirty-five, forty minutes. It was really a good production.

ES:

That's really nice. That would have been great to see.

CJ:

I don't think anybody even taped it. We didn't think about that then.

ES:

Yeah and everybody gets so busy.

CJ:

Yeah, I remember that well.

ES:

So tell me about the meetings structurally—the structure of music club meetings. Like was there a business meeting and then a program? Is it kind of like it is now?

CJ:

That hasn't changed. The only thing that's changed is that we were a little more aggressive as far as fundraising. We would do bake sales, and now we don't do that much.

ES:

That was another question was the outreach activities then and now sort of thing.

CJ:

Oh we did—and I don't know if anyone's told you this—but they would have what they would call Twilight programs at the museum.

ES:

They've mentioned it in passing in the past, yeah.

CJ:

And that was when the museum was over there in the Holden Hall.

ES:

Yeah, okay.

CJ:

And we did really nice programs. I mean, they were usually an hour. I think they were either at four or five. I can't remember. I don't know how often we did them, but we did several a year, maybe three. They were good programs.

ES:

So really it seems like especially when the clubs started out and even up into the seventies and eighties, as you're alluding to, they were more about bringing music to the entire community because there wasn't any other opportunities.

CJ:

Now have you talked to anyone from Allegro?

ES:

In passing a little bit.

CJ:

I don't know who's been in there so long. The ones I know are more recent.

ES:

And that was one of the things I had problems talking to people with Allegro because they're all relatively new. You know, the one person that I talked to, Madge Webster was in Allegro for two years and then she moved away. So there's not a whole lot of—I don't think there's a whole lot of 1940s members anymore.

CJ:

I don't know, but they had—one of the things they did and I think this is one of the reasons they started, Lubbock Music Club has always met, at least as far as I know, on Friday morning. None of the public school teachers could go, and so Allegro started for the public school teachers and they would meet at three thirty on Wednesday afternoon. One of their big projects is that they would furnish and help get school students to wherever they held symphony, and it was an afternoon program, and they would help coordinate and help get them there. Did they tell you that?

ES:

Yes, Ms. Christmann, Francis Christmann, I forgot about that. She was there.

CJ:

She is probably the oldest member now because she did not join Lubbock Music Club until maybe ten years ago.

ES:

Okay, yeah and I had totally forgotten that she was in Allegro as well, but yeah, she was telling me about bussing the students over.

CJ:

That's what they did, and then also when they started the fine arts festival, they would always have a booth and sell cookies. That was how they raised the money for scholarships. I wasn't a member then, but I just know they did. And now they don't do any of that either. They just basically raise money by giving their scholarships.

ES:

I guess that kind of answers the a little bit of the question of the difference between the two clubs. My thought was, Why does Lubbock have two clubs, other than a different meeting time?

CJ:

And there are a lot of the same members.

ES:

Right and I guess initially they fulfilled different needs.

CJ:

They did and I would say the last several years, now I think it may have improved a little, but several years ago, Allegro's members were all getting older and they didn't have a lot of performers. And so most of their programs would be people they'd brought in.

ES:

Right okay.

CJ:

And now I think they are having a few more who will perform, but Lubbock Music Club always used their own members. Now, I think they may have a guest once in a while, but it's still pretty much their own members.

ES:

And when you first started attending the meetings, were they in various women's houses?

CJ:

Mm-hmm.

ES:

That's what I was thinking.

CJ:

And that was true until probably about five years ago.

ES:

Okay.

CJ:

It's just been recently. Since I've been in Austin, of course, I may get to go once or twice a year, but I guess it was about four or five years ago that they started meeting at Gents, and they met there until I think it just got rather expensive. And so then they started meeting in churches. Of course now, I think it's predominantly at First Christian.

ES:

Right, which is actually—it kind of goes back to its roots because I was looking at the yearbook from 1924 and they met either in the Hilton Hotel or they met at the Methodist church in town.

CJ:

Really? I didn't know that.

ES:

They organized them in one of the women's homes, but then once, you know, they got—the next couple years, '24 and '25, they were meeting there.

CJ:

Well I think Madge has done somewhat of a history for Lubbock Music Club.

ES:

She has. She actually gave me a couple copies of different scripts she's presented through the years, so I've been able to get that. And it's been really nice, somebody in the fifties or sixties donated all the programs they had had from the twenties up until then, and it was for the West Texas Museum, and somehow the Southwest Collection got it and so it's been really helpful too to see how the programs have changed but really stayed the same. It's just ladies playing music for each other. So how did you get involved in the state level?

CJ:

Well I was district president and also club president, I went to the state meetings as a representative and was so thoroughly impressed. The first time I went it was in Paris, Texas, and it was longer. We had to be there on Wednesday evening, and then it went all day Thursday, all day Friday and was over Saturday at noon. The programs were so good, and I'm just so impressed with what all they did. And so I went the next year, I think it was Odessa. Then after that, I didn't go again because it was really hard. I had our third child and he was a baby and so it was just real difficult to go. I didn't go for several years, and then—and I'd have to look it up, but whenever I was district president I went. Then I was—I think it was the American Music, I was state chairman of American Music and kept that for years. All along they would say, "We really want you to be president." And I'd say, "I just can't." I had my mother, I had family. It just was not something I could do. So even though I would go when I could to the state meetings, I didn't take anything—well, I think I might have been fourth vice president, but that was not a real big job. I guess it was about six years ago? Maybe not six, maybe five, and we were at our state board meeting, and Francis was supposed to be on the nominating committee, and she wasn't there, so they said, "We want you to come because we need a representative from District 1." So, they started on me again. "Paula, when are you ever going to be state president?" and I said, "Well, I don't know." And I got to thinking, Phil had just run and won the election, so I knew that he had six years that he was not going to have to campaign and run again. I thought, If I'm ever going to do this, I need to do it now while I have the energy and because it's a huge job. And so I call him and I said, "What do you think about this?" and he said, "Well, is it something you want to do?" and I said, "Well, I think it's something I need to do," difference. And he said, "Well, that's fine with me." I said, "Well, you know it's going to take some help and support from you." And he said, "Yeah, I'll do what I can." So I went back and told him, and you start—none of our offices move up except the first vice president. So we have like first, second, third, fourth vice president, treasurer, auditor, secretary. None of those move up. So the first vice president moves up, so when I took first vice president I knew what was expected. So that's nothing really exciting, it was just a matter of that's how it happened.

ES:

It just progressed and you just became more and more involved. So what were some of the duties as being state president?

CJ:

It was not twenty-four, seven, but nearly. It's a huge job. The State of Texas is a big state. We have nine districts, so you try to get around to those districts and speak and make sure that—we've had one or two districts that were not functioning good so I would try to work with them and get leadership. It also involves national duties. You have a board meeting in the fall and a state convention in March or April. And pretty much you are responsible for all that. You're responsible for getting out the directory. Did anyone show you the directory?

ES:

Maybe, I think so, yes ma'am.

CJ:

You send e-mails. I sent tons of e-mails, and I was able to get a list that had representatives from every club plus more. I probably had an e-mail list of close to 400. And so I would send e-mails and I would bring them up to date on certain things. We had like a poetry contest where the poem was, "Red, Red Rose" by Robert Burns, and they set it to music.

ES:

Oh cool.

CJ:

Yeah and three or four of them were really nice. In fact some of the clubs are using them this year. We have different scholarships that we give that you have to make sure that all that's working right. You work with the juniors. Has anyone mentioned to you about the juniors?

ES:

A little bit, yes.

CJ:

It's a huge program and they have more members than we have seniors.

ES:

Yes, that's what Ms. Christmann was telling me.

CJ:

So you are over that even though you don't coordinate the festivals. You have to make sure that they're working properly and then we have a state festival in May. This last year we had nearly 1,600 students who repeated. And so you go for that and you hand out all the plaques at the honors recital. It's just constantly—just constantly.

ES:

There's something going on which that's great. That's great that it's still going on, that it's still all over the state. So are clubs still—the state of the Lubbock Music Club, as it is right now, it's still about the same size it was about twenty years ago? The members are just maybe a little bit older. Is that kind of the state of clubs in the state in general?

CJ:

Yes.

ES:

Okay.

CJ:

Pretty much, and the problem with that is, if you don't get any younger members, then when they start dying, your clubs just go by the wayside.

ES:

What do you think can be done? What do you think should be done? Do you have any ideas?

CJ:

That's one of the big issues. Every time we get together, membership is one of the big issues. They always do some brainstorming, and they always have different ideas of how to promote it, you know like invite people from your church choirs. Of course, the newspapers are getting much, much less cooperative. When I first joined, National Music Week is a big thing, and we would give programs all over the city. We still do, but we would have awesome publicity of the whole Sunday front page of what they called Society was of members who were going to be performing. Now, we may get a little blurb in for the meetings, so it's just one of those things that is real difficult because there's just so many wonderful things they do on the local and all the way up and on national, I'm sure Francis told you about all the scholarships we give nationally, thousands and thousands of dollars. There's so much to promote, but people are busy and they are not interested in club work. We have found that the younger women just are not interested in club work.

ES:

I've been telling the ladies, I've been very fortunate because my job is, you know, I work eight to five, but my job lets me leave to go to club meetings and come talk to y'all during the day because this is our research and I'm trying to preserve this history, and so it's lucky for me, but there's nobody else of any of my friends that would be able to come to meetings.

CJ:

They could go to Allegro on Saturday for lunch if they wanted to, but I think that—now, this is my viewpoint—I think that Lubbock Music Club probably may be little more vibrant. The ones who go to Allegro really enjoy going, they enjoy the lunch and they enjoy the program, but that's it.

ES:

Just coming from an outsider, Allegro seemed much more formal because of the luncheon aspect of it. You have to sit at your table and you don't really get to mingle. At Lubbock Music Club everybody's talking to other people and you've got a lot of time in between moving from the fellowship hall and so you can talk to a lot of the ladies, and it seems a little bit easier, more friendly.

CJ:

And then even if you get them to come to a meeting, they don't really want to take responsibility. We're having trouble with that even on the state level. You know, getting people to commit to taking a job. We have about fifty on our board and there are a lot of different committees, a lot of different chairman.

ES:

Is there anybody my age in their twenties or thirties?

CJ:

On the state level? No, we have some probably in the forties, and that's young.

ES:

Right.

CJ:

But that is not real unusual.

ES:

When I talked to Madge, one time, she said, "We were all your age." Everybody was young originally.

CJ:

Yeah, when I joined, like I said, I hadn't even had our third child.

ES:

I'm trying to think. I just went blank what else I was going to ask you. I totally lost my train of thought. Oh, that's what I was going to ask you. Are your children musical? Did they take lessons growing up?

CJ:

Yes, all of them. Carl and Laura—well all three of them took them from Sibyl O'Banion. They went into orchestra, the older two, and Phillip went into band, played then trumpet. Then Laura, when she got to high school, she went into choir, but Carl stayed with orchestra and he played in the Lubbock Symphony. He majored in piano at Tech, and in fact he got the Browning Scholarship out at Tech. Laura went choir and music ed., and then she went on and got her master's at OCU in opera. She went to Inspiration Point, and I imagine that they've told you about that in Arkansas? So she went there two years, and then she got married and went to New York City and got, I don't know what they call it, performance degree at Manhattan School of Music. She and her husband have done a lot of Broadway opera all over the United States. Carl is actually going to Amsterdam and he had his premiere with the Met last New Year's Eve.

ES:

That's amazing.

CJ:

Yeah, so he's going to be singing three different operas this year with them. Not leads.

ES:

But still.

CJ:

Well, it's some supporting roles. I mean, he's the marquee in *La Traviata*. So they did that. Carl graduated from piano and decided he was not going to be able to support a family on a musician's pay, so he went to Columbia Law School and got a JD there. So Phillip did not major in music, I forgot what he actually majored in, I think philosophy, but he's a policeman on the Lubbock PD here, then he went to law school about four or five years ago and got his law degree. So that's kind of the route they've gone.

ES:

So your whole family, it's either music or it's law.

CJ:

Law, yes completely.

ES:

And does your daughter—she reaped the benefits of club work I guess because she went to that summer camp, but did she ever join a club?

CJ:

No, I don't think they even have one in New York City. She won the student audition women's voice, which is a national award. Then she did get the full scholarships for Inspiration Point Opera in the Ozarks, and she's still involved in music.

ES:

That's great. That's wonderful. That was kind of one of my things, trying to figure out how music is passed down through generations, so that answers that. Tell me a little bit about some of the relationships in the club. You said that you had friends that were involved before. Did you—this is going to sound so cheesy—did you get more friends? Did you have a whole lot?

CJ:

Yes, most of the women in Lubbock Music Club—and this is a little different than Allegro, too—a lot of them are still involved in teaching, like privately especially. So they've got a full schedule of their own. So I wouldn't say that—you make a lot of good acquaintances and you enjoy them, but as far as it carrying over outside of music club, unless you have already been friends beforehand, I would not say it carries over a whole lot. Now I have made a lot, but it's just because of the years and everything else I'm doing. You go to the state level, and you see a lot of the same people over and over and so you form relationships there and you form relationships here. A lot of the people do, so yeah, I think it carries over.

ES:

It seems like it's also a good networking tool.

CJ:

It is.

ES:

If you need a teacher for one of your kids, or if you know somebody, you know all these people.

CJ:

Then you know somebody else, you know who to tell them about.

ES:

So it's really a good, especially if you're a musician, just to have all these connections.

CJ:

It is, totally.

ES:

The other thing I thought of is a couple of years ago, didn't Lubbock host one of the conventions? Like the state convention?

CJ:

When I was president.

ES:

Okay.

CJ:

We had it—oh, I just finished. It was this last—when it was in Waco in March and the one before that was in Lubbock.

ES:

So 2009 probably.

CJ:

Yeah.

ES:

Or 2010.

CJ:

'10, I took over in '09, but it was the spring of '10.

ES:

Was it in Lubbock because of you?

CJ:

Sort of, when I was vice president, we had years ago, had a list of rotation for our meetings, and somebody had just let it drop, and they took volunteers. Well, that doesn't work. Most people are not going to volunteer to have a state convention so I set it up, and at the time I actually set it up,

I knew that it was going to be in Lubbock. I mean, I kind of planned that. Then the one in Waco I didn't necessarily plan, it was just a rotation.

ES:

And so the state conventions do the clubs whoever are hosting it, are they the ones that are in kind of in charge of it? So like Lubbock Music Club did took brunt of the planning?

CJ:

And Allegro and Seminole; there are three clubs in District 1.

ES:

Right, District 1.

CJ:

They do the hosting part; they do not do the programs.

ES:

Okay.

CJ:

Now, they may give ideas like Wayland had—each district usually has a scholarship winner and the year before, a young man from Wayland who played the vibraphone had a real conflict for the conference. It was a real conflict, and so I just said, “Why don't you see if he will come for our state convention?” Well they were thrilled. Of course I knew, on this level I knew, and it was not hard for me to plan a program here, but they will give you ideas, they will give suggestions, and that helps, but they mainly do the hosting and the decorating for the meals, you know, more of that type.

ES:

And so what all happens at the convention? What's the benefits of having everybody join together, come together?

CJ:

We had a really great article in the *Avalanche Journal* for that, but I don't know where it is right now. You come together to give reports. Like I told you, there were a lot of different committees, and so you give reports, you award scholarships. Like we have J. C. Dyer Strings Scholarship, \$1,000 scholarship, and we gave that to the Lubbock Youth Orchestra. We had their quartet, who was also sponsored by Allegro, that's one of their scholarships, played for us. Then I had some of the junior students who had gone to state convention who played. And then we have a young artist concert. We always have that, and that's one of the four who win nationally. Then

Thursday night I had Gerald [Othor? 40:31] speak for our dinner, so you know, it's coming together to enjoy music. We had a lot of different music because with about five or six of the reports of different committees, I had two or three songs: piano, dance, vocal, that was from that particular type, like international music or folk music. Those are all different committees.

ES:

Right, you were saying you were part of the American music committee for a while?

CJ:

So you know, we had all of that, so it's just a—and it's also coming together to help people see that it's a lot bigger than your local club. That's probably one of the biggest problems we have is that local clubs don't get any more vision on a state or national level. They just tend to want to stay in their own little local clubs. So that helps, you know, and we had a great group there so it worked out well.

ES:

That kind of leads to a question I had just when I first learned about all these clubs. I saw that it was federated and I saw that it was state and the national level, and I was trying to figure out what the benefit would be for a club to be federated and to be involved in all this grander scale thing, and if somebody asked you that, how would you respond?

CJ:

The main thing is that you can give a lot more, you know, when you all join together. Very few local clubs can give a \$15,000 scholarship every other year. So when you pull the money together—and the dues are so ridiculously low.

ES:

Yeah I noticed that.

CJ:

I think that national finally went up to \$3 about two years ago, a member, and the state is \$2.

ES:

Yeah, when I joined the Lubbock Music Club I was like, How would I join? And they said, "Just pay your dues." I said, "Okay, how much are dues?" and I'm thinking—because I'm involved in a lot of academic organizations, and they're like \$100 a year. They're like, "\$21." I said, "Oh okay, that's too easy." I feel like I should do more, but—

CJ:

Well, they do ask for a ten dollar contribution. They used to, like, sell pecans or do different things, and now they just pretty much ask for a \$10 a year donation to go to the scholarship fund. The patrons, I can't remember exactly, but they pay \$25, and I think \$15 of that goes to the scholarship fund. I'm sure they told you we have an endowed scholarship at Tech.

ES:

Yes, yes they did. So the main thing these days, really, is just scholarships more than anything. I mean, there's still the festivals and the—

CJ:

That is a big, big, big deal, and the students love it. They get gold cups. It's a big deal.

ES:

What else am I forgetting that you can think? What else should I be asking you?

CJ:

I don't know. You asked about what I did when I was state president, and I probably ought to e-mail you my report that I gave for the national convention because it pretty much lists everything I did. I will try to find that and forward it to you because one of the things that I did—we have just come—the president right before me started using the internet, but on a very minimal basis. Then I used it a whole lot, plus we now have the webpages. Then I started, probably about a year ago, I put us on Facebook.

ES:

Yes, I saw that.

CJ:

You know, and all that takes time. Every time we would have a meeting, whether it was national or state, I would do pictures and send those to everybody.

ES:

And I think that's great that it's being documented, that you're bringing it up to the twenty-first century and documenting it all so that we can go back and see these records.

CJ:

But I don't know where it's going to be, though, see that's the problem.

ES:

Well, that's true, and that's the problem with a lot of digital media these days.

CJ:

Yeah, I've got it. But when I don't do it anymore, where is it going to be?

ES:

Right and then there's always the problem of, what if the files corrupt or the hard drive fails. At least there's an attempt to archive it all and a renewed effort because I know when I started this in August, I went to the federation website, and it was looking one way, and now it's completely redone a couple months later.

CJ:

The national?

ES:

Yeah, the national one.

CJ:

Yeah Lana was fabulous at that. She was just our past—she was president when I was. She really took that seriously—e-mailing and websites, all of that is really great.

ES:

I think that can only help because when I was trying to figure out who to get in touch with to find out about club work, I had started on the internet just trying to find a phone number, and then I ran across a couple of e-mails, and that led me to you and everybody else. Hopefully in the long run it'll help my generation because we don't look at a phonebook, although it wouldn't have been listed in a phonebook, but you know what I'm saying. Having it visible on the internet can only help to lure in my generation.

CJ:

Yeah, it's kind of like Skyview's. One of my friends was taking me there for my birthday yesterday and she said, "Carla, I can't find their phone number." Well it's not listed in the telephone directory, so I had to google it to find the phone number.

ES:

The only reason I have a phonebook is because they throw it on my doorstep, every couple of months I get a new phonebook, but I don't ever use it. It just sits in a closet. If I need to find something real quick I usually just google. I'm going to look over my questions and make sure I didn't forget anything else. We talked about outreach. I guess this is a good wrapping up question is what is the lasting significance of clubs? What do you want to be most remembered about club work in this area or in general?

CJ:

I think that it plays a very important role in the communities, that it played an important role in colleges, that it played an important role nationally because there are many, many people who you would recognize their names who have won scholarships and awards like Marilyn Horne, you know, that it's come through—Terry Cook was one of our scholarship winners. When he came to perform for us, his suit was up to here. He's a tall man, and we bought him his first tuxedo. I don't know that he remembers that, but, you know, that's just one of the contributions. So that's kind of what we want to be known for, that we have done a lot of good. We've given a lot of money to encourage students. I know when I got my scholarship it was not that much—I think it was \$50, but it was very helpful.

ES:

Every little bit can help.

CJ:

Well actually I think it paid for a semester.

ES:

Wow.

CJ:

I know, it's hard to believe.

ES:

Since a semester now cost—

CJ:

A lot more than that.

ES:

A lot more than that. Well, that's all the questions I have if you have anything else you'd like to add—

CJ:

I think that covered a lot.

ES:

Okay good. Well it's helped a whole lot so I just want to thank you for—

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