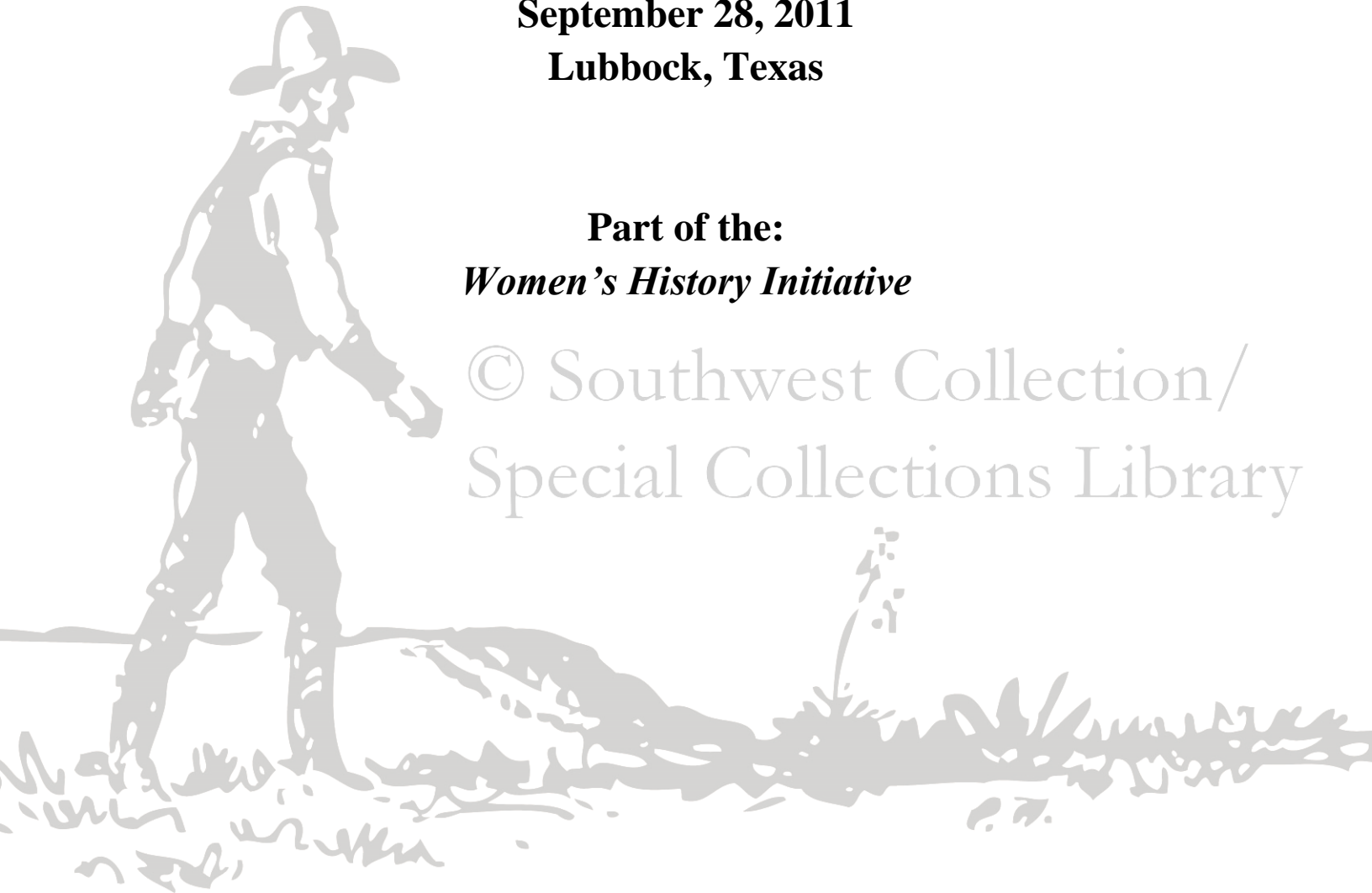


**Oral History Interview of  
Glenda Reynolds**

**Interviewed by: Elissa Stroman  
September 28, 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 Glenda Reynolds. Reynolds talks about her involvement in the Lubbock music clubs, moving to Lubbock for her education, and teaching piano lessons. Reynolds also discusses her children and their interest in music growing up.

**Length of Interview:** 01:19:35

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**Elissa Stroman (ES):**

This is Elissa Stroman, and today's date is September 28, 2011. Today I interviewed Glenda Reynolds, who was born on September 11, 1938. This interview—this conversation is part of a series of oral histories conducted with members of the music clubs of the South Plains. Ms. Reynolds has been a member of the Lubbock Music Club and the Allegro Club for around thirty years. So we discussed—we bounced around topics and discussed her musical background, her experience with the clubs, and the purpose of music clubs in Lubbock. The interview was conducted at 1PM today, at Starbucks at 4<sup>th</sup> and Slide. So that is the background noise that you will hear.

**[break in recording]**

So tell me, how did you learn about it? Did you have a friend that was already in it, or?

**Glenda Reynolds (GR):**

The local club, Carla Johnson?

ES:

That name's familiar.

GR:

Yeah, she was our state chairman and whatnot. We went to the same church, Trinity, and so she was talking to me one evening, and she invited me to come. At that time I think they voted you in, I don't know why.

ES:

What year was this?

GR:

I have no idea. Oh let's see, I've been here in Lubbock about twenty-nine years. I'm a native Floridian. My husband's a Texan, a West Texan. Let me see, I would just venture a guess, maybe fifteen years ago or something like that, I don't remember.

ES:

Within the last thirty years at least, somewhere in there.

GR:

The one that meets on Friday.

ES:

Mm-hmm, the Lubbock Music Club.

GR:

That's the Lubbock Music Club and that was apparently geared to private music teachers and music appreciators who were free to come during the week because that meets like at nine thirty on Fridays, but the other one, the sister club, is the Allegro Music Club, and I think you went to that one too, didn't you?

ES:

Yes.

GR:

It meets on Saturdays and it, I understand, was to originally accommodate the local music teachers from public schools and whatnot that were so busy during the week that they couldn't come on the Friday. And they started way, way back when. I brought you a book in case you want it. It's one from last year of the Lubbock Music Club. So it gives you a lot of info.

ES:

That would be great. I have mine from this year that they're sending to me in the mail theoretically, but I'd love to see this.

GR:

Well they may have this, organized 1923, but the national federation—it's a national organization.

ES:

Right.

GR:

It was begun back in the 1900s, eighteen something or other.

ES:

1893, I believe.

GR:

See, you're better off than I am.

ES:

So as you see it, what's the value in it being federated? It was organized this year. Is it just so it can be part of a larger entity?

GR:

Well, we are a part of a larger entity.

ES:

I didn't know if—

GR:

You would probably have to ask someone who knows more about that than me, but I'm sure it's to be a part of a larger—

ES:

To be along with the scholarships and all that?

GR:

Actually, first part of the Federation of the National Music Club was when our children were young and taking piano lessons, and my husband was in the military so we lived in Virginia, at that time and they sponsor the festivals every year where the children go and they perform their little pieces and they are critiqued, you know, to encourage them and help them and they can earn gold cups and whatnot. You have to make some good scores and have at least fifteen points, and the highest you can get in one year is five points if you get a superior. And so it may take you four years unless you get superiors all in a row. That's where I first learned about the federation because our daughter would be in the festival each year. I didn't even realize at that time that it was a national, you know, I was just a parent and the teachers said, "We have this festival." So our daughters were in it, of course, and then of course, I eventually learned that it was a national organization, and I didn't even realize it.

ES:

So your daughters took piano lessons?

GR:

Right.

ES:

Do you play piano? Do you sing?

GR:  
Right.

ES:  
So did your mom—

GR:  
And my mother played and my grandmother played and my grandfather played.

ES:  
Okay so that's what I was wondering. There was music in your home growing up. There was a piano and y'all played.

GR:  
There was a piano, and I never heard my grandfather play, but everyone said he could play anything I've ever heard on the violin, he's a violinist. But of course, that would have been called a fiddle probably in his part of the world, but he died early, so I never got to meet him, but I heard about him all my life. He was a wonderful musician in the family. His brothers all played, too. They had the local square dance band, and my grandfather was the one that called the dances.

ES:  
And this was in Florida?

GR:  
Yeah in Florida, they had farms. His father had a farm, and he had eighty acres next to his, the dad, and he did what they call truck farming. In other words, they raised crops and the crops that they sell. My other grandfather, he had the store, no my great grandfather on that side. Yeah, they just—the community, the country community would together every so often and they would have a barn dance, probably. They happened to be musicians, so they played and I'm sure any other musician joined in.

ES:  
So did your grandmother play with your grandfather in that type of ensemble or was she more in the home playing?

GR:  
More in the home because my grandmother on that side—we're talking two sides of the family now. One side came from Colorado, originally from Canada, and so she played, she read and she



played, but the grandfather I'm talking about, he could hear and play. I can't do that; that's a separate skill.

ES:

That's a whole other way of learning. I can't play by ear, either.

GR:

You can learn to do it because the Suzuki method teaches the children to do that, you know? If I go home and pick it out, then I might could play something that I picked out, but don't ask me to play something on the spot.

ES:

Right, right.

GR:

By ear, because you're going to have silence, you can sing acapella.

ES:

Well great, thank you for that.

GR:

It's probably got a lot of info in it.

ES:

Yes, yes, that'll help tremendously.

GR:

Song set—this was a former national leader, Mrs. Bailey. By the way, in Virginia, she and I were younger then and her children and my children were studying with the same violin teacher. So they still know each other. They're friends.

ES:

So it was through your children that you met all these women and then you came to town here and then through the church you became involved in club work?

GR:

Well my daughter was in the festivals here before that, and I used to volunteer. I was one of the volunteers because they asked me—the monitors who check the students in. You know, I had no idea of the scope of it until I was actually was asked to join the club and overtime began to realize.

ES:

I had no idea until Ms. Christmann was talking about it at the last meeting and all the people that tour around for a year and then Carnegie Hall stuff.

GR:

She's behind all of that. She's put the money in it.

ES:

I was listening to an interview from the early eighties of one of the founders of the Allegro Club, and she mentioned Ms. Christmann, and I was like wow, everybody's been around for so long.

GR:

You met her then, you saw her?

ES:

Ms. Christmann, yes.

GR:

She's out of national, but she lives here. This is her home.

ES:

Yeah, I think she's at her retreat this weekend, but I'm going to call her next week.

GR:

She's at the national think tank retreat where they're putting their heads together to come up with new ideas that would help students and help the clubs and their members. So there's a lot of info in there.

ES:

So in each of the programs—?

GR:

We have a magazine—you can have that one. I like to look at this one; I'll give you one of the older ones.

ES:

Okay, whichever one you're willing to give me. I'll hand that back to you.

GR:

As members of the club, we pay our dues each year. They're \$21 for one of the clubs and about the same price in the other, \$22, \$23, something like that. Those dues are part of the way we

raise scholarship moneys. With the Lubbock Music Club, they have a luncheon each year, usually, and we used to sell pecans once a year, but we're not doing the pecans this year. That's what they're asking for for \$10 donations in lieu of selling pecans.

ES:

So there's the scholarships that y'all do.

GR:

And that raises scholarship moneys.

ES:

Right and that's for Tech students? Oh, for students all over? Because I know there's one—

GR:

All kinds of students. Actually the club, the local club—that's Lana Bailey, that's the same lady we were talking about at our—so we have a new—she's the outgoing president for the national, and we have a new one coming in. This tells you about—there's all kinds of things. Now that's Carla Johnson.

ES:

Oh I've talked to her on the phone.

GR:

She was our state president.

ES:

She'll be in next weekend. I'm not going to be able to be at the regional meeting next weekend, but she's going to be in town for that, so I'm just going to miss her. The one weekend I'm out of town, but yeah.

GR:

I can't be here for the regional either, I'm supposed to be, but I can't. I'm going to be in Florida for a family reunion. I have to see my brother anyway. His health is not good, so I have to go at least once a year. Yeah, she's the one that first invited me.

ES:

Okay, so tell me about your first meeting. What was your first meeting like, do you remember?

GR:

First meeting? Well it's a set meeting, I don't remember who played what or whatever, but we used to meet in people's homes. Now we're meeting at First Christian Church for Lubbock Music right now, and we did meet at Jent's for a long time. We met at other churches too, Lubbock View and whatever, but right now we're doing Lubbock Christian. When I first came in, they met at people's homes. I think maybe the first meeting I went to, I'm not for sure, it might have been at Gertrude Miller's house on Nineteenth Street. She's now retired from the public school, but she used to be the one who worked with children with learning disabilities and whatnot, kind of the director of that.

ES:

Was it the same kind of setup now where you had a little spread of food?

GR:

We had a reception with a table set up and then you had people—

ES:

Hopefully they had a nice piano.

GR:

—visited for a few minutes and then you had your program, your musical program. It could be different things. Sometimes it's just members of the club performing. Sometimes it's a guest member like a scholarship winner, and sometimes it's—but basically that's what it is.

ES:

So I know the programs are decided in the summer. How do they decide who's going to play what, when?

GR:

Well they'll call you and see if you will. Well you do so and so, and you do so and so on such and such a date.

ES:

And so they ask you what type of music you're playing at the time or they just—?

GR:

Also, we passed around a sheet of paper usually, and on there you put what you're willing to do and, what you can do if you want to just be a hostess or—

ES:

How you can help out with things like that?

GR:

—can you play on a prelude, do you want to do a solo, or what kind of a solo, or do you just want to be an accompanist? What can you do and what would you like to do? And so then they work from that, and then they call and check with the people, and this was a lot of work that these ladies go through to put these books together. Every year we get a brand new one and it's ready by the time we start the meetings in the fall, by September.

ES:

I'm just amazed because each program has at least five songs. There's so much planning of grouping songs together and themes.

GR:

Yeah, there are themes, and we often have a—I know with the Allegro club—sometimes have a book that we're sort of studying like opera or something of that nature.

ES:

I thought I saw in this year's book, maybe, that y'all had like a selection to read from. Do people, I mean, it wasn't discussed at the meeting.

GR:

We don't go home and read the book or anything like that. You can, you can buy the book, but there weren't any out for the year.

ES:

So it's a national?

GR:

Yeah, well they do have a list that you can choose from, but I think you can also—well maybe they don't let you choose from the list, I don't know.

ES:

They recommend to you, "You might read this." But do any of the ladies actually do the readings from what you know?

GR:

Not necessarily, no, I wouldn't say so. What we do is whoever is program director might have music that would focus on something from that might—someone get something out of it. For instance look, this is sort of romantic music—

ES:

Right, Brahms and Chopin, Haydn and—yeah.

GR:

—and here it's classical music, see? See, so they sort of do themes.

ES:

Now is there any requirements of the ladies? Do y'all have to have the music memorized if it's on piano or is it just—? Because I noticed at the Allegro meeting, the woman that played piano had it memorized and I was very impressed because that was a long work.

GR:

Well, that was Dr. Ruth Holmes.

ES:

No, somebody else was playing the Chopin work. I wrote it down in my notes somewhere, but I can't remember. I just didn't remember if there was any performance requirements.

GR:

Oh that was Mrs. Gunter, Caroline Gunter. And Caroline Gunter memorize everything she does. I understand her vision is such that she has to memorize it at home in order to—because she can't really see it that fast anymore.

ES:

Wow, that's even more impressive then.

GR:

I think she taught for many, many years. I don't think privately. I think she may have taught in a college or something, I don't know, she's very accomplished.

ES:

She's one of the ladies I would love to talk to.

GR:

She's way up in—she's up in years.

ES:

But she was the one, I think—

GR:

But most pianists, if it's a big long work, it's memorized usually.

ES:

I couldn't just walk in and say, "Hey, I've got this piece, it's not memorized."

GR:

Yes you can, with a club you can.

ES:

Y'all are welcoming.

GR:

No, you wouldn't just walk in, but they have you on the program. See Mrs. Christmann did the federation day orientation telling us about things.

ES:

Right, yeah and it was Mrs. Gunter, I just looked at my notes. That was the one that Mrs. Christmann—

GR:

That was at the Allegro.

ES:

Right, and Mrs. Christmann was saying that—

GR:

She remembered it from way, way back.

ES:

And that's why I was curious if you had any other connections to any of the other ladies besides church stuff. I mean, you started going—

GR:

Well I just happened to—Carla and I just happened to go to church, and we just happened to be talking and she just invited me. That's how most people wound up coming, they get invited because otherwise you don't really know about it.

ES:

Right, it was very hard for me to find anybody to talk to, to make contact with y'all because I was like, "I know there's a music club in Lubbock, but I don't know—"

GR:

Isn't it something? We're on the Internet, actually.

ES:

Yeah I found—

GR:

The National Federation of Music.

ES:

Right, but do know what it says? It has one person's name besides the Allegro Club and beside the Lubbock Music Club and that's it. I was like, "Do I just go in the White Pages and look them up in the phonebook?"

GR:

I don't know that we're listed in the phonebook, that's something to think about it. I'll have to look.

ES:

I didn't see it in the phonebook.

GR:

Nowadays, the phonebook's confusing anyway.

ES:

Yeah, I was hoping there'd be like a central number or an address at least.

GR:

No because, you know why? It's because we have different presidents in different years.



ES:

And then y'all don't have your own home—

GR:

So you just have to contact a member usually. It's not like we have a central office here.

ES:

Yeah, and hunting down members, that's where I was having some issues, but I finally found—

GR:

That's something we need to work on. They're always reminding me, we need to—to ask because we need more members. My neighbor, bless her heart, she works all the time, but sometimes she comes with me on a Saturday meeting, she's come once or twice, she used to play piano, too, but she said, "You need to invite some young members because we're all getting older."

ES:

I was researching the clubs from 1900, and I noticed that most of them, the ladies that were involved were my age. They were in their twenties, their thirties, and I was like, "I think the clubs nowadays are a little bit older, but I wasn't positive." And then I walk in, I'm like, yeah—

GR:

A lot of them have been there for years and years and years and so they've grown older and retired from teaching and whatever. I guess we need to put a brochure up at Tech or something.

ES:

Yeah.

GR:

Because the younger people apparently feel like, "We're just old folks club."

ES:

I don't necessarily think we, I'm speaking for my generation, that y'all are the old folks. I didn't really know what y'all did, and that's kind of what I'm trying—what all do you do?

GR:

Basically what we do—it's a forum for musicians to get together that are no longer in college or whatever. Or if you are in college, that would be fine, too, but what I mean is, it's a forum to get together with people who appreciate music and play your music, you know, it's a place to perform. The thing that we do for the communities all over the country is we raise scholarship

moneys to help young people that are musicians. We have, for instance right now, any young person in grade sixth through twelfth, we have an essay contest and they don't necessarily have to be a member. It would be nice if they were, or even a musician, but we have a theme like National Music Week, we'll have a theme. They'll write an essay of 500 words or less, and they send it into the local club and that person will turn it into the district and they'll turn it into the state and then eventually to national. For the state they would probably, whoever wins will get fifty dollars. So that's encouraging. It's a music thing, of course, and you can kind of look in here. This one—okay, let's look. Now this is the national. This is the one that they sent us, the members of the club. Where's the other one? *Junior Keynote*—this is for the juniors. Now this comes to us, too. Music teachers or whomever puts students in and this will show you a lot of awards for all kinds of things. Poetry, put poetry to music or just right a poetry period. Composers, now my daughter, she is a composer, and as a youngster in Virginia she entered one of hers. I remember the teacher and myself trying to help her because we didn't know what we were doing.

**Break in interview [22:38-23:55]**

ES:

Let's see, so your daughter, did you teach her piano lessons?

GR:

No, I helped her.

ES:

It seems to be, in my experience, it's like the parents or the grandparents start the kids out and then they go to other teachers.

GR:

Oh I helped her. From the time that she was a little toddler, she turned the bench over so many times, it came loose, and it's a wonder it didn't get her toes, but for some reason it never caught her toes, thank heavens, because she would, just as a baby, hoist herself up on that bench and get up there with a bottle in one hand and plunk away. She'd do one key and listen. Then she'd eventually move to another key and listen. So she has perfect pitch, I do not.

ES:

I wonder if starting when she was a baby was what helped her.

GR:

Maybe. And my husband was, when we were newly, you know, she was born the second year we were married, and he was going to get me a piano because he knew I missed my piano from

home. He was going to get me a new piano for Christmas, and I said, "No, I do not want a new piano, I want a good used piano." And the reason was is because I knew that child was going to play, and I knew if she got up there on her little shoes and scratched the new piano bench, he'd be upset. I'm getting one the child can play without him getting upset. I still have that old piano. It's so old, so the piano tuner told me, "You know they do ware out sometime."

ES:

I would imagine eventually.

GR:

I have a newer one that she and her husband actually bought for me for my birthday several years ago.

ES:

So you have two pianos in your home now?

GR:

Right.

ES:

That's nice.

GR:

Yeah, they bought me a brand new Yamaha and insisted on having it sent from the company. I didn't want them to do it, but they did it.

ES:

She took piano lessons.

GR:

I hired her teacher early on, before she ever started kindergarten, because one of my teachers said, "Don't ever try to teach your own family because you expect too much out of them. You're too strict, you're too fussy, you're too whatever."

ES:

And it can cause a bit of discord after hours in my experience. Maybe I was just too stubborn. My grandmother's like, "We're going to get you another teacher" because I was a little stubborn, and she was a little headstrong, and it worked better.

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GR:

Well, I helped her if she was stuck or something.

ES:

Right, right, and it's good to have that help.

GR:

I showed her chords, and she could play chords before she ever started because she had the ear.

ES:

And so then she got into composition and that's when—

GR:

No, she'd been doing that as a preschooler. Her one or two little fingers making up little tunes.

ES:

That's awesome.

GR:

She has rheumatoid arthritis, so it's a blessing that she is a composer. The lord works in mysterious ways sometimes because she was very upset when the arthritis would cause problems with her hands and would cause her to have problems trying to perform. She became a good performer, but still.

ES:

These are all so young.

GR:

With children you just need to encourage them and don't give up on them because they're not practicing. If my mom had given up on it because I didn't practice, I would have been done for right off the bat.

ES:

Same here, same here. I never practiced, but I loved playing.

GR:

I liked to play something I already knew.

ES:

Practice was so tedious.

GR:

And my grandmother would be there, my mom would be working, and my grandmother would think I was working on my lesson. I probably did look at my lesson a little bit, but mostly I was playing what I wanted to play, and Grandma didn't know that I wasn't doing what my teacher wanted. And my teacher, after a while, she would go to where my mother worked and tell on me and then my mother would come home and get on my case, "Okay."

ES:

That's great. So I studied *The Etude* in my master's thesis. Did your mom subscribe to *The Etude*? Did y'all have some music magazines in the home or did you just—?

GR:

No, my mom played at church, she was a church musician.

ES:

So you got your music—

GR:

And my grandmother, she had played organ. So what she would do is she played strictly the four voices that are written. She didn't improvise at all. My mom could improvise and whatever. She has studied classically and she could improvise. She had an ear where I don't have. I studied improvisation. It's also a studied thing.

ES:

Right, definitely.

GR:

Anyway, this organization is great to encourage. For instance, here's some other stuff I could show you.

ES:

So the primary outreach these days, I guess, is for the youth, is to give youth scholarships, correct?

GR:

Right, not just the kiddos, not just these young ones, although we do the young ones.

ES:

There's also the touring—

GR:

They give a scholarship to Texas Tech, one year, maybe. Another year they go to Lubbock Christian, another year it may go to Wayland. Actually, with the Lubbock Music Club, sometimes I think they give, depends—I know the Allegro rotates it like that.

ES:

I don't know if there were other outreach things. I didn't know if y'all did anything with the Lubbock Symphony or did any other community activities, I guess.

GR:

This is the juniors, and we sponsor the festival every year which is a big thing. It used to be several thousand students, right now it's down on the hundreds because it's just keyboard mostly. We aren't doing the violins and everything with this right now. But we do support, see Crusade for Strings, like there's a chamber of music at Tech, the Youth Orchestra.

ES:

Oh okay.

GR:

Yeah, we sponsor and we help them, and their format has changed a little bit so I don't know how exactly that'll work. This is what I'm after. This is done once a year—it's a big thing that—

ES:

The Pastoral Festival?

GR:

Yeah, that's the National Federation of Music that sponsors that.

ES:

And this is piano? This is the one that you're saying is mostly piano these days?

GR:

Mm-hmm, and these are the things they'd be looking for that would be graded on a student. The student goes in with a—I covered the student's name, didn't I? This is just a copy; this one got a superior, and I just put it on there, this is the records. This is a critique from the judge, and the judges are often from Texas Tech or LCU like Doctor Ruth Holmes or Deal or Dr. Wilson or Gary Belshaw from Wayland. There's sometimes graduate students, Doctor Westney, people like that. This is what the student gets, and these will get you five points, this will get you four points, this will get you three.

ES:

Two and one.

GR:

And those points add up. When they get all those points, if the parent or the teacher has been paying into the Gold Cup Fund, which I always do because I think the kids need something to work for, then when they get fifteen points, then they get the gold cup. There's a picture in here of the gold cup. Some of these students have been doing it for so many years that they've gotten—the first one is the smaller size—see all kinds of things. Now this is a national one. I'm looking for a picture with a gold cup. You must be in a hurry.

ES:

No, I have all afternoon.

GR:

See?

ES:

Okay.

GR:

They started with the smaller one, and then several years later when they get fifteen more points they get the next size and the next.

ES:

They keep on going?

GR:

So you can see that this student has been at it for a lot of years.

ES:

Displaying all the gold cups she won, sixty points, wow. Yeah, it's ten years' worth of work.

GR:

And you can see it's not just a snap.

ES:

No, I was looking at this and thinking my technique would not pass, I would never get a gold cup.

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GR:

Well, you work on it until you would. Of course, this one had those marks. They also give the blue ribbon. And guess what? These kids, after they're little kindergarteners or first graders, they soon realize there's a blue and there's a red and the white and they all want the blue. So they're very upset, usually, if they don't get the superior. They want either the superior or this.

ES:

Well yeah. We all want to make straight A's. So this is only for up to high school? Once you go to college?

GR:

This is basically, but they do—now those scholarships that you heard them talking about, the ten thousand or fifteen thousand.

ES:

That's older, right?

GR:

That's about thirty-six years or whatever. That's encouraging musicians who want to go on professionally. There's something in one of these books about that.

ES:

Y'all even have dancers.

GR:

Sure. There's all kinds of things. So you might find some interesting info in there. I don't know if you want one of these. You can have this, this is just a copy.

ES:

That would be great. You don't mind if I take these?

GR:

No, well you can eventually give me back whatever you don't want.

ES:

And I'll be at the next meeting, so I can give you back all this.

GR:

Oh you don't have to be in a hurry to give them back. We meet all year. This is the one I was thinking of. The one that had Carla's picture in it, I would sort of like to have that.



ES:

Okay, I think it may be—no, I don't know. I will peruse these and I'll get these back to you.

GR:

The Crusade for Strings, string players are encouraged, all kinds of musicians, all kinds of musicians. A big focus is American music, I noticed.

ES:

Yes and that's something that I'm very happy about.

GR:

Sometimes they have focused on women composers, twentieth century, but I have a son-in-law, two son-in-laws who are also composers, so I don't think that's fair. We've got to focus on them, too, right?

ES:

Well definitely, so you're still teaching piano today, right?

GR:

Oh just a couple of students. That was the father.

ES:

I was wondering, how big is your studio?

GR:

You know what, he is a cancer survivor and I did not—when he started talking to me, I didn't recognize him. I knew I was supposed to know this man. "Oh my gosh, what's his name?" And then he said, "Pat." Okay Pat. Then he mentioned his daughters. Okay, now I got it.

ES:

It's that smile and nod thing until you remember and then you're like, "Oh yeah, yeah I got this."

GR:

I know his wife, she's such a sweetheart. When he was so sick, and the chemo and he was so susceptible. She would not even go to the grocery store, she would send her son, the older son that could drive and to pick up the girls from school because she was so afraid she would bring a germ to him.

ES:

That makes sense, yes. So you teach a couple of students here and there? Do you teach from your home?

GR:

Right now I'm not. I go to their house, and I teaching a couple of—I started a couple of children at church and I'm not—

ES:

I didn't know if people came to you or if you went to them or how that worked with piano lessons.

GR:

Both ways. I've done both ways. This is another thing they get at the festival. This is just a copy of one that we didn't need. We can download it now also, computer, you know how that goes. Then we fill it out for the child.

ES:

Oh so they see their rating and okay.

GR:

And it's done up at the university. We've done it at LCU, we've done it at Texas Tech. You see all these other students that are also music students. So I think that's encouraging. You realize, I'm not just one of one little music teacher school. I'm a part of a big group of things.

ES:

This big network of musicians.

GR:

Now are you just doing—this is Lubbock Music Club and the Allegro is part of the national federation. We're one of the oldest clubs, maybe the oldest. Not necessarily in Lubbock, but nationally. It started in Chicago, the orchestra director's wife, I think started it, I think Mrs. Thomas. Of course, it was to encourage young musicians and whatnot. We're also a member of the United Nations. We're a charter member of the United Nations.

ES:

Really?

GR:

Yeah, signed by one of the presidents, don't ask me which one. I was trying to think, "Which one was that?" It wouldn't have been Wilson because he was League of Nations, remember?

ES:

I believe so. I've focused so much on cultural history that I've lost all my political history, it's gone away.

GR:

Wilson, he was president of Yale at one time, but he became our president, and when he was president, he's the one that focused on getting the League of Nations started and then eventually wound up with United Nations.

ES:

So it's probably a little bit later.

GR:

I'm trying to remember who was after. I don't know my history, shame on me.

ES:

I've got a book right here that would tell me.

GR:

It's not Truman, it can't be. That's too far down. It may have been—it wouldn't have been Coolidge, would it? Or one of the Roosevelts? Roosevelt died in office unless it was Teddy Roosevelt.

ES:

I was looking to see if it might be—

GR:

I think Teddy Roosevelt was before—

ES:

Was before Wilson, yes—yeah because he was in the 1890s.

GR:

So it's Hoover?

ES:  
Truman.

GR:  
You think Truman signed it?

ES:  
The National Federation of Music Clubs was one of forty-two organizations to which President Harry S. Truman invited delegates to the San Francisco meeting.

GR:  
You know, he was quite a pianist himself.

ES:  
Hmm.

GR:  
Oh yeah, oh yeah, he was. He used to perform at meetings.

ES:  
So apparently Eisenhower also helped out with it. That's what I'm skimming right now.

GR:  
Eisenhower came right after Truman.

ES:  
Right.

GR:  
It was the end of the war. There's also the Lubbock Music Teachers Association, which I think for one of them is part of the guild. Call Laura Bearden, she can tell you about that because she's a member of that one, too.

ES:  
Laura Bearden?

GR:  
So is Joy Moutos she's also a member of that one also, I think. Let me see.

ES:

There's a lot more organizations than I realized. I was wondering if you could also give me some names of people that you thought might be willing to talk to me.

GR:

About what?

ES:

About club work in general, just anybody who you thought might know a lot and who you think—

GR:

Well Mrs. Christmann for sure.

ES:

Yes, most definitely. I do plan on that.

GR:

Paula Brashear, for years, organized and ran this Pastoral thing and she was super at it. Her daughter helped her and her daughter is a music teacher in Plainview or somewhere in the public schools, but she's not doing it now, Linda King's doing it now. Paula Brashear would be a wealth of knowledge, and she works at Tech in the medical school. Are you in the med school? Where are you?

ES:

No, I'm over on the main campus, I'm in the archive. So I'm right by the library.

GR:

So what exactly is your degree? In music?

ES:

Yeah, it's a PhD in fine arts with a musicology, a music history emphasis.

GR:

Music history, okay.

ES:

I take a class a semester, and I work full time at the archive doing this sort of stuff.

GR:

I can't spell her last name. She was a member of our club. I don't know if she still is active or not. Well, Laura Bearden is a member of the Lubbock Music Teachers Association.

ES:

Is she related to Keith Bearden, the band director?

GR:

I don't know.

ES:

Okay.

GR:

She has a daughter who's a teacher. This Lubbock Music Teachers Association is a part of the guild. You've heard of the guild, the Music Teachers Guild?

ES:

Yes ma'am. Growing up that was what everybody participated in, in Sweetwater at least.

GR:

That's the big one.

ES:

Right because we didn't have a music club.

GR:

Pat Anthony probably would be. Her husband was a director of things, of music. Faye Carter has been with us forever. Mrs. Christmann is of course out of our national.

ES:

Right. I need to talk to her. I just need to sit her down for a day and just pick her brain all day long.

GR:

Oh she's real sweet.

ES:

Yeah she's wonderful.

GR:

She lives over here. She's not very far, and so does Paula Brashear. She studies voice and violin I think when she was young.

ES:

Oh okay. Yeah that was another thing because I know all you ladies are musically inclined, but I don't know what y'all play exactly, and I don't want to presume everybody plays piano.

GR:

We don't all play anymore. Some do, some are patrons or people who just appreciate music. We have patrons and we have active members. Patrons can also be musicians, it doesn't matter. The same thing with the active, they don't all have to play, but it depends. You actually pay a couple of dollars more if you're a patron, but all of their goes, with the Allegro all of their money goes into the scholarship fund. If you're an active member, you're expected to do something—to perform, to be a hostess, to be something. If you're a patron, you can just come and be. So my husband is a patron and then he found out that it works the other way, he's actually a musician. So he thinks he—I told him, “You can do something, too, if you want to. It's fine, we'll let you.”

ES:

I noticed that there were some men at the meetings. Is it mostly husbands and friends?

GR:

Yeah, they're husbands. Some of them are musicians. Karen's husband is a musician, sings and plays and whatnot. Faye Carter's husband, I don't think he does. I think he used to be in radio. Anyway, my husband doesn't always come. Sometimes he will, sometimes he doesn't. Carolyn Gunter who played the piano and that's the one you want.

ES:

Yes, I didn't know if you knew anybody who would be very talkative and willing to speak to me.

GR:

I'll bet Carolyn would. Marsha Evans is our district president; she's a sweetheart.

ES:

I'm trying to remember how I know that name. I think I sat by her, maybe, at the last meeting or talked to her on the phone. There's so many names and faces I have to learn so quickly.

GR:

Oh this one, I think she actually wanted to talk to you. She is a composer and a very good teacher. She taught at LCU and she taught just privately now. She's a wonderful musician herself and technician. She's also a composer so that gives you a different prospective.

ES:

She's on my list.

GR:

She's on your list.

ES:

Carol Masson on my list.

GR:

Masson, Harris is her—she likes to use her married name because she's remarried in the last ten, fifteen years.

ES:

So should I say Miss Harris or Miss Masson?

GR:

Professionally she still keeps Carol Masson, so it doesn't matter, you can refer to her as Masson or Harris. If you speak to her husband, for heaven sakes don't call her—

ES:

If it's on the phone I'll say Ms. Harris, if he answers.

GR:

She has a studio next to her home and she has a different number for her studio. This is her studio.

ES:

That's another thing I was afraid of, like calling during lessons.

GR:

Well, lessons usually end at the break of an hour usually.

ES:

Right, so call at the end of an hour to her studio maybe, yeah.



GR:

Paula would be a good one to talk to, but Paula works, unless she's retired recently. She is such a nice lady and I don't see her name in here, Paula Brashear. I think it's got an R in it. How do you spell Brashear? I can't even spell my own name, especially somebody else's.

ES:

Brashear, I don't know, I've got this recorded and I'll trial different ways of saying it.

GR:

She works at Texas Tech, or she did, at the medical school for one of the doctors or something. She lives on Thirteenth Street.

ES:

Okay.

GR:

I don't have another book with her number in it.

ES:

I think I'm going to have plenty of people to talk to so I can look into that as well.

GR:

Mrs. Bearden is the one that could tell you about—

ES:

The Music Teachers Association, do they meet regularly like the music club does?

GR:

Yes they do. And then I wound up in the Allegro because one of the ladies who was also in the Lubbock Music Club invited me to be a member of the other club, and I didn't realize that—well, they're so much alike I was thinking about it.

ES:

And that's what I was wondering the difference, and you said initially the—

GR:

I was on a trip to California and I would think about it. She was such a nice lady she went ahead and paid my dues and so I wound up a member of both clubs.

ES:

So what keeps you going back? Do you like hearing the music and talking to the people each month?

GR:

I enjoy doing it. It's a format where you can do your music or you listen to other people perform music and you meet with other music people, and they're just nice. They're a nice group of people, and I love the fact—what my big thing is, scholarship moneys and they sponsor young people with scholarships. That's the important part. I don't know if you've heard about the Suzuki method or not?

ES:

I've heard about it through the school music because they're always around Saturday mornings and all that.

GR:

Paula was the Pastoral. I know I'm spelling it wrong.

ES:

That's okay, it's on the front side, we're good.

GR:

Linda King, her name is in here.

ES:

I think she was the one that I e-mailed initially, and she got me to everybody else.

GR:

She's the current one that puts together this. She doesn't come to the meetings very often. She comes to Lubbock Music Club sometimes, and that's where the kids are involved. And then the kids are involved—we often have a scholarship runner that plays for us for something.

ES:

I think I saw your Tech scholarship winner is going to play at the Lubbock Music Club next month.

GR:

So you can talk to that person and see how that works. The Suzuki, you can take this and look at it if you want, the Suzuki, the method, you know the method is by the way you learn your mother tongue.

ES:

Right, you emulate.

GR:

You listen to the person speaking a long time before they ever start to talk, and so that's the method behind Suzuki.

ES:

Okay right.

GR:

And it works well. You have to—within that that first book, and they emphasize that you do this, begin to teach them to read at the same time because otherwise, I'm sure you've seen a few people in your life that play a little by ear. They can only play what they have heard, and they were not willing to try to read at all, right? Some of them aren't. You need both.

ES:

We had a percussion major at my undergrad and he learned everything by ear. They were trying to teach him to play piano and read music.

GR:

And he didn't want to.

ES:

It was so overwhelming to him. He's like, "Play it for me once." And then he could just play it really fast. It was so much work to have to read.

GR:

But what I'm trying to say is, most people—now, it sounds like he could do it, but most people are limited and can only go so far and that's it. But there are very few that can go to the top, rare beyond rare. So what I'm trying to get at here, in the Lubbock Music Teachers Association, you were talking about clubs, Loretta Springer—I don't think I have her number with me. She's in the—no, there's Lubbock Music Club, that's us—Lubbock Music Teachers Association, and she's also a member of Suzuki which I am also. But she is quite an active student of Suzuki, which might give you another prospective. She might let you kind of observe some. She runs a

really ship shape studio with her students. She could tell you about Suzuki, and she is a member of that.

ES:

Now in your estimation do you think most of the Allegro or the music club members are they all teachers—do you know, Lubbock Music Club?

GR:

Actually she's a member of—I don't think she was Lubbock Music Club, I think she was just Allegro.

ES:

So do the two clubs ever come together and do stuff, Allegro and Lubbock Music Club?

GR:

Well, at the district meetings we will.

ES:

Otherwise they see each other once a year?

GR:

At the state meeting, we have that here, '09 was it, I think, or '10. It was here—it wasn't here this year, it was here '09, I believe, either '10 or '09

ES:

I just didn't know if y'all did programs together, like y'all ever combined club meeting times or anything like that.

GR:

No, not usually, but for the state and for the district, yes.

ES:

Okay.

GR:

Because some of the ladies that are in the one club are also in the other club, and also, some of them are in all three clubs. Joy Moutos is one; Joy Moutos might be a good one to talk to.

ES:

Is her name in the program?

GR:

She's in the Lubbock Music Club, and she's in Allegro. She's also in our district. I was going to let you have—use this book.

ES:

I didn't know if that would be easier to look in there first.

GR:

Do you know Dr. Ruth Holmes from Lubbock Christian, don't you?

ES:

I was introduced to her, and she played a little bit so I know her face now.

GR:

She was the head of the keyboard department at Lubbock Christian for many years. She's retired from full time, but she still teaches over there part time.

ES:

I saw that the president of the Allegro Club is—

GR:

I said it wrong.

ES:

Sorry, I'm trying to multitask here.

GR:

Yeah me too.

ES:

She's a member of all three clubs.

GR:

Okay, now the Lubbock Music Teachers Association is not a part of the National Federation of Music Clubs.

ES:

Right, and I think I'm kind of focusing right now on the two, Lubbock and Allegro because they are federated and they're part of a larger tradition and body of—

GR:

Now Lubbock Music Teachers Association would be a part of the Texas—

ES:

Texas Music?

GR:

Texas Music Teachers Association and the National Music Teachers Association.

ES:

Right, since this research I'm doing right now is just kind of a small thing starting out, I thought I'd start small with two clubs and then maybe build from there later.

GR:

Personally I'm not a big clubby, clubby kind of person, you know, but I do enjoy belonging to the music club.

ES:

Well, that's what I was wondering.

GR:

Because I am interested in music, and we have some good musicians perform for us, people from Tech and from LCU and from Wayland.

ES:

So do you ever have times at the club where y'all just talk about problems that have happened in lessons?

GR:

Not so much that.

ES:

I didn't know if there was a forum at all that you could discuss what's going on with teaching and—

GR:

Well you could if you wanted to, you could talk to someone or whatever.

ES:

But it's never a formal thing on the program?

GR:

No, no, no because they're not focusing so much on music teaching.

ES:

Right, so afterwards you can talk to the piano teachers you knew there if you were having a problem child or something.

GR:

Right, let me think who else—I had somebody else's, oh, oh, Gary Belshaw, how do you spell his name? I don't know. Anyway, it sounds like bell shaw, it's probably not being spelled correctly, he's doctor, and I love to tell his story. Are you still recording me? Oh my goodness, I'm the chattiest person ever. My husband says I talk way too much.

ES:

That's perfectly fine.

GR:

Anyway, I think he's the head of the composition department over at Wayland.

ES:

Okay. You know, I can move this closer to you so you don't have to stretch to write.

GR:

In Plainview. I probably spelled that wrong, too.

ES:

I think that's right.

GR:

I believe he's at the Plainview campus, and he was Dr. Van's prize student.

ES:

Really?

GR:

Oh yeah, he's a real smart guy.

ES:

Was Dr. Van ever involved in the club?

GR:

Yes. Well I think she was a member at one time, but she's not an active member anymore. Her names is not in—at Allegro maybe, but I haven't seen her at any of our meetings in all the years I've been going anymore. Mrs. Gunter plays her music sometimes.

ES:

Really?

GR:

Yeah I even have played a little bit of it. She was a wonderful composer. Some of it's very modern, modern, but then she's written some other that's not, it's more a romantic thing.

ES:

They did a concert of some of her works, just an entire concert of Dr. Van music a couple years back. It ranged from the more romantic era sounding to the very modern prepared piano stuff. So, I've got some names.

GR:

So he would be interesting to talk to. He has come and brought a student or whatever. He was also one of the judges for years on the Pastoral. I don't think he was lately, but he's really, really good. He's a wonderful musician as well as a composer. Before I tell you a story, we can't put it on there. It's a good story. Well, I guess it's a good story. I admire him tremendously, but when I went back to school my kids were teenagers, well the older one had left for college and the younger one was still home. I knew that when they went away I was going to be like this turnip sitting around croaking because I'd put so much into them and what they did that I would just be totally lost. So my intention all along had been to go back to school when they got older. So I went back to school, and of course I was a practical nurse at one time and that was obsolete. So I called about that, and good heavens, I'd have to start from the bottom up. I always wanted to get my music degree anyway. So I thought, Okay, I'll work on the music degree. Realized later, I could have done both, I mean could have upgraded both, but I worked on music with Dr. Wilson, Jane N. Wilson, do you know her?

ES:

I know the name, yes.

GR:

She taught at Tech until recently, she retired, and she was my primary teacher. She was very patient with me. You have to be patient to put up with me. Anyway, so I went back to school and Gary also had been working for Montgomery Wards or something. He's a young married man, had a wife and a child. He had been working, but he was a wonderful musician, a church



musician or whatever. So at some point apparently he decided to go back to school. So we're both going back to school at the same time. Well Gary, it was easy for him. He just made straight A's all the time, and he seemed to Dr. Cutter—did you ever know Doctor Cutter?

ES:

No.

GR:

He's retired. You missed out because his classes were wonderful to sit in, but you'd die for his tests. You'd go, Oh my gosh because he wanted them back just the way he gave them. So everybody sweated his tests, but Gary, he could just breeze right through them. He seemed to know what he wanted. Anyway, I used to get Gary to tutor me sometimes. But Gary was working at Montgomery Wards and going to school with a family. Then he I think quit Montgomery Wards and started a paper route. So he'd do a paper route and his family would help him do this paper route before he came to school, go to school, work all day, He made straight A's, a wonderful student. Then he got his bachelor's, and he went on and got his PhD, his doctorate. And his wife told him, she was not, as I understand, I could be wrong, but I think that she did not want to leave here, this area. So of course, Gary being a person of faith, I'm sure he was praying about it. So he got a position at Wayland Baptist of all things. It was close by, and now as I understand he's head of the department, composition. But he was Dr. Van's prize student. He was really a talented young man. That's a good story of persistence.

ES:

Yeah I may have to call him up.

GR:

I mean he had a wife and a son, you know, I'm sure it wasn't always the easiest.

ES:

Well yours is persistent, too, to go back to school after the kids are mostly raised and learn music.

GR:

Well, my husband taught at Tech. He was a [**Associate professor Engineering technology 1:06:02**] for over twenty-five years in the engineering department. I actually started back in Florida with some other classes, but just taking one or two classes. But then here I just started back with—senior moment, with the teacher over at LCU, I just told you—Carol Masson, what am I thinking? She is on your list.

ES:

Oh yes, yes.

GR:

And just taking a class or two, and then I went later over to Tech because I thought, well my husband's teaching there, might be easier to go there because LCU's a private school and cost a little bit more.

ES:

A little more expensive.

GR:

I know when we were in Oklahoma, if I understood correctly because I remember my mom trying to get me to go back to school then, but my girls were little and I wanted to spend time with them. I didn't want to be in school. At that time when my husband was teaching there, I understood that like a spouse of the faculty could get discount going back to school. But they didn't give me a discount to go to Tech. But I enjoyed it.

ES:

You should have become faculty in some way yourself because then you get the classes paid for.

GR:

Oh no, I wasn't that good.

ES:

So you were a nurse for a number of years?

GR:

Practical nurse.

ES:

Practical nurse, okay. And then you had your kids and then you finally got—

GR:

That's like a vocational nurse.

ES:

Okay.

GR:

Same thing, it just depends on the state.

ES:

Yeah, the different terms. I was just trying to figure out how much music education you ended up getting. Did you finish your degree in music then?

GR:

Mm-hmm.

ES:

Nice.

GR:

I focused on education, but then I got some of the student teaching and I thought, You know what, I've already raised my kids. I'd rather teach privately.

ES:

They teach band directors very well at Tech, I know that much. There's a lot of people I know, they're in band all their lives and then they become band directors and they go that whole route.

GR:

They have good teachers. I was surprised when we came here from Florida, I had not really—it was kind of like you trying to find music clubs. They exist, but you couldn't find them, right? And we came here from Florida and I thought, What kind of a music program do they have there and whatnot, because I wanted my children to have opportunities in music. We found a great teacher, she lived right next door to my sister-in-law who happens to live there, Mrs. Bearden and she taught our daughter and she was really, really good. Laura Bearden. Did I put her down there?

ES:

I think you marked her in here.

GR:

Laura Bearden, yeah, she's a member of all, or was, all two clubs, Lubbock Music and the other club. She was president of both of them, I think, at one point or another.

ES:

Everybody I talked to had some office at some point in the club, but I guess that's because that's one of the requirements of being in the club, you get involved.

GR:

I just did two years, and I figured it's somebody else's turn. I enjoyed it.

ES:

Were you president or what office did you hold?

GR:

Of Allegro.

ES:

Allegro, okay.

GR:

Karen, Karen is now Karen Copper and she just got her PhD.

ES:

I heard her say doctor. What is she a doctor of? What is her PhD in? Do you know?

GR:

Speech, I believe.

ES:

Okay.

GR:

She's a speech therapist.

ES:

I've been trying to call her the past couple days.

GR:

She works all the time.

ES:

I know.

GR:

You have to use her cell phone.

ES:

And her cell phone voicemail's full so I can't leave her a message to say I'm calling her back.

We've been playing phone tag.

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GR:

You might catch her in the evenings.

ES:

Yeah, that was what I was going to try tonight. Let's see, Laura Bearden, so she taught your—?

GR:

My daughter.

ES:

Your daughter.

GR:

Yeah we really loved her. She was a wonderful teacher. She still teaches some students.

ES:

Okay.

GR:

Lubbock Music Teachers Association and Lubbock Music Club, former president I know. When you do nursing they teach you to print.

ES:

Oh yes.

GR:

So I do both.

ES:

That's kind of what I do, too.

GR:

Dyslexic. Former president of Lubbock Music Club, I think the other one, too, but I can't say for sure and taught my daughter. My daughter, I told you she's a composer. Here is one of her latest books out. She's a modern composer, too.

ES:

That's amazing.

GR:

Now my other daughter, we gave her music, too, but she's like me. She needs the music in front of her to read it, and she thought she didn't have talent because she couldn't play by ear like her sister, but there's different kinds of learning.

ES:

There is.

GR:

And she had a wonderful touch and a wonderful memory. As long as you let her alone to sit in the corner and read her book, you can play music all you want all day. Her husband was a rock musician and composer, but not a trained composer like this one and her husband are PhDs with it. The other one, he can do all the music he wants and all the art he wants, just let her read her book.

ES:

Now do you ever have your students learn your daughter's compositions?

GR:

Oh we've played some, sight read.

ES:

I just didn't know if any of her compositions in the past were of a level where you're like, Oh—

GR:

These are a little complicated. She's got a duet book that a couple of my students, his daughters actually, can sight read. Okay, does that help you any?

ES:

That helps me tremendously. I'm looking over my questions to see if there's anything else.

GR:

I talked so much I didn't give you time to ask questions.

ES:

And we jumped around a bunch, but I think we covered everything. Is there anything else you want to add, any parting wisdom?

GR:

I meant to bring you a brochure. You may have gotten one on the Opera in the Ozarks?

ES:

Oh yeah from the last meeting. I saw that, yeah, I don't know I just saw the brochure. I don't know anything about it.

GR:

It's like a music camp every year, and a lot of the scholarship moneys, we raise moneys to help with that, too, and it helps students go to it. It's like several weeks of a music camp that they go to and they study opera.

ES:

Nice.

GR:

Opera in the Ozarks, and now Mrs. Christmann would be the one to talk to about that. She loves that having studied—

ES:

Okay. I keep on clicking that right when you're about to write.

GR:

That's okay.

ES:

She let me borrow this musical legacy book that gives a history of the federation.

GR:

Her husband was a lawyer of some sort, and I think he gave her the first moneys to put up the scholarships and she's added to it. She's the one that sponsors that Carnegie Hall that they have, there's a national audition and they really have to be top notch. One of these books, let's see, it's got the—she gave us tickets if we could get ourselves to New York, we had tickets to the concert and tickets to the reception at the Waldorf Hotel and everything. Her scholarship moneys got all that up which was really wonderful. It's Naomi Sanchez—

ES:

I'm starting to look through here but I don't—

GR:

It's a young couple, they're in one of these books.

ES:

I don't know.

GR:

They live in California and he's actually the head of—he's with Holy Names College, and he's head of the Suzuki Program there. You can get a degree in teaching Suzuki there.

ES:

Okay.

GR:

She has something to do with choreography and whatnot, has to do with the dance that's there. Stephen Foster, the composer, when I was younger there's a place in Florida, it's off of I-40 up in White Springs, Florida, it's on an old plantation right by the Suwanee River. It's a museum now and you go through it, and it has all these old pianos from way back when and they are—well, maybe they're in this one. I know I saw the picture. Naomi Sanchez and I can't think of his name right now. All these old pianos and the musics like "Jeanie with the Light Brown Hair," they have dioramas on the wall, the three dimensional. They'll be—the hands or something moving and the music will be playing that he wrote, you can hear it, as you're standing near that painting or diorama. The one I enjoyed the most was an old plantation where they're sitting on the front porch—

ES:

And you've got "Swanee River"—

GR:

—and the man's playing the banjo and the music that everyone's playing and he's tapping his foot and he's playing. So if you're ever down that way. I think they have a music camp there, too, but this one that's mentioned here—anyways, this is what all this is about. This is all the National Federation of Music Club scholarship runners and composer winners and all kinds of things.

ES:

So that's the big thing nowadays is funding and helping out other musicians, giving new avenues.

GR:

No, I think that was always it. Its focus was to encourage younger musicians coming along.



ES:

Yeah because we all need help.

GR:

All for scholarships and whatever.

ES:

Okay.

GR:

They have to be recommended to audition or whatever.

ES:

I saw that it was funneled up. Y'all have got some amazing musicians then.

GR:

Well, for instance my daughter who's a professional teacher and composer now, she was encouraged with her composition as a young youngster, and like I said, in those days I had no idea of the scope of the thing. I can remember when she got her first gold cup. My mother was so excited. She wants to contact—actually it was a young man at a church that was with the newspaper, and she was wanting to know if we could put it in the newspaper. And now I realize there are a lot of kids that get the gold cup, but we didn't know that.

ES:

And it's very special because it's your kid that got it.

GR:

Right. Grandma was so proud.

ES:

Well I think that's perfect. That's everything I needed to see.

***End of Recording***