

IAMA Online Notes

Summer/Autumn

2011

President's Message

In this issue of IAMA Notes you will read about what happened at Atlantic Union College from an outsider's perspective and the effect it has had on its students and faculty and staff. An update is also provided at the end of the article. It was the oldest of our SDA schools still at its original location and its probable demise is one we all feel.

When one considers the history of musicians in our denomination, there are a few names that stand out prominently above the rest. Most Adventists throughout the world have been exposed to the music of F. E. Belden, Bob Edwards, and Wayne Hooper and the performing talents of others.

One person whom almost all of us have known is Virginia-Gene Shankel Rittenhouse. If one does not remember her name specifically, it is almost certain that the name of her orchestra, the New England Youth Ensemble, is recognized.

Seldom has there been one person who was not only a good musician but also had such strong talents in assembling many highly talented young musicians, planning tours, raising funds for travel and scholarships, and arranging concerts in prominent venues. She had an expanded network of friends upon whom she could call to help her promote her efforts both musically and financially.

She set high goals and would not rest until she accomplished them. Her influence will continue and spread because many of those who worked under her direction are now in prominent positions of musical leadership in our educational institutions and others.

While Rittenhouse was known throughout the international Adventist community, there are countless other SDA musicians who, though

not so widely known, have made and continue to make equally important contributions in music. The Lord has a work for each one of us to do. We might not be able to perform for kings and queens as she did, but we can share the love of Christ through our music in our own domain.

C. Lynn Wheeler, President, IAMA

News

IAMA

The IAMA Annual Meeting will be held at a noon luncheon on Sunday, November 20, at the Westin Kierland Resort Hotel in Scottsdale, Arizona, during the National Association of Schools of Music convention. Area members are invited to attend. Contact Lynn Wheeler (707.260.9953) on arrival for more specific detail.

Adventist University of the Philippines choir wins three top awards in famed international competition

The AUP Ambassadors Chorale Arts Society won top honors in three categories including the Choir of the World title and the Pavorotti Trophy in the prestigious 2011 Llangollen International Musical Eisteddfod festival held in July in Wales, United Kingdom.

Following the winning of first place in the Mixed Choir and Chamber Choir categories, the competition for the top honor and trophy was moved to later in the evening on Sabbath, July 9, so the choir could compete against five other choirs. Ramon "Bojo" Lijauco, Jr., has conducted the group for the last thirteen years. An award-winning ensemble, it has performed numerous times with the Philippine Philharmonic Orchestra and toured extensively internationally.

Oakwood University's Aeolians take top honors - Again! - in national competition

For the second straight year, the OU Aeolians was chosen as the top choir at an historically black college or university (HBCU) at the

November 4 iSing College Choir Scholarship Challenge at the Reid Temple AME Church in Glenn Dale, Maryland. The 40-member choir won in competition with choirs from Norfolk State, Bowie State, and Howard universities, thereby gaining the distinction of being the best choir in America's 105 HBCUs.

Aeolian director Jason Ferdinand recently observed in an article at the OU website: "Each ensemble was given a total of 10 minutes to present repertoire that showed its versatility. We performed:

1. Stacey Gibb's arrangement of *John Saw Dat Numbah*;
2. *Shadrach*, as arranged by Ralph Carmichael. "A visual component was added to this already-difficult arrangement, as a group of Aeolians acted out this Biblical story from the Bible's Old Testament book of Daniel, chapters one through three;
3. Our third selection was our 'secret weapon'. The Nathan Carter arrangement of *Someday* started the last of our 10-minute competition segment. However, right in the middle, we interjected a Latin-flavored arrangement of the gospel classic *Goin' Up Yonder*. The initial a cappella groove was accompanied by students on percussion instruments and tasteful choreography.

Our band, comprised of Dr. Wayne Bucknor (pianist and music department chairman), Tre Calhoun, and Ross Smith, kicked in at the chorus. To cap it off, we climaxed the number by returning to the original *Someday*. The set went over very well and the students had fun by overcoming the musical complexity of it all."

This first-place iSing Challenge finish included a \$5,000 award for the choir, which will travel to Russia in January 2012. On November 10, the Aeolians traveled to Birmingham, where they participated in the American Choral Directors Association Collegiate Festival for Alabama choirs.

***Washington Adventist University's music building
nears completion . . .***

The long-awaited music facility at WAU is close to completion, with final touches being done in the interior and landscaping occurring around the building. Groundbreaking for the three-story six-million dollar facility building happened in April 2010. It will be in use at the beginning of the second semester in January.

SDA College and University Music Majors

2011-2012

Schools in the U.S., Canada, Australia, and Mexico,

491 Undergraduate Majors

Performance Area Distribution

Voice 34%

Piano 29%

Organ 2%

String Instruments 15%

Wind Instruments 13%

Percussion 2%

Theory/Composition/Recording Arts 5%

Those listed above who are pursuing a music education degree
29%

College/University Enrollments

Andrews University

3,547 students are enrolled this year at AU, the church's primary university with students from every state in the U.S. and 98 countries. This is an increase of 60 students and the second highest enrollment on record.

Antillean Adventist University

1,233 students are enrolled at AAU this year.

Atlantic Union College

Closed for the current school year. See "College Drops Out" article and accompanying update at the end of this newsletter.

Avondale College

1,347 are enrolled in the 2011 school year (February to November), an increase of nineteen students over the 2010 school year.

Canadian University College

529 students are enrolled this year, an increase of 7% over last year's enrollment.

Kettering College

938 students are enrolled this year, an increase of 10% over this past year, the fourth consecutive year in increased enrollment and the highest since the school was founded 44 years ago.

La Sierra University

2,199 students are enrolled this year, an increase of 5% over this past year and the largest enrollment since 1990.

Oakwood University

2,006 students are enrolled, an increase of 3% over the figure listed in *Notes* a year ago and the highest enrollment since the school was founded.

Pacific Union College

1,511 students are enrolled at the college this year.

Southern Adventist University

3,200 students are enrolled, an increase over last year's enrollment of 3,053. This is SAU's 16th straight year of continuous growth.

Southwestern Adventist University

829 Students are enrolled this year.

Union College

805 students are enrolled this year.

University of Montemorelos

1,900 students are enrolled at the university level this year.

Walla Walla University

1,831 students are enrolled this year, an increase of 2% over a year ago.

Washington Adventist University

1,493 students are enrolled this year, a 15% increase over the previous year. The freshman class of 180 is 43% higher than last year and there are 211 transfer students, an increase of 36%.

Total College and University Enrollment

21,751 students are enrolled this year, an increase of 1,143 over last year. (Adjustments were made for the addition of the University of Montemorelos, Antillean University, and Kettering College to this year's listings)

Personal Notes

Alan Thrift, longtime director of choirs at Avondale College and in the community, was honored by AC as its Alumnus of the Year during the school's homecoming weekend in August. He received a standing ovation as he accepted the Avondale Alumni Association's highest award.

In presenting the award, AC president Desmond B. Hills cited Thrift's leadership of the music department; direction of the Avondale Symphonic Choir in the first television broadcast of a choral program in Sydney; choir tours in Australia, New Zealand, and the United States; and 20 years of service as director of the Sydney Male Choir.

(Biography at the website)

Segue

Wayne F. A. Bucknor

Chair, Oakwood University Music Department

(Biography at the website)

Richard Hickam

Minister of Music, Florida Hospital Church, Orlando, Florida

(Biography at the website)

Greg Lindquist

Band Program, Collegedale Academy, Tennessee

(Biography at the website)

Elvin Rodriguez
Chair, La Sierra University Music Department
(Biography at the website)

Jonathan Wall
Chair, Southwestern Adventist University Music Department
(Biography at the website)

Kelly Wiedemann
Piano and Violin, Shenandoah Valley Academy, Virginia

Contributions Solicited . . .

As longtime IAMA members know, until this current year we have relied on dues to support the activities of the association. Even though we no longer publish a hard copy of *IAMA Notes*, we still have annual expenses totaling \$600 to \$700. These include incorporation, website, and domain fees and mailbox, mailing, and research expenses (SDA history and biography projects).

Contributions of any size are welcome and should be sent to IAMA,
PO Box 476, College Place, WA 99324

IAMA Biography Project

There are presently over 1,000 listings with biographies at the website. Final deadline for new submissions has passed. The deadline for making changes to present biographies is **December 31**. Starting in January, final copy for the book will be forwarded to the press with publication scheduled for 2012.

The planned reference book will be from 1000 to 1200 pages and will be sold on a reservation basis only. Additional information will be provided in future ***IAMA Hotline*** mailings . . .

**Changes to existing biographies will be accepted until
December 31, watch for reminder emails . . .**

New Biographies at the Website

(Another 45 are in preparation)

www.iamaonline.com

**Marilyn Cotton
Ella Knokey Frost
Mikhail Johnson
Donna Leach Jones
Monty Jones
Bjorn Keyn
Doris Griffin Krueger
Richard Wayne LaJoie
Michael L. Leno
Franklin L. Lusk
Joedy Melashenko
Marvin Ponder
Helen Mills Rust
Ray Sample
Vernon Sample
Roy Scarr (1000th biography)
Ivalyn Traver
Charles J. Watson
Melia Dinesen Williams
Margaret Moline Yakovenko Young**

Expanded Biographies

**Vonda Clark Beerman
Douglas Albert Raoul Aufranc**

BulletinBoard

Andrews University Fifth International Music Competition

This year's competition is in piano. The application deadline is February 24, 2012 and the final round will be on held April 8, 2012.

Prizes

First: \$1,000.00 plus a solo performance with the AU Symphony Orchestra

2nd: \$500.00

3rd: \$300.00

4th: \$200.00

5th: \$100.00

Eligibility

Pianists between the ages of 15 to 30 (up to 35 only if currently enrolled as a student) of any nationality or country.

For complete details on the competition, and to request an entry form:

Carlos A. Flores, International Competition Director:

269.471.3555 or 269.471.6342

email: cflores@andrews.edu

website: www.andrews.edu/cas/music/competition

Midwest Band and Orchestra Convention

All Seventh-day Adventist Band and Orchestra Directors are invited to attend the *The 16th Annual Midwest Band and Orchestra Clinic SDA Directors Luncheon* on Thursday, December 15, 2010, 11:45 am, at the *Hyatt Regency McCormick Place Shor Restaurant*

(Connected to McCormick Place West by an indoor skyway, Shor is located just off the main floor foyer in the dining concourse)

Sponsored by the Andrews University Department of Music . . .

For questions or comments, please contact Alan Mitchell at AU. 269-471-6340 or alanm@andrews.edu Cell: 269-876-9953

Songs of Love and Praise

IAMA member Ruth Jones has prepared a compilation of her music in a songbook titled *Songs of Love and Praise*. She writes, "This publication is my way of expressing praise to God. There are fifty compositions including praise songs, vocal solos, hymns, children's songs, and some piano solos (about level II). It is 8 1/2 by 11 size."

The book will be released this coming week and will be sold for the actual printing cost (\$9.74) plus mailing (about \$4.50).

Ruth Jones 661.946.2657

Johannus Organs/Bosendorfer piano for sale

Ogden Music, located in Portland, Oregon, is nearing the end of its going out-of-business sale. The following instruments are available:

Bosendorfer 7' Grand Piano \$ 39,000 OBO

Johannus Rembrandt 3900 Organ \$15,000 OBO

Johannus *Excellent Organ* (includes cathedral speakers) \$35,000 OBO

Purchaser assumes responsibility for shipping and installation . . .

Call 503-777-2666 for additional information

College Drops Out

Mary Carmichael

Boston Globe Globe Newspaper Company
September 7, 2011

Elmo Benjamin moved across the country from the sprawl of Southern California looking for peace. He found it at Atlantic Union College, a tight-knit Seventh-day Adventist school framed by hills and orchards in the Central Massachusetts town of Lancaster. "The air was clean, there wasn't much crime, there were ponds to fish in - it was a paradise, he said. At 47, he delved into a theology major. His wife, Lana, found a job as a financial aid advisor at the college.

Then suddenly, there was no college.

On July 31, Atlantic Union laid off almost all of its 120 employees, told its 450 students there would be no classes this year, and shut down.

The school's finances had been shaky for years. It had a legacy of bureaucratic bungling and misunderstandings with state and regional

higher education authorities, and it had spent the last decade on and off probation with its accrediting body. “I came in knowing that the school was in very precarious shape,” said Norman Wendth, its president from 2007 until July. “I knew there was a good chance my job would be to close it with dignity.”

Still, the demise of the 129-year-old campus left many students in shock.

“I never believed we were actually going to lose our accreditation,” said nursing student Kelly McNamara, 33. “People are upset about how this happened. They miss the school, and they’re sad.”

The complete collapse of a college is a rare event. This is the first time a local school has permanently lost its accreditation in well over a decade, said Barbara Brittingham, of the New England Association of Schools and Colleges, Atlantic Union’s accrediting group.

The school was not always so troubled. In its heyday in the 1950s, it served nearly 900 students, and until its closing, boasted one of the state’s stronger nursing programs, with 100-percent passing rates on board exams.

But it never had a large endowment, and even with annual subsidies of \$3 million to \$4 million from its parent church and further support from regional Adventist divisions, it struggled to stay afloat. Its students, almost all on financial aid, often could not pay their tuition, which was comparatively cheap for a private school, at \$15,000.

The school hit a low point in 2003, when its president at the time left under a cloud. His administration was accused of transgressions from racial discrimination to mishandling of student aid funds, which resulted in a federal investigation. George Babcock, a longtime Adventist administrator, came out of retirement to turn things around.

“I had been president of the place for two weeks before I realized it was in much deeper trouble than I had thought,” he said. “Enrollment was ridiculously low. And it was many, many millions in debt. For a small school, that’s catastrophic.”

Babcock began an aggressive fund-raising campaign, drawing in million-dollar donations. The school's finances improved, as did enrollment.

But in summer 2007, incoming students who called the registrar's office were mistakenly told the college was closing. Almost a sixth of the students went elsewhere.

By 2008, the school was on probation with its accrediting body for the third time in 10 years. Finances remained tenuous, and in June 2010, it lost accreditation.

There was one last chance: The college had a year to appeal the decision. Otherwise, it would have to hand its grounds over to a sister school, Washington Adventist University, which has its main campus in Maryland.

"They really wanted to remain independent if there was any possibility," said Larry Blackmer, vice president of education for the Adventist church's North American division. "There's almost a parental pride in that college. It's hard to give up on your children."

Students found themselves paralyzed, not knowing whether they should stay or transfer.

"We were in a sticky situation," said Sarah Bouché, 24, a nursing student. "We didn't really know what was going on because the administrators didn't know what was going on."

Earlier this summer, the New England Association of Schools and Colleges rejected Atlantic Union's final appeal. Institutions must have accreditation to get federal financial aid, so operating unaccredited was out. The remaining option was for Washington Adventist to adopt the students and employees as its own.

But the Maryland school was not authorized to operate in Massachusetts. Washington Adventist's leaders knew since fall that gaining state approval typically takes nine to 12 months. They stalled while they sought go-aheads from administrators in the Adventist Church.

By the time they applied in May, it was too late.

Washington Adventist asked the state for special treatment. “We have been operating for over 107 years with regional accreditation. We’re not young babes at this,” said school president Weymouth Spence. “Given that everyone’s talking about jobs, jobs, jobs, and we were trying to help the Commonwealth keep 120 individuals employed, we had hoped for an expedited process.”

No such thing exists, state officials said. “When an out-of-state institution wants to operate in Massachusetts, we ask a lot of questions,” said Francesca Purcell, associate commissioner for academic policy at the Massachusetts Department of Higher Education. “It’s not a simple up or down.”

Atlantic Union allowed a handful of out-of-state students to live in on-campus housing over the summer, and about 40 employees remained until the end of last month. Before the campus closed, the bookstore sold off its leftover memorabilia - hats, sweatshirts, notebooks - at slashed prices, and in a classroom students wrote on the whiteboard: “WE LOVE AUC. Thank you theology professors! We will not forget you.”

Washington Adventist still harbors hopes of turning the grounds into a branch campus. An application to do that is pending with the state.

But most people have moved on. The two-year nursing students have all graduated or transferred to Mount Wachusett Community College, which has set up a special program for 31 of them on its Devens campus.

The four-year undergraduates are facing bigger disruptions. The vast majority have transferred to Washington Adventist’s campus in Takoma Park, Md.

That includes Elmo and Lana Benjamin, who loved rural life. Washington Adventist has hired Lana to work in its financial aid office, and it will charge Elmo the same tuition he paid at Atlantic

Union. But rent will probably be far more than the \$450 the couple paid in Lancaster.

"I don't know how it's going to work out," Elmo Benjamin said. "But somehow, it will."

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An Update . . .

From the Washington Adventist University Website (October)

"After several months of talks with Washington Adventist University (WAU) to operate a branch campus at Atlantic Union College (AUC), the Board of Trustees for AUC in a meeting on Wednesday, October 5 voted to suspend any further negotiations at this time after the institutions were unable to reach an operating agreement.

"The talks with WAU began when AUC was informed by the New England Association of Schools and Colleges (NEASC) that its accreditation would be discontinued for financial reasons.

"AUC and its constituents will now look at other ways to maintain the mission of Adventist Christian higher education in the Atlantic Union Conference territory, which includes the New England states, New York, and the island of Bermuda.

"Washington Adventist University will continue to honor the arrangements in place that have facilitated the smooth transition of the former AUC students enrolled at the University. Both institutions remain committed to providing Adventist Christian higher education to their students.

"WAU wishes AUC well in its efforts to continue to provide an Adventist Christian higher education in the Atlantic Union Conference."

25 Years at Kettering . . .

An interview with Jerry Taylor in celebration of his 25 years as minister of music at the Kettering Church

William Ness

WN: What brought you to the Kettering SDA Church? What made you make the move from education to church music?

JT: I was very interested in church music and there is a big difference between education, music education, teaching for educational purposes, and church music, which is much more of a drama in which you use music for religious reasons. It is very different.

It is like taking my convertible, putting the top down, and going for a drive and enjoying the car versus the real function of that car, to get me from point A to point B. So church music and educational music are related because they are both cars, but they are both different in their uses and functions. I very much wanted to be in church music and I love the religious aspect of music, to create emotions, drama, and the feel of religious expression.

When you came to Kettering what was the situation here?

Kettering was a wonderful facility. It had a very large organ, and the sanctuary was built such that it is acoustically perfect. They just had real struggles in making the music program not an academic recital program. They had lots of recitals and lots of good things, but it didn't serve the needs of the congregation. The choirs were very small and included those provided by The Bach Society or the University of Dayton.

The organ programs brought a number of recitalists here, but the church didn't have its own music department. The church was very poor in producing its own music. They felt they were less than capable and they bashfully sang for services, but hired everything else to be done for them. I didn't feel that was the route I wanted to go. We as a congregation needed to do our expression of our faith, and do it through music.

How did you make the connection and eventual employment at the Westminster Presbyterian Church which is an equal to this

congregation in terms of size and depth and even larger? It is very unusual for a musician to be involved in two large congregations.

I grew up on the West Coast hearing about Westminster Choir College and John Finley Williamson, who had a grand style of singing. I came to Dayton and found that Westminster Presbyterian here in town is the mother church. They built the building as the Westminster Choir College for John Finley Williamson, who was very young at that time.

Even as I was doing graduate study at Indiana University, I would come over here on weekends and stay with Mel West, who was at Kettering at that time, and go downtown to Westminster to hear that great Westminster sound and then go back to Indiana.

When I first came to Kettering as minister of music, I visited all the competition every Sunday morning to hear what everybody else was doing. I would try to plan to attend a first service at one place and then rush downtown to hear music at Westminster, a program that I found really attractive.

I also realized that Kettering involved a lot of work with its church services. I was constantly “on the job” producing a connection between the pastor and myself and the choir so that we were all working with a central theme.

I would find myself exhausted yet feeling I had not worshipped even though we had done a wonderful worship service. So for me, personally, I just went downtown to Westminster Presbyterian the following day to be part of a worship experience where I was not involved.

I became acquainted with John Neely, Westminster's music minister, and begin to assist him, at first playing a hymn in the service for him. I volunteered to play an interlude while he was running the choir up and down or conduct the bells in the service. Within a very short time they offered me the position as Music Associate.

I am very conscientious about my responsibilities here at Kettering and felt that if I had learned a prelude here, it would also work there on Sunday. To be able to use music several times was an advantage.

To have a colleague such as John Neely was a blessing. He was a friend who understands the challenges in music ministry and was someone in whom I could confide.

I have also enjoyed mingling with many of the prominent musicians in the Dayton area who attend that church, such as the director of the Philharmonic at one point, some of the orchestra's members, and persons associated with the Dayton opera. It was great to become part of that community if for no other reason than to call them friends.

I know the Kettering church is used a lot. There is probably an unusual philosophy here that doesn't exist in other Adventist churches. This building is used for concerts. How did that happen and what are some of the groups that come here? This is a very outstanding facility acoustically.

I discovered early on that the hospital administrator, George Nelson, at the time the church was built had asked Mr. Kettering for some land or if we could buy some land on which to build a church. Kettering responded that churches were a waste of space. You use them for an hour once a week and they sit unoccupied for the remainder of the week.

Nelson promised him that he had something else in mind, that this would be a center for good music and for things happening. That initially was attempted but never fully happened. I looked at that commitment and thought here was a golden opportunity. We invited the Dayton Bach Society to be here and it became their home. They were the first group in Ohio to use original instruments and while they don't do every concert with original instruments, this was the place where it began.

The organ was a gift to the community from Mrs. Kettering. It was placed in this building and we obviously use it for services and serve as curators of the instrument. It was, however, not meant to be exclusively used for this congregation but to be a great organ for recitals.

When I arrived, I immediately took the key off the organ. It has a power switch so that anyone can walk in and try out the organ. We

immediately found people asking to play instead of trying to gain access forcibly and then get the organ to work for them. It is always great for other organ teachers in town who have organ students who are playing on a smaller instrument to come here and have a lesson and for the students to understand how a large instrument works.

It is much easier to take a big instrument and make it smaller but is hard to understand a bigger concept on a small instrument. Students from all over practice here. Teachers are able to use this facility and now view it as part of life in our town.

We made rooms available for piano teachers. We had some nice pianos and they would give us fees. Fairly soon we had persons donating pianos when they no longer had a use for them. They gave them to us because they realized the whole community would be here using them. We now have many wonderful pianos, and when people give recitals here, they make a donation that we put into a tuning and repair fund.

We were given a harpsichord by a man who said he could no longer keep it in his home. A woman who played timpani and had four Ludwig instruments offered them to the church. When the Bach Society ceased to exist and before they reorganized, they gave us their continuo organ. We have persons who have donated handbells and tables, some giving a bell at a time. They love the fact that their kids can be involved in our handbell program, which is quite extensive. We have been given many fine instruments and work to be good stewards of them.

It is always fun to hear what someone else does on the organ, so I have passed out preludes and postludes like mad. That meant I didn't get to play as many things by myself but it meant I also had an audience when I did, because everybody else was interested in what everybody else was doing with that music.

Everyone has a chance to prepare their music to a high standard and we found that the congregation responded positively to this as well. At the end of the service they will sit and listen to whoever is presenting that day. It is worth the experience to present a piece to the congregation and to see people remaining seated and being

moved by this final alleluia to the service rather than its being the background for a noisy exit.

That is a unique use of a church within a music scheme that is far-reaching for what a church can do on its own.

We also found that when we taught Lamaze birthing classes we had all those parents walking by our sanctuary and seeing rehearsals. Many people are afraid to go inside a church because they don't know what is going to happen. They often associate Adventists with the Mormon denomination and Christian Science. After a while they begin to realize that we are as Protestant as anybody else.

We host all the high school Christmas concerts for the local Kettering system, Centerville, Beaver Creek, Bellbrook, and any high school I can get to do their Christmas program here. I know they are not always sacred, but we get all those parents and students driving by here and remembering "I had a wonderful experience there." And we have found that many of those people will come back and see what else is happening here.

Another slight but great advantage is that when we have a program here or something happening in the sanctuary, the heat or the air conditioning is on. It's wonderful to have those hours to practice with the heat and air on because somebody is using the building. There is no point in turning it off.

What advice could you give young Adventist musicians if they are considering a career in church music? What choices might they think about in terms of college preparation for this type of work?

That's a difficult question. I've had a number of young musicians who were in Lutheran churches, which have a great tradition in church music, that would like to be involved in their own denomination but cannot find work. Trained musicians as well as amateurs have traditionally done Adventist church music for years on an ad hoc basis and many times for free. Most have not been trained as church musicians. They may know how to play the organ, may have had organ lessons, but they have no concept of what music ministry is about.

While there are persons who play the organ and piano who use those skills in music ministry, there are many who major in music who become fine soloists in voice and on other instruments who can't make that their career. They are faced with limited choices, namely, teaching, opera, or making do with part-time music positions. Many churches are just not interested in providing a concert venue for them, particularly with all the recent changes that have happened in worship music.

I find the situation of church choirs in the Adventist system discouraging because they seem for the most part to be second-rate experiences, something that only the children do but not something adults do. It's interesting to realize that the tribes of Levi, all the way back to the early beginnings of the Bible, were the choir of the church. That was started in the schools of the prophets, who taught music, and it continued all through Biblical times.

For dedicated Christian adults to be involved in music is a very big deal, it's not a fun thing you do on the side. We have had some notables such as Lonnie Melashenko, former speaker of Voice of Prophecy, who is now a member of our congregation and has joined the choir. One thing the congregation notices when a man of his stature is participating, is how important music is in creating emotions associated with praise.

You aren't just saying, "Praise the Lord," but you are doing something to feel it. If you're using drums and cymbals, you are helping create that emotion. And when we are sad, music helps ease that loneliness and create intimacy. With music you have the opportunity to not just say it but to feel it. We were created as emotional beings and music provides a unique opportunity to minister not only to ourselves but also to everyone else. All the emotions of our faith can be found and given voice in the wide variety of musical ways God has given us.

Young people should be really interested in theology, interested in being ministers with musical training. Having excellent musical skills and technique on the piano or organ are great and you can use them

in a church service, but that's not going to be the number one reason for playing if you are really serious about church music.

Number one is going to be your theological concepts of how can we best express this and how can we help the congregation to do it themselves. You find yourself being the leader, an enabler, but not the soloist, something I find very satisfying. Yes, there are those times when I am going to give an organ recital and remind myself that I am an organist, but those are not in the course of assisting in worship music.

How many pastors have you worked with in this congregation now that you have been here 25 years plus?

Every five years we get a new pastor. Peter Bath was the one who hired me. He was a convert from the Episcopal Church and was a delight to work with because he understood all the church rituals.

After Peter we got Will Eva who was a long time Adventist and had a very different concept coming from all the traditions of the Adventist church. Will was very enjoyable to work with. He had the British-African accent which we loved and was more emotionally connective than Peter. Peter was loved but was more of a one-to-one person whereas Will could do things from the pulpit that were very different.

Will was followed by David Van Denburgh, who served for ten years. He was a phenomenal preacher. It was a challenge working with him given the fact that he didn't know what he was going to say until Friday night or the wee hours of Sabbath morning before the service. David and I struggled. It was just very hard. He had to let the spirit work with him and he created some of the most phenomenal sermons. He now teaches at the college associated with our church.

After an interim year when the associate pastors preached, Karl Haffner became head pastor. Few know that Karl's background includes work as a hospital administrator. Coming here allowed him to work with the hospital and also be a pastor, a longtime interest of his.

Karl is the ultimate preacher. I know what he plans to preach about until next Christmas and he keeps updating. I may know how he is going to talk about Joseph at Christmas plus I also know it is going to be about how Joseph treated Mary and stood by her.

As each sermon approaches, I hear more from him about the details and can decide what I want to do with the music. Do I want to use bells or choir or orchestra or just what do I want to use to be able to express Joseph who was a major player in this whole experience with Mary? That is why it is fun to work with Karl.

When Karl gets up he doesn't turn around and say "Oh choir that was wonderful," which degrades us into a performance. I love the way he melds all of the choirs, the bands, and himself into his message and we become one unit projecting a worship theme. It is satisfying to be part of a team and not just performers or part of the preliminaries. We are all important to Karl and we all work together tightly. It is rewarding for a church musician to be able to work in that setting.

You have this sense of service, making whatever you do part of the community.

While we are a Seventh-day Adventist church, we are also a Christian church, available to anyone who is looking for a service. We have ashtrays in our doorways. I don't care if someone is smoking when they come. They've come. They have entered our building and how easy it is to minister to someone who is here whether it be for a Lamaze class or a concert, etc.

You get to make friends with them at a reception when you are holding that glass of punch. Everyone needs Christ the same as everyone else. We don't really care what denomination they belong to. We have several in our choir who are not Adventists, and they worship and minister with us, feeling that same sense of duty and worship. That to me is what would lead Christ to say "well done" as we seek to do His ministry.

Thank you very much and congratulations on your years of service here. It is quite remarkable that you have had this long tenure and will likely continue to have an even longer tenure.

It was 25 years on July 4 that I arrived in Kettering with my sons. I hope I can continue serving here. I hope the Lord doesn't tell me to go someplace else because we love it here.

Postscript

I find Jerry Taylor to be a remarkably gifted musician serving our church. He demonstrates a true pastoral calling as a musician witnessing through music. Very few colleagues at any church I know have the commitment or the success he has had at the Kettering church.

He ministers not only to and with his choirs, but with finesse and care to the entire congregation and beyond. Jerry is respected in the wider musical community because they know he accomplishes so much with such grace and understanding.

Add this to the fact that he serves capably in two large churches, it is incredible when one considers how much energy goes into serving just one congregation. He is the longest serving full-time Minister of Music at one Seventh-day Adventist congregation, which only underscores his commitment and love for his faith and community.

William Ness

William Ness is currently on sabbatical from his position as Minister of Music & Arts at the First Baptist Church of Worcester, Massachusetts. He also serves as a staff organist at The College Church, South Lancaster, MA. He most recently gave a recital at Pacific Union College on October 29, as part of a series of several organ concerts celebrating the 30th anniversary of the Rieger organ in the PUC church.

JAZZ

Essential Study in Our Schools?

Mervyn R. Joseph

Lyle Hamel in the *Winter 2011* issue of the Andrews University *Focus* alumni magazine indicated that he was taught at Emmanuel Missionary College, now Andrews University, that jazz was not an acceptable type of music to be listened to or to be a part of Seventh-day Adventist education curriculum. I believe as a music educator, jazz in our institutions should at least be an integral part of the listening curriculum and where the expertise exists, should also be an ensemble experience option.

It is interesting to note that the 1972 revised edition of *A History of Western Music* by D. J. Grout has only a few minor references about jazz, whereas the current 8th edition of the book now includes four chapters of a much more detailed discussion of the music of African Americans and vernacular styles. This includes the historical development of jazz, its precursors, the significant influence of jazz on the Western canon of music, and a broadening of the meaning of jazz as art music.¹

Before proceeding, the first question we must address is *what kind of music is jazz?* In 1987, the U.S. Congress passed a resolution declaring jazz a "valuable national American treasure." The full text of the resolution also states that jazz is an "art form," but it is also a "people's music"; that it is "an indigenous American music" but also international, having been "adopted by musicians around the world." Although jazz is a "unifying force" that erases ethnic gulfs, it is nevertheless a music that comes to us "through the African American experience."²

While this resolution seems to sum up the music's contradictory qualities, one can nevertheless indicate three different categories that position jazz within our society. The first is that jazz is an art form. Jazz has been called "America's classical music," and it can now be found in the heart of the cultural establishment, whether in concert halls, television documentaries, or university curricula. Jazz has always been created by skillfully trained musicians, even if their training took place outside of the academy. Their unique music demands and rewards the same respect and care traditionally brought to classical music.³

Jazz is also popular music. This may seem like an exaggeration when jazz recordings comprise only three percent of the market. But jazz has always been a commodity, something bought and sold, whether in live performance or in the media - especially during the Swing Era of the 1930s, when vast audiences heard or saw Duke Ellington, Count Basie, and Benny Goodman on the radio, in the jukeboxes, or on movie screens. Today, jazz musicians still sell their services in the commercial marketplace, constantly negotiating with the restless tastes of the American public.

Finally, one may also think of jazz as folk music, but not in the usual sense of music performed in rural isolation. Jazz is distinctly urban, at home on the street corner and comfortable with modern technology, but on a basic level, the qualities that mark jazz as different from other musical genres stem directly from its folk origins. And generally, these folk resources are from African American cultural experiences, with roots that can be traced back to Africa.⁴

It is important here to briefly discuss some of these musical characteristics of African music that have survived in African American music, both secular and sacred, and are the roots of jazz. After more than 350 years of contact with European and American cultures, the musical characteristics of African tribal music are still alive. They are found in ragtime, blues, jazz, rap, gospel and all other forms of African American music.⁵ Some of the key elements of African tribal music that have survived are call-and-response form, improvised solos, audience participation, syncopation, non-developmental music, repetition, and emotional intensity.

Call-and-response is by far the most common form of tribal African music surviving today. This can be an exact group repetition of the soloist's verse, group repetition of the soloist's refrain, or the soloist singing the first half, and the group responding with the refrain. Examples of these variations can be found in spirituals, gospel songs, and early instrumental jazz. In the typical black church, there is usually a regular interchange between the preacher and members of the congregation, as when the preacher says something important, members of the congregation react by saying "amen."

Improvisation is the heart and soul of African tribal music. In African musical traditions, no effort is made to repeat a traditional tune or melody exactly. Singers and instrumentalists feel free to personalize songs so long as the original melody can still be recognized. Improvisation is essential to jazz. The combination of the spontaneous (the improvised) with the preconceived (the arranged) gives jazz its uniqueness, excitement, and drive.

In African tribal tradition, there was no separation between performers and audience.⁶ Everyone got into the act and participated in one way or another, by dancing, tapping a foot, singing, clapping or hitting a percussion instrument. Today, we approximate this coming together of audience and performer in black churches, gospel and jazz concerts, and pep rallies.

Hand clapping by those not actively playing or singing was expected, and sometimes the hand clapping became highly syncopated and complex. Syncopation, or displaced accent, is an essential characteristic of jazz. In western European musical tradition, rhythmic accents, for the most part, fall on downbeats. Syncopation is a vital part of African-American music, from work songs, spirituals, gospel, jazz and rap.

The Greco-Roman/Judeo-Christian foundations of western European civilization placed great emphasis upon logic and linear thinking. Music has to evolve, go somewhere, usually with a beginning, developmental section, followed by an obvious ending. African culture viewed life - and music - differently.

Within their cultural context, life was seen as cyclical, rather than evolutionary. Intuition and spontaneity were valued over logical deduction and development.⁷ Music was not forced to prove anything - it simply had to be exciting, pleasant, and satisfying to both the listener and performer. Endings were often vague or nonexistent, implying that the music would resume where it left off at a later time.

There is more repetition in African tribal music than there is in most styles of western European music. There are usually subtle changes in the repetitive phrases, but the Africans stay with the phrase until they have wrung every drop of interest out of it. To Western ears, the

music sometimes sounds monotonous; however, close observation will reveal a myriad of subtle changes with each repetition.

One of the single greatest differences between western European vocal styles and African vocal styles is the degree of emotional intensity. There are no limits to the amount of emotional intensity in African or African-American vocal styles. Singers deliberately manipulate their voices to whisper, cry, moan, wail, bark, sob, growl or yell. At the same time, they reveal their emotions, for example, fear, love, anger, or exhaustion.

Jazz musicians try to lend their instruments the same qualities of human speech. In performances by the Duke Ellington's orchestra from as early as the 1920s, trumpet and trombone players came up with ingenious combinations of mutes to produce unearthly, throat-growling sounds, as if they were vocalists singing *wa-wa* or *ya-ya*. Jazz musicians, much more than their classical counterparts, use these unusual sounds not only for expressive purposes, but also to attain stylistic individuality.⁸

Having explored this background of some of the underpinnings of jazz, we are back to the first question: is jazz an acceptable type of music to be listened to, and should it be a part of Adventist educational curriculum? I believe that jazz should be a part of our listening/performance curriculum for several reasons.

First, jazz is now respected as art music.⁹ The idea of art music - music listened to with rapt attention, valued for its own sake, and preserved in a repertoire of classics - began in the tradition of concert music, but by the late twentieth century it had spread to other traditions. Each style of jazz has continued to attract performers and listeners even after the "next" style emerged, so that jazz of all eras is available in performance and on recordings, just like classical music.

An example of this would be *The Smithsonian Collection of Classic Jazz*, an anthology of jazz recordings that revolutionized the teaching of jazz. In the 1980s, new institutions were created to preserve and present classic works of former times. The Smithsonian Jazz Orchestra, led by David Baker, gives live performances of jazz from past generations.

Jazz at Lincoln Center, founded by Wynton Marsalis in 1987 as an ensemble and concert series for historically accurate jazz performances at the complex shared by the New York Philharmonic and Metropolitan Opera, got its own hall in 2004, a short walk from Lincoln Center. By then it was widely accepted that jazz was art music with its own repertoire of classics.¹⁰

Jazz should be a part of our listening/performance curriculum because of the significant impact it has had in the works of major composers of the Western musical canon. Examples could include Maurice Ravel's *Piano Concerto for the Left Hand* (1929), Kurt Weill's *Rise and Fall of the City of Mahagonny* (opera, 1930), Igor Stravinsky's *Ebony Concerto* (1945), George Gershwin's piano concerto *Rhapsody in Blue* (1924), Gunther Schuller's *Concertino for Jazz Quartet and Orchestra* (1959), and *Transformation* (1957). Schuller's concertino is a pointillistic twelve-tone orchestral work with elements of Webern's *Klangfarbenmelodie*, transformed into a full-blown modern jazz piece.

It is true that one of the main functions of early jazz in the 1920s was to accompany dancing. Frank Tirro in his book *Jazz--A History*, indicates that "the Victorian, pro-prohibition majority of white Americans automatically associated the music played by New Orleans musicians with the lifestyles they led, so in spite of its immediate popularity, jazz was met by impassioned opposition."¹¹

But jazz since then has evolved into widely divergent styles ranging from entertainment music to art music. However, dance music as art music is nothing new throughout the history of classical music, though it may be sanitized and stylized. Some examples studied as part of the classical canon are the 16th-century French *branle*, the Baroque dance suites, the minuet, Dvorák's *Slavonic Dances*, Khachaturian's exciting *Sabre dance*, Stravinsky's ritual sacrificial dance in the *Rite of Spring*, and Scott Joplin's *rags*.

In conclusion, I believe that jazz has come a long way over the past hundred years and has increasingly become music for the well-informed listener. Jazz in the curriculum, I suggest, can be studied and/or performed using a variety of combined approaches.

First, there is the art-centric approach where jazz is studied as an art-for-art sake and the focus is on the particularity of the musical work. Here the work is analyzed by breaking down its chorus ? structure and examining the components that went into making it a success or failure.

Secondly, jazz can be studied as an American "fusion" phenomenon that emerged through the melding of traditions from Africa and Europe, and from such sources as blues, ragtime, black gospel, Tin Pan Alley songs, brass band marches and dances. No musical form grows in a cultural vacuum. Europe's classical composers worked with popular airs, folk styles and dances, and jazz similarly borrowed from other forms.

A final teaching/performance approach is what DeVeaux and Giddins call the historicist narrative¹² which begins with the precept that jazz creativity is inextricably bound with its past. As a work of art, jazz must be viewed within the context of the place and time of its creation. In other words, one must look beyond a work to the historical and social conditions that may help us interpret it and to appreciate the quality of the musical work.

And so I end with the belief and a declaration that jazz should be a part of the academic music study and/or performance curriculum in Adventist schools.

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Endnotes

¹ J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed., (New York: W. W. Norton & Co., 2010).

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³ Scott DeVeaux, and Gary Giddins, *Jazz* (New York: W. W. Norton & Co., 2009), 53.

⁴ *ibid*, 54.

⁵ Jack Wheaton, *All That Jazz* (New York: Ardsley House, Publishers, Inc., 1994), 28-35.

⁶ *ibid*, 33.

⁷ *ibid*, 34.

⁸ Scott DeVeaux, and Gary Giddins, *Jazz* (New York: W. W. Norton & Co. 2009), 8-9.

⁹ Barbara Russano Hanning, *Concise History of Western Music* (New York: W. W. Norton & Co., 2010), 606.

¹⁰ J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed., (New York: W. W. Norton & Co., 2006).

¹¹ Frank Tirro, *Jazz--A History* (New York: W. W. Norton & Co., 1993), 140.

¹² Scott DeVeaux, and Gary Giddins, *Jazz* (New York: W. W. Norton & Co. 2009), 512-513.