

Notes

International Adventist Musicians Association



The Oregon Adventist Men's and Corul Bărbătesc Adventist din Romania choruses perform in Bucharest, Romania, in 2009

The Oregon Adventist Men's Chorus

Since the 1960s, increasing numbers of independent Adventist music groups have been established, some lasting only briefly while others flourished. One of the larger and more enduring of these groups is the 100-member Oregon Adventist Men's Chorus formed seventeen years ago in the Northwest. Its success led to the formation of a related group in Romania and inspiring joint tours and concerts in both the United States and Romania.

The Oregon Adventist Men's Chorus started in 1994, when Lou Wildman, a retired physician with a musical background, responded to a request to organize a group of men to provide music for an

an Easter program in the East Salem Seventh-day Adventist Church. This one time event with twenty singers led to an ensemble that has grown under his leadership into a group with over one hundred men and an international

ministry. Following that first Easter performance, Wildman was approached about using his group to provide a finale for that summer's Oregon Conference camp meeting. Concerned that the

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President's Message



C. Lynn Wheeler

This issue of *Notes* signals the end of an era. IAMA has been privileged to have had Dan Shultz as a leader from the very inception of our organization. Without any remuneration he has been the guiding force in making IAMA the great influence it now is for our Adventist community.

Without his research and remarkable writing and editing skills much of the musical

history of our church might have been lost forever.

In this last issue of *Notes* Dan highlights the Oregon Adventist Men's Chorus and how its influence has spread as far as Romania. It is wonderful to see how a student from Romania at Walla Walla University was so influenced by this chorus that he developed his own men's chorus upon returning to his homeland. What a thrill it must have been for members of the two groups to give eight concerts on a joint tour throughout that country in 2009 and then for the Romanian chorus to come to the USA for a joint tour of the Northwest.

Over the years Dan has featured many of our Adventist colleges from around the world. The history of Helderberg College in South Africa is featured in this issue. Many of the people mentioned in this article are also well-known names in America for their contributions in music.

Dan has worked almost full time on IAMA in his retirement years. Now he wants to complete two books he has been writing on the history of music in the Seventh-day Adventist Church. Please read his message on page 9 under *Please Note* . . .

Although *Notes* will no longer be published in the very professional magazine format we have become accustomed to, news and articles will continue as a totally online service through the *IAMA Hotline*.

I know that we all want to thank Dan for all he has done and continues doing for all of us -

THANK YOU, DAN!

C. Lynn Wheeler

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International Adventist Musicians Association

IAMA is a professional organization committed to facilitating communication among all musicians associated with the Seventh-day Adventist church.

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IAMA LOGO



IAMA's Logo, created in a few seconds with the quick movements of a writer's quill, is a cluster of notes from Beethoven's sketchings for Symphony No. 9.

IAMA Notes

Notes is a compilation of articles, news and information contributed in part by IAMA members. Accuracy of submitted material is the responsibility of the contributor. Viewpoints are those of the contributor and not necessarily those of IAMA.

Editor Dan Shultz

Proofreader Carolyn Shultz

Oregon Adventist . . .

sound of this small ensemble of twenty would be lost in the large tent where the meeting was held, he invited other men to join his group to rehearse and then perform and was surprised when he ended up with a group of 112. Their singing led to an enthusiastic and heartwarming response at that final meeting of camp meeting.

The success of that venture led to a festival concert the following spring by this larger group and then to annual concerts in Portland, Salem, and Medford, Oregon, and in nearby Vancouver, Washington, as well as at subsequent summer camp meetings. In 1996, they officially became the OAMC, a group specializing in sacred music, including classical choral masterpieces, traditional and gospel hymns, and spirituals.

Because the members are scattered throughout Oregon and Washington in as many as 65 churches, preparation for a performance occurs in small groups and with individuals working on their own, assisted by recorded rehearsal tracks. The full group does not sing together until the final rehearsal before a concert.

Accompaniments for the group range from piano or organ to a full orchestra. Smaller ensembles also are formed for that purpose and often perform on their own during the concert.

Guest conductors also are featured. Anton Armstrong, noted choral conductor at St. Olaf College in Minnesota and conductor of the Oregon Bach Festival Youth Choral Academy, conducted in 2006. Craig S. M. Scott, professor of music at WWU, accompanied on that occasion.

Wildman urges the members of OAMC to bring the text of life by becoming emotionally involved with

its message. He feels that the collective force of that many men singing the gospel message with heartfelt emotion provides a powerful witness to those who listen.

Four years after formally organizing, nearly one hundred of the members sang in the SkyDome in Toronto, Ontario, Canada, for over 50,000 attendees at the 2000 General Conference Session. Later that year, they sang with the famous Vienna Male Chorus Society when it performed at the International Choral Festival in Gladstone, Oregon. In the VMC's 150 years of existence, composers Schubert, Strauss, Brahms,



Alin Apostol and Lou Wildman

Bruckner and others have been inspired by its singing to create a lasting legacy in music for it and similar groups that have followed, including today's OAMC.

At the time of the Toronto performance, Wildman was invited by the president of the Romanian Conference to come to that country with his group. The response to that invitation would take nine years and be facilitated by a Romanian young man attending Walla Walla College, now University.

At about that time, Alin Apostol, a theology student, joined OAMC and sang all during his stay, even though it

meant a lengthy commute. He was thrilled by the experience and upon his return home in 2003 he attempted to interest others in forming such a group. Finally, realizing it was not going to happen unless he took the initiative, he organized the Corul Bărbătesc Adventist din Romania men's chorus, and in 2007 its fifty members presented a festival concert in Romania.

Even so, the potential for a larger membership was a challenge Apostol wanted to meet. He invited Wildman to bring OAMC to Romania to sing with his group, hoping that such a venture would ignite greater interest in his fellow Romanians and inspire them with a vision of what could be done. In 2009, following extensive planning and fundraising, Wildman arrived in Romania with 100 men, all of whom were excited by the opportunity to join with their Romanian counterpart, directed by friend and former OAMC member Apostol.

It was a memorable trip with eight concerts given jointly in prestigious venues in that country along with impromptu concerts along the way. The music, witnessing, and camaraderie that developed between the groups left members of the two choruses and those who heard them deeply moved by the experience. Another gratifying result of that tour was the increase in the Romanian chorus to 120 men by 2010.

The success of that tour led to sixty members of CBAR coming to the U.S. in June 2010 for a joint tour of the Northwest, plus performances at the 2010 General Conference Session in Atlanta and at Emory University.

For members of the Romanian group, it was a once in a lifetime experience to visit the U.S. But more importantly, it was a chance to reunite and share in a profound spiritual and musical experience, one that moved audiences wherever they performed.

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Music at Helderberg College

Today's Helderberg College began in 1893 as Claremont Union College in Cape Town, South Africa. In 1918 the school was relocated to a more rural location near Spion Kop and initially renamed South African Training School, then Spion Kkop College. In 1928, it moved to its present location, where it was supposed to be known as African Missionary College but actually opened as Helderberg College, named for its site on the slopes of Helderberg Mountain.

Claremont Union College, founded in 1893 and forerunner of today's Helderberg College, was the first Seventh-day Adventist school established outside of North America. It initially offered all levels of schooling, from elementary through college. Its college offerings were patterned after the four-year classical curriculum offered at other schools of higher education at that time, which included languages, mathematics, sciences, logic, and moral science.

In order to fulfill its goals of character development from a Christian perspective, it also offered practical classes in physical education, health, and vocational training. This mix of classical and practical subjects led to tensions and eventually a resolution in which practical subjects and shorter programs prevailed.

In the beginning, the faculty was required to live on campus and eat with the students. In 1894, one of the professors notified the board that he was no longer going to live on campus, given the food being served. Although members of the board were upset with his complaint, the principal asserted he also found the food totally inadequate. The board then set up a committee that would dictate a menu, one that the cook "must abide by."¹

Music instruction was available for an extra fee. There were a number of music teachers who taught for brief periods, mostly women identified by last name only and as Miss or Mrs., as was the custom of that time. From 1910 to 1912, Barrow Dowling from nearby Cape Town taught voice lessons and directed a

chorus that presented programs periodically and a cantata in 1911. During that time Miss Schonken, piano teacher, was thanked by action of the board for her work² and Lyda Eaton Patchett, a graduate of South Lancaster Academy, later Atlantic Union College, also taught music in the last year at this location.³

In 1914, Fred Stuckey, a nurse and trombonist, organized a band of ten members that increased in size as it continued into the next year.⁴ Beginning in the middle of the 1915 school year, William E. Straw was hired as headmaster. Although he was a talented cornet player who usually organized bands wherever he went, it is doubtful he had time for that given the financial challenges he faced during his time of leadership.

The school was ahead of its time in Africa, since there were no stated restrictions in admission about race and religion and it was a coed college. Half of its small student body of fifty to one hundred students annually was non-Adventist, and in its 24 years near Cape Town only 31 students graduated, most of them becoming teachers.

Although the school had been originally located in a rural area near Cape Town, the city's growth and other challenges at the school led to its closure in 1918 and the building of a new school in a remote rural area near Spion Kop. A year after the college closed, it reopened in 1919 as South African Training College. Patchett, who had taught for one year at CUC continued as music teacher at the new school.

Three years later it became known as Spion Kop College and a year later claimed status as a junior college offering four two-year programs. During its nine years of existence at this location, the majority of its thirty graduates were from religion programs.

In 1922, the year it had become a junior college, Coralie Willmore, a singer, was appointed head of the music department. Two new German-made pianos were also purchased at the beginning of that year, and Mrs. Philip Venter, a pianist and wife of the language teacher at the school, assisted in teaching piano and sight singing. Between the two music teachers they had 32 pupils: five in voice, one in organ, and the balance in piano.⁵

Fees beyond regular tuition were charged for music lessons and use of the pianos. Although no diploma in music was offered, teachers assisted serious music students in preparing for the University of South Africa music examinations.⁶

In the short time the school was located here, there were other teachers in both voice and piano. At the graduation service in the school's last year, a "Choral Society" under the direction of Mr. Hanson and accompanied by Ruth Lindup, presented a highly praised program that also featured a "Ladies Glee Club," "Mixed College Quartette," cello solos by Lindup, and readings by Win Shankel.⁷

Because its isolation limited the school's potential for growth, it was closed at the end of 1927. A new school, African Missionary

College, was scheduled to reopen a year later at Somerset West in a thriving farming area on the slopes of Helderberg Mountain. By the time the school opened in 1928, however, it had been named Helderberg College.⁸ The move proved to be a wise one and the first year's enrollment was 100, the hoped for number of students. Within two years it increased to 154.

At the end of the first year, Lindup left and was replaced by Maggie Theunissen, a pianist. Maude Allan, a well-known South African singer, was hired to teach voice, and Shankel was hired to accompany the choir. In the following year, Eileen de Beer was the only music teacher listed in the official faculty roster, even though Win Shankel was still involved in the program.⁹

The George Shankel family had come to South Africa near the end of Spion Kop College. While at first he taught English and history, he became increasingly important in the operation of the school after it moved and was renamed Helderberg College, first serving as registrar and then principal, starting with the 1934 school year. Like his wife, Win, he was also a musician and at one point taught a conducting class after he had become principal.¹⁰

By 1934, the school, which had been built to accommodate 100 students, had more than 150. All of the facilities were inadequate, particularly in the music department, which, in addition to its choirs and orchestra, had thirty students, seven in violin, and the rest in piano. Because the music program was regularly being moved from one place to another on campus, it was referred to as the "wandering department,"¹¹ and there was talk about constructing a music building. It was during this period that a college song and hymn, *Hail, Helderberg*, was adopted.¹²

In 1941, even while Europe was engaged in a devastating war, over 200 students, the highest enrollment

yet, arrived on campus. During that year, construction of a music building was started that included two teachers' studios, seven practice rooms, and a small recital hall. Music examination results for that year listed eleven students who had successfully passed various applied levels and four who had passed the preliminary theory test.¹³

Also, during the past decade Shankels' daughter, Virginia-Gene, had gained attention as a child prodigy in violin and soloed with the Cape Town Symphony Orchestra before the family returned to the United States at the end of the 1941 school year. She would later gain widespread recognition for her work as founder and director of the New England Youth Ensemble.



Helderberg College

In 1942, enrollment increased again and spirits were high on campus as the school celebrated its 50th anniversary. Music, now in its new facility, was having one of its best years yet, with one out three students in school taking piano, voice, or violin lessons. The three teachers, Yvonne Davy, Miss Kotze, and Nellie McClure, wife of the new principal Warner E. McClure, had full schedules, and the sounds of students' practicing and music groups rehearsing could be heard across campus. In addition to the music associated with the anniversary on alumni weekend in September, the Choral Society, directed by Mrs. McClure, ended the year with a

performance of the "Hallelujah" chorus from the *Messiah* at that year's graduation exercises.¹⁴

Midway through the 1940s, Elsie Watt was added to the music faculty. In 1948, Gwendoline (Gwen) Smith and Frances L. Brown, both singers and pianists, were hired, joining McClure, a pianist who had been teaching since 1942. Muriel Stockil (later Pike), a violinist, was hired in 1949.

Brown, who had been teaching at La Sierra College, now University, was appointed head of the department. She organized an oratorio chorus as she arrived and by the end of the school year presented the oratorio the *Holy City* at graduation, with a choir of over 100 voices.¹⁵

In that year, 160 students along with fifteen faculty members had been engaged in some form of music making. Membership in the music groups, which now included men's and women's glee clubs as well as an orchestra, totaled over 250, including students who were in multiple groups.

Four new pianos were purchased the next school year and, in 1949, the music building was modified to accommodate the increased interest in music. Because of the dramatic increase in ensemble sizes, the auditorium stage became the rehearsal area for choir and other groups.

At the end of that year, the *Messiah* was performed for the first time at HBC during graduation weekend. This presentation by the choral groups of the college and other assisting students and faculty, directed by Brown, included guest soloists from the region. In that same year she organized an A Cappella choir, a select ensemble.¹⁶

In 1950, Brown took an extended tour in South Africa with the A Cappella Choir which created a sensation wherever it sang. In one stroke, the college and its choir emerged from relative obscurity to become nationally known.

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For three weeks the 60-member choir traveled by rail in two coaches to major cities, where they were given extensive press coverage, welcomed warmly by local dignitaries and received enthusiastically by large and, in some instances, overflow audiences.

In Johannesburg, they were featured in a twenty-minute broadcast on South African Broadcasting Corporation. This led to an invitation for them to give a ninety-minute program from SABC's Cape Town studio.

The tour program included singing by women's and men's choirs and a male quartet, all drawn from within the A Cappella choir, the primary performing ensemble. The quartet, the Helderberg Harmonists, sang arrangements of spirituals that proved to be very popular with audiences. Teacher Elsie Watt was also featured in the concerts, playing hymn arrangements on the marimba, an instrument of African origin.

Five large packing cases containing choir robes, music, and the marimba, were used that could double as choir risers if auditoriums did not have the needed equipment.

Students studied each evening after supper during an hour-long class in history and geography. Late parties were forbidden, sweets were kept to a minimum, and opportunities for napping and sleeping helped minimize the stress of the 3,800-mile tour and overnight travel by train.

At the time of this tour, HBC was the only co-educational institution of its type in the region. Regardless of their financial status, students were expected to do manual labor and contribute to the actual maintenance of the college.

An article by Pieter H. Coetzee about the trip was published in the Adventist church's primary publication for the young, *The Youth's Instructor*. The tour was regarded as one the most successful outreach programs ever conducted in South Africa.¹⁷

Brown's leadership of the department and success of the choir in that 1950 choir tour, repeated again two years later, would come to be regarded

as the beginning of the present-day music program at HBC.

By the end of the 1930s, several three-year normal programs in theology, domestic science, and commercial had been developed at the college, and by the mid-1940s, three three-year courses in these areas and a two-year Bible instructor's program were available.

All of these changes, along with an increasingly better educated faculty, set the stage for the school to gain senior college status in 1951 and a working relationship with the University of South Africa (UNISA). This affiliation allowed HA students to earn four-year degrees through the university.

After it became a senior college, graduation services became more formal and, for the first time, beginning in 1955, students wore traditional academic regalia at graduation services.

When Brown returned to the U.S. at the end of the 1952 school year for a furlough, Timothy Ferrell assumed leadership of the choir on an interim and part-time basis. When she was unable to return, he directed the choir through 1956. In those four years, even though there were fewer teachers, one third of the student body was taking music, creating teaching overloads and very little performing off campus.¹⁸

Male quartets had become very popular in the late 1940s, inspired by the King's Heralds, a male quartet associated with the Voice of Prophecy, a radio broadcast based in the U.S. When Brown had toured in 1950 and 1952, the male quartets had been an important part of the touring program. One of the groups at HBC, the Good News Quartet, became a favorite, and when H. M. S. Richards, speaker for the VOP, visited South Africa in 1953, he chose them to tour with him in the absence of the King's Heralds.

In 1957, Robert McManaman and his wife June, a pianist, both of whom had been teaching at

Southwestern Junior College, in Texas for the last three years, began teaching at Helderberg. For the next nine years, McManaman served as head of the department and annually took national tours with the A Cappella Choir, performing extensively throughout that country in important venues in major cities.

They also sang on the SABC radio network and were widely acclaimed for their high-quality performances, with many reviewers comparing them favorably with nationally known choirs. And, in 1959, the A Cappella Choir recorded and released a 12" LP record titled *O Magnify the Lord*.

McManaman also revived the band program. Only three instruments survived from earlier purchases by the school, and an appeal was made near the end of his first year for unused instruments. An article by him in the union paper two years later reported HBC now had a band of 38. This would facilitate the school's hosting accomplished groups such as Salvation Army brass bands and similar groups from nearby Stellenbosch University.

In addition to talking about the growth of the band, he wrote that 70% of the 295 students at the school were participating in music. He described programs that were being offered to prepare students to take licentiate examinations at the Royal School of Music, London, or at the University of South Africa:

*It is now possible to complete this work in the departments of piano, voice, and organ. The course is spread over a three-year period with applied and technical music as the major field and certain basic courses such as language, Bible, education, and some practical subject. Upon completion, the student will be awarded the L.R.S.M. and a Helderberg diploma, which will qualify him as a teacher of music.*¹⁹

The department flourished under McManaman's leadership. Gwen Smith and Leila van der Molen taught piano and his wife assisted in both piano and organ. In a

report about the college in February 1963, the principal wrote, "Of particular interest in the field of music are the A Cappella Choir tours, the creation of a college band, and the strong department with its four full-time teachers."²⁰

Wilhemina (Wil) Müller Dunbar assumed leadership of the department and choir in 1966, when the McManamans returned to the U.S. Dunbar, who had been a member of the choirs led by Frances Brown and had traveled on the 1952 tour, would conduct the A Cappella Choir, apart from periodic leaves, for almost thirty years, until her retirement in 1995.

Although she had worked as a secretary for two years following graduation from high school, after marrying, she started studying music and after completing qualifying licentiates, taught music for two years at the elementary level before going to HBC.

By the end of her third year at HBC, she had completed four teaching and performance licentiates in voice and piano from Trinity College, London, and the Royal Schools of Music in London. She subsequently earned two BA's in music at the University of South Africa in 1973 and 1975 and an M.Mus. at Andrews University in 1987, all with distinction.

In the 29 years Dunbar was at the college, she served as director of the music program, gave voice and piano lessons, and taught highly praised classes in church music and the fine arts.

Dunbar continued the tradition in touring with the A Cappella Choir that had started with Brown in the 1950s, touring annually starting in 1969; a record, *From the Heart of Youth*, was made of the 1972 tour. Additionally, the choir gave two performances of both the *Messiah* and *Elijah*, the latter with the Cape Town Philharmonic Orchestra. The choir and many of Dunbar's students regularly achieved highest honors in Cape Town and at Stellenbosch Eisteddfods.

Some of her students have become professional musicians. One of these,

Manuel Escorcio, is now a nationally known tenor and recording artist.

She has composed many sacred songs, some of which have been recorded by Escorcio. She wrote all of the songs on his popular CD titled *God Loves Kids*, also translated into Afrikaans as *God Het Kinders Lief*. He also included her compositions on two other records he has released. She has also composed camp meeting theme songs for many years.

Dunbar has also written a number of articles for Adventist publications, including the *Guide*, *Youths' Instructor*,

Dunbar and John Livingston in 1988 and then Darren Postema in 1992. Jerry Joubert and Escorcio led the male chorus during tours of the full choir in the early 1970s.

Barry Anderson as well as Andrew Waugh, a student, also assisted with the choirs, and Eileen Campbell directed the band from 1980 to 1983. Those who assisted in other aspects of the music program included Smith and Adelheid Radda in piano, van der Molen in organ, and Stockil and Paul Maartens in strings.

The academic arrangements that HBC had initiated with the University of South Africa in 1951 continued until 1986. In the 35 years of that relationship, many changes occurred in the school's offerings. Affiliations were also established with Andrews University in theology and business in 1976 and in 1997 with Southern Adventist University in accounting and business management. The AU affiliation led to the offering of BA degrees in other areas and a graduate degree in religion in 1981.

Sweeping changes in South Africa at many levels in society and education occurred in the 1990s with the ending of apartheid, a segregation system that had been enforced since 1948. The first democratic election, in 1994, in which all the country's citizens participated ended 46 years of what had been a totally segregated society.

Societal changes immediately followed and led to racial diversity on the campus, which until this time had been a government mandated all-white student body and faculty. Although the transition has been at times a difficult one, the usual challenges associated with racial integration have been successfully met and today's campus more closely reflects the racial balance in South Africa.

In the area of higher education, legislation was enacted in 1995 and 1997 that allowed private colleges and universities to become accredited and grant degrees and diplomas in their own name. HBC received that accreditation in 2001, and students entering that year were able for the first time to graduate

Helderberg College

Seasons

SOUTH AFRICA, LOCATED IN THE SOUTHERN HEMISPHERE, HAS SEASONS THAT ARE REVERSED FROM THOSE IN THE NORTHERN HEMISPHERE.

School Year

DUE TO THE SEASONAL DIFFERENCES, THEIR TWO-SEMESTER SCHOOL YEAR BEGINS WITH THE ONSET OF AUTUMN IN EARLY FEBRUARY, AND ENDS IN MID-NOVEMBER.

Academic Titles & Rank

THE TITLE OF PRESIDENT, USED AFTER 2000, WAS PRECEDED BY THAT OF RECTOR, 1975-2000, AND PRINCIPAL, 1893-1974.

ACADEMIC RANK BEGINS WITH JUNIOR LECTURER, AND CONTINUES THROUGH LECTURER, SENIOR LECTURER, ASSOCIATE PROFESSOR, AND PROFESSOR.

Little Friend, and most recently, one titled "The Invisible Piano" for the December 2010 *Adventist World*, the primary publication for the church. In 1969, she penned a series of five articles, "Music - God's Gift," for the *Trans-Africa Division Outlook*.

Several conductors assisted or filled in for Dunbar when she had leaves of absence. In 1973 and 1974, Elton and Evelyn Wallace directed choirs which were highly praised at festivals. Brian Stevenson directed in 1979, and Franklin Lusk led the department and choral program from 1984 to 1987. Leadership alternated between

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with degrees in the name of the college when they completed their study.

Degrees from HBC are now recognized when students apply for graduate study at other South African Schools. Also, since the college is accredited by the Adventist Accrediting Association (AAA) courses taken at the school are transferable to other SDA colleges and universities worldwide.

Jannie Kritzinger, a pianist and organist, succeeded Dunbar as head of the department in 1996. He, like Dunbar, had been born in South Africa. He had studied music in grades 8-12 in a high school in Joubertina and taken piano and theory exams through the University of South Africa Music Exam program (UNISA), completing grade seven in piano and Junior Musicianship (theory) by the time he graduated in 1977.

Kritzinger enrolled at the University of Stellenbosch in 1978, where he received a number of bursaries (scholarships) for academic excellence. He completed a Hons.B.Mus.Ed. cum laude in 1982 with piano and organ as his performance areas. He later completed with distinction grade eight in singing through the UNISA program and is currently completing an M.Mus. in education at US.

Kritzinger taught music for two years at a Junior Secondary School and two years at a high school before becoming a Music Lecturer at Tygerberg College, where he taught for eight years. He then joined the HBC faculty in 1994, where he is now a senior lecturer, choir director, and music department chair.

The three-year music teaching diploma program designed by McManaman had attracted few students and by the 1990s had been forgotten. In 1993, when Andrew Waugh fulfilled the requirements for the diploma, the first student since 1966 to do so, it was granted by special concession and then dropped.

The 1941 music facility, modified through the years, still houses the music program. It now includes a large studio for the department head that doubles as a rehearsal area for small ensembles, three other teaching studios, six practice rooms, and a kitchenette. The stage in Anderson Hall, the school auditorium, continues as the rehearsal area for larger ensembles and is also the location for a digital two manual Allen Protège organ and a Yamaha concert grand piano.

Three grand, nine upright, and two digital pianos are available for faculty and student use. Even though there is no longer a band and only a small ad hoc orchestra, the Somerset Strings, the department owns some string, wind, and percussion instruments.

Since Kritzinger is the only full-time faculty member, he has been assisted in caring for music lessons during the past fifteen years by a number of part-time faculty, including five in voice, three in piano, three in wind instruments, eight in orchestral strings, and six in guitar.

In his years at HBC, Kritzinger has taken numerous tours with the choir and produced fifteen CD's. Of particular note is a Millennium four-CD set he prepared at the turn of the century and released in 2000 that features

recordings of the choirs from the time of Frances Brown to the present.

Many of Kritzinger's students have successfully participated in the UNISA exam program, and several have appeared on the "Roll of Honour" for outstanding achievers. A composer and arranger, he composed a music drama, *God's Call to Abraham*, which was presented by the Helderberg Singers and composed the music for a short film, *Annie's Pictures*, by Mark Lietzke. His most recent composition is a new *College Song* (an anthem) for HBC that replaced the one written over seventy years earlier.

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Interview

Robert McManaman, 21 February 2011 and 13 March 2011.

Email Exchanges/Sources

Wilhelmina Dunbar and Jannie Kritzinger, February and March 2011, HBC President's Secretary, March 2011; *HBC Staff Handbook*, 2003, 44,45.

Endnotes

¹ From a summary of old board minutes in the 15 May 1955 *Southern Africa Division Outlook*

² *South African Missionary*, March 1903, 14; July 1904, 1; August 1904, 6; 14 March 1910, 4; 27 June 1910; 14 November 1910, 2; 18 September 1911, 2; 26 June 1911, 4.

³ *Atlantic Union Gleaner*, 11 October 1916; *SAM*, 19 February 1917, 4.

⁴ *SAM*, 5 October 1914.

⁵ *African Division Outlook*, 15 September 1921, 2; 15 January 1922, 1; 15 September 1922, 4.

⁶ *ADO*, 1 January 1925, 4; 15 October 1927, 2.

⁷ *ADO*, 15 November 1927, 2.

⁸ A sub-committee of the Johannesburg Council in June 1927 proposed the Helderberg name (*ADO*, 15 June 1927, 3, 6) and subsequent references to the school used that name.

⁹ *ADO*, 1 August 1928, 2; 5 December 1929, 12; 27 October 1930, 6.

¹⁰ *Southern African Division Outlook*, 15 July 1935.

¹¹ *SADO*, 1 March 1934, 4; 1 April 1934, 2.

¹² *SADO*, 1 September 1934, 12.

¹³ *SADO*, 1 September 1941, 3; 1 March 1942, 2.

¹⁴ *SADO*, 1 April 1942, 2; 1 September 1942, 1; 15 October 3.

¹⁵ *SADO*, 23 July 1945, 4; 1 August 1948, 2; 15 September 1948, 3;

IAMA Biography for Frances Brown.

¹⁶ *SADO*, 15 April 1949, 4; 15 November 1949, 6.

¹⁷ Pierre H. Coetzee, "Share your Faith in South Africa," *Youth's Instructor*, 6 March 1951, 14, 15, 19, 21; *SADO*, 1 August 1950, 1; 15

August 1950, 1; 15 June 1951, 50, 51.

¹⁸ A situation described by the principal in a report to the board in February 1956 when getting approval to resume national touring, *SADO*, 15 February 1956, 26.

¹⁹ Robert Mc Manaman, "Music Department, *SADO*, 15 September 1958, 7,8.

²⁰ P. J. Van Eck, principal, "Report of Helderberg College," *SADO*, 15 February 1963, 10,23. The statement about four full-time teachers should actually have stated four teachers. Not all of them were full-time.

Teachers at Helderberg College

Biographies for the following present and former HBC music teachers can be found at: www.iamaonline.com

FRANCES L. BROWN
Wilhelmina Müller Dunbar
MANUEL ESCORCIO
JANNIE KRITZINGER

Nellie Nash McClure
ROBERT L. McMANAMAN
MURIEL HANKINS STOCKIL PIKE
Adelheid Jens Radda
WIN OSBORN SHANKEL

LEILA VAN DER MOLEN
Elton Wallace
Evelyn Kraft Wallace
Elsie Long Watt

On Morning Wings . . .

What can better represent the innocence and beauty of a young child's view of the world and life than music? Even more so, beautiful music sung by them? The images of a child soaring into the heavens to greet God, and then as a delicate bird held and protected in the hand of a loving God, are ones captured in verse by Reeve Lindberg and music by Gwyneth Walker in Blessings from the Children. The uniqueness of this work is that it was inspired by and dedicated to the Singing Scholars of Rogers Adventist School, a school in College Place, Washington, and its director Terry Koch.

The audience was entranced by the beauty of the moment as they listened to the message and music coming from the youthful singers. It was the world premiere of a work inspired by a children's choir in the Pacific Northwest and written by a composer from New England over two thousand miles away.

The story of that unlikely union had started almost two decades earlier, when Gwyneth Walker, a composer residing

in Vermont, had become acquainted with Walla Walla through the efforts of Donne e Doni, a women's trio specializing in the performance of women composers. That contact led to the premiere of a violin concerto written for Susan Pickett, violinist in the trio, in 1995 and Walker's awareness of the quality of the Walla Walla Symphony Orchestra.

In 2007, part of the orchestra's centennial celebration included the commission of a work, *Voices in Song*,

by Walker that featured hymns and gospel songs chosen by the composer with input from Terry Koch, music teacher at Rogers Adventist School in nearby College Place. The premiere featured the WWSO assisted by the RAS Singing Scholars, a group of 160 students in grades three to six, who had been prepared by Koch. Walker and American Symphony League president Henry Fogel, both of whom were present, were deeply impressed with the singing of the children.



The Rogers Adventist School Singing Scholars performs a work dedicated to them and their conductor, Terry Koch, with the Walla Walla Symphony Orchestra in November 2010

Faye Cueto

Notes

That performance led to a commission from the orchestra for Walker to write another work for the RAS children's choir, to be performed with the orchestra in autumn 2010.

The result was *Blessings from the Children*, a work of three movements that used texts from Reeve Lindberg's *In Every Tiny Grain of Sand - A Child's Book of Prayers*. The lyrics from the first movement, "The Blessing of Light," were taken from a traditional Scottish blessing while the second and third movements were sacred texts adapted by Lindbergh.

Excerpts from the printed program notes used at the premiere provided a summary of each movement:

The first movement, written in D Major, includes a rapidly flowing filigree setting that surrounds simple vocal lines that rise and fall through a series of blessings, the work ending with voices overlapping in a "shimmering and scattered manner."

The second movement, "The Circle of Days," is introduced by circular patterns in the accompaniment, that are then repeated by the singers. The textual basis is from "Canticle of the Sun" by St. Francis of Assisi and the music is inspired by the hymn "All Creatures of Our God and King."

The text for the third movement, "On Morning Wings," is an adaptation of Psalm 139 by Lindberg. The imagery is that of a child held in the protective hand of God. As "the child soars 'high as heaven bright' to greet God, 'in light and shadow, fire and air,'" the music spirals upward until a climax where the child has joined God. The movement and work end with the children singing

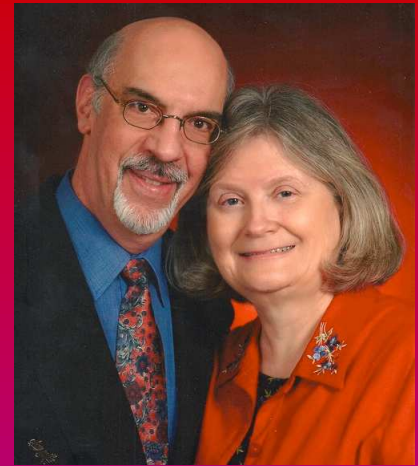
a "final blessing on us all."

A work of twelve minutes, it is dedicated by Walker "to the Singing Scholars of Rogers Adventist School, Walla Walla, Washington - Terry Koch, Music director." The dedication was motivated by the admiration of the composer for the work of the ensemble under Koch's direction, the respect she has for him as a musician, and the delight she had experienced in working with him during the composing of both this and the earlier 2007 work.

Koch and his wife, Teresa (Terri), have taught music at Rogers Adventist School for the past 25 years. The collaboration of his choirs with the symphony started when they sang in the world premiere of a work by John Verrall in 1989. Since that time, RAS choirs have performed on numerous occasions in WWSO oratorio and opera concerts and, in one instance, in a concert production of the *Sound of Music* that featured the Van Trapp children.

At the time of the three performances of Walker's work, given at a family concert and twice for area students last November, Bergman observed that "we are here today to honor a much loved teacher in our community, Terry Koch, who has been teaching [here] for 25 years." He also stated that this "is a day in which to honor all of our music teachers."

Koch recently commented that it has been a pleasure working with Bergman and Walker through the years. "Both my students and I have been excited and inspired by the experience."



TERRY KOCH AND his wife, TERESA (TERRI), HAVE COLLABORATED IN TEACHING MUSIC FOR NEARLY FOUR DECADES. THEY BOTH GRADUATED IN THE LATE 1960s FROM ATLANTIC UNION COLLEGE AND WALLA WALLA COLLEGE, RESPECTIVELY, AND BEGAN TEACHING MUSIC AT THAT TIME. THEY MET WHILE PURSUING GRADUATE STUDY THROUGH AN ANDREWS UNIVERSITY SUMMER QUARTER IN VIENNA, AUSTRIA, AND MARRIED IN 1971.

FOLLOWING THEIR MARRIAGE, THEY TAUGHT MUSIC IN MARYLAND, HAWAII, AND KIRKLAND, WASHINGTON, BEFORE MOVING TO COLLEGE PLACE, WASHINGTON, IN 1986. IN ADDITION TO ASSISTING IN MUSIC AT RAS, WHERE SHE ACCOMPANIES CHORAL GROUPS AND TEACHES PIANO, TERRI ALSO HAS A PRIVATE PIANO STUDIO AND SERVES AS AN ACCOMPANIST FOR CHORAL GROUPS AND CHURCH ORGANIST IN THE AREA.

TERRY HAS NOW TAUGHT LONGER THAN ANY OTHER FULL-TIME MUSIC TEACHER AT RAS SINCE IT HIRED ITS OWN MUSIC TEACHER IN 1974. IN HIS 25 YEARS OF SERVICE, KOCH'S TREBLE AND HANDBELL CHOIRS HAVE BEEN SHOWCASED AT SEVERAL HIGH PROFILE EVENTS IN SIGNIFICANT VENUES, BESIDES THOSE WITH THE LOCAL SYMPHONY. THESE HAVE INCLUDED THE 1997 AMERICAN GUILD OF HANDBELL RINGERS NATIONAL CONVENTION AND THE 1998 FESTIVITIES HONORING THE 150th ANNIVERSARY OF THE WASHINGTON MONUMENT IN THE NATION'S CAPITAL. KOCH RECEIVED THE ZAPARA EXCELLENCE IN TEACHING AWARD IN 1990.

Complete Biographies available at www.iamonline.com

GWYNETH WALKER, A GRADUATE OF BROWN UNIVERSITY AND THE HARTT SCHOOL OF MUSIC, HAS B.A., M.MUS., AND D.M.A. DEGREES IN COMPOSITION. SHE RESIGNED FROM A TEACHING POSITION AT OBERLIN COLLEGE CONSERVATORY OF MUSIC IN 1982 TO BE ABLE TO PURSUE A FULL-TIME CAREER IN COMPOSING. SHE NOW RESIDES ON A DAIRY FARM IN BRAINTREE, VERMONT. WALKER'S LISTING OF COMPOSITIONS INCLUDES OVER 190 COMMISSIONED WORKS FOR ORCHESTRA, CHAMBER ENSEMBLES, CHORUS, AND VOICE. E. C. SCHIRMER OF BOSTON PUBLISHES HER CHORAL AND VOCAL MUSIC AND LAUREN KEISER MUSIC HER ORCHESTRAL AND INSTRUMENTAL MUSIC.

News

Please Note . . .

IAMA will become a totally online service following the publication of this last issue of *Notes*. One of the reasons for this change is that it has become increasingly obvious that news and articles can most easily be provided through the **IAMA Hotline**.

While increased printing and mailing costs are factors in this decision, I also need more time to complete two planned books on Adventist music and musicians. As both the biography and Adventist music in the 20th century projects near completion, the production of two books that would preserve this record in a more permanent form could well be the IAMA's greatest legacy for future SDA musicians. Both books will be the first attempt at creating a history of music in the SDA church.

The third, and perhaps the most important reason, is a personal one. The time spent in preparing the magazines, researching and writing the overview articles and biographies, and maintaining the hotline has become all-consuming and has detracted from the responsibilities I have to a large extended family.

This has been a difficult decision for me, but one that is necessary. Thank you for your support of IAMA.

Dan

Andrews University hosted its fourth International Music Competition on March 27. Finalists in this year's category of wind brass, and percussion instruments included players of the clarinet, flute, oboe, trumpet, and bass trombone. Next year's competition will be in piano.

Andrews University
4th International Music Competition
1st Place (two winners)
Daniel Mendoza, Clarinet
Venezuela, Andrews University
Tyler Rand, Oboe
U.S., Southern Adventist University
3rd Place
Debra Rosengren, Flute
Canada, Andrews University
4th Place
Ricardo Flores, Trumpet
U.S., West Chester University



facilities of AUC and become the sole provider of higher education at that New England location. This is a creative attempt to resolve the dilemma of AUC's possibly losing accreditation on August 1, a date set by the New England Association of Schools

and Colleges. WAU is accredited by the Middle States Association of Colleges and Schools and classes at South Lancaster would be within the framework of WAU's present accredited offerings.

How this would affect the music programs at both schools is unknown. The AUC board voted to reinstate its music major last September, but how this would be done is unclear since the music degrees offered at WAU will have to be the degrees offered at the branch campus. There are also numerous questions about residency, resources, and how present AUC students will be affected as AUC's academic curriculum conforms to that at WAU.

The new music facility at WAU is scheduled for completion this coming autumn. The music program under the leadership of James Bingham is also actively pursuing accreditation with the National Association of Schools of Music.



The Oakwood University Aeolians

Oakwood University groups continue to receive national recognition for their accomplishments in vocal music. Last November, the university's signature choral ensemble, the Aeolians, took first place and a \$5,000 prize in the iSing College Choir Scholarship Challenge. The choir, directed by Jason Max Ferdinand, was one of four from Historically Black Colleges and Universities (HBCUs) to be invited to compete in the finals at the Reid Temple AME Church in Glenn Dale, Maryland. Only choirs considered to be the top vocal ensembles from HBCUs schools are invited to participate.

The Aeolian's first number, *My Soul's Been Anchored*, a rhythmically and harmonically complex piece, featured soprano soloist Whitney Morrison, winner of the 2010 National Classical Singer University Competition that had included 250 contestants. The second number, *Jerusalem*, an Aeolian adaptation incorporating melody lines from Kirk Franklin's *Hosanna*, was an even more complex work. It involved massive instrumental support that suddenly dropped out, leaving the choir's singing sustained by a syncopated vocal percussion accompaniment provided by men in the choir.

In December, Committed, an a cappella male sextet from OU

News

won first place in NBC's The Sing-Off, a nationally televised program. The group was brought to the attention of the program's planners by Take 6, an internationally famous male sextet group that had originated at OU a few years earlier. The group won approval in multi-episode competitions to make it to the final one where they were victorious. They received \$100,000 and a Sony Music record contract.



The Walla Walla University select choir I Cantori, conducted by Kraig Scott, pose after a concert at the Cathedral of Christ the Light in Oakland, California, during a tour of Oregon and California in February. The Steel Band, directed by Brandon Beck, performs in a concert at the WAU Melvin K. West Fine Arts Center auditorium in January. They toured in Florida, Tennessee, Georgia, and Ohio in March.

Personal Notes



Dean Boward, music teacher at Andrews Academy and Ruth Murdoch Elementary School in Berrien Springs, Michigan, for over twenty years, is retiring at the end of this school year. He began his career teaching at Pine Tree Junior Academy in Maine. After two years there, he went to Hinsdale Junior Academy in Illinois, where he worked for the next six years.

Beginning in 1979, Boward taught at Broadview Academy in Illinois, for twelve years. While there, he received the Zapara Excellence in Teaching Award in 1989 and was honored with a BVA yearbook dedication in 1991.

That year, he joined the faculty at Andrews Academy, where he is now the supervising instructor for music activity. For the last six years he has directed four choirs and the band, orchestra, and handbell ensemble. Even though he has kept a grueling schedule for forty years, he retains his enthusiasm for teaching music and is inspired by the joy he has experienced in making music with so many students.

A 1964 graduate from Mt Etna Academy in Maryland, Boward attended Columbia Union College, now Washington Adventist University, where he completed a B.S. in music education in 1971 with organ as his performance area. He completed an M.Mus. in music education at Andrews University in 1978, with organ and saxophone as performance emphases.

Boward has also been active as a minister of music at a number of Lutheran churches throughout his career. He and his wife, Dorothy (Anderson), have two sons.

A complete biography is available at www.iamonline.com

Wilhelmina Müller Dunbar, now retired and living in South Africa, enjoyed a remarkable career, associated primarily with Helderberg College in South Africa. A contralto soloist, pianist, conductor, voice and classroom teacher, and music administrator, she was the longest serving music teacher at HBC since its founding in 1893.

A native of South Africa, Wilhelmina was raised in a family of seven children. She started piano lessons at age five and at age fourteen began conducting the church choir in the Adventist church in Port Elizabeth. She graduated from Helderberg College High School, where she sang in the HBC A Cappella Choir under Frances L. Brown.

It wasn't until after marrying Ronald Dunbar in 1956 that she started serious study in both voice and piano, obtaining a Fellowship Licentiate in performance with Trinity College, London (FTCL) and also one in piano teaching (LTCL). She then obtained licentiates in both voice and piano with Royal Schools of Music, London (L.R.S.M.). These were all completed with



Personal Notes

distinction by 1969, three years after she had started teaching at HBC. For 29 years, apart from occasional leaves, Dunbar led the department, conducted its choirs, and taught voice and piano lessons and highly praised music classes.

Dunbar continued her music studies at the University of South Africa, where she completed a B.Mus. in 1973 and a B.Mus. Honours in Musicology in 1975. She completed an M.Mus. at Andrews University in 1987, maintaining a 4.00 GPA in all of her studies. While there, she studied theory and composition with Charles Hall, voice with James Hanson, conducting with Zvonimir Hacko, and organ with Warren Becker.

Dunbar has performed frequently as a contralto soloist in numerous productions of the *Messiah* and *Elijah*, and in works by J.S. Bach, Mozart, Schubert and others in noted venues in primary cities in South Africa. She also has given a number of recitals that featuring a wide variety of lieder and art songs.

Continuing the HBC tradition in touring started by Brown in the 1950s, Dunbar toured annually with the choir for a record number of years. Both the choir and many of her students regularly achieved highest honors in competitions and festivals. Several of her students become professional musicians, four examples being Andrew Waugh, pianist; Pierre van der Westhuizen and Manuel Escorcio, tenors; and Charles N'gandwe, a bass from Zambia.

She has composed many sacred songs, several of which have been recorded by Escorcio, and composed theme songs for camp meetings for a number of years, the one for this year being *Holy Bible, Awesome Book*. She has also written a number of articles for the church's publications.

Additional information about Dunbar will be found on page seven of this issue of *Notes*, and a complete biography with a listing of her compositions is available at www.iamaonline.com.

Rachel Hyman, a mezzo-soprano, specializes in performing music from the Hebrew tradition. A convert to Christianity from Judaism, she initially witnessed by working as a literature evangelist selling Christian literature and then expanded her ministry to become a Bible worker and to present concerts that feature heartfelt testimonies about her experience and lively renditions of music from her Jewish heritage.



Rachel was born and raised in a secular Jewish family, one that is aware of its heritage but does not attend services at a synagogue. Her grandparents and other members of her expanded family, however, were practicing Jews who provided her and a twin brother with an awareness of and experience in Jewish traditions, services, and holidays. She fondly remembers the reverent, quiet atmosphere that prevailed in services conducted in the synagogue.

Other than her grandmother, who had played background music on the piano for silent movies, Rachel is the only member

of her family who has been a musician. Like other Jews, she viewed the coming of the Messiah as a future event. Her conversion to Christianity started with trips with a family to some Sunday services and a happenstance experience at a Starbucks coffeehouse, where she heard a singer performing secular music. Not a shy person, Rachel joined with him in singing, became acquainted with him, and attended a service at his church, where she was deeply moved by the intensity of a young person singing about her faith. She began to question her own biases about Christians and their belief in the Messiah.

Rachel subsequently met a Seventh-day Adventist girl of her own age at school and out of that friendship, that friend's and family's knowledge about the Bible, their Sabbath observance, and a vivid born-again experience after praying about anxieties she was having, she gave her heart to Christ and then joined the Adventist church. From the first, when her father had learned of interest in Christianity, he, the family, and her Jewish friends were angry, rejected her, and in some instances became punitive.

Inspired by her new experience as a Christian, Rachel wanted to share both her conversion story and her musical gift and heritage. She attended Southwestern Adventist University for a semester and then was recruited to work in an evangelistic program in Florida. She began to sell Christian literature and has spent several years successfully witnessing through that type of work, an experience she thoroughly enjoys. Additionally, she has now been a Bible worker for several years.

Hyman's concerts both inform and inspire audiences and provide what for many is their first exposure to the Middle Eastern, highly rhythmic, and soulful quality of Hebrew music. The path that led to her concertizing started with a homemade CD of uneven production quality, *He Faithfully Leads*, that featured Christian classics such as *The Holy City*. Although she did not intend for it be circulated, evangelist Mark Finley heard it and asked her to sing for a series of meetings he was holding. She enjoyed that way of witnessing and began to sing frequently.

A second CD, *Hebrew Psalms of Light*, released in 2008, has been very popular and, along with other soundtracks she has recorded, been used in outreach to those of the Jewish faith and for worship by Christian Jews. The success of that CD and the enthusiasm she encountered in concerts led her to believe that this could be her unique way to witness about her faith and inform the Christian church about Jewish culture. In 2010, she gave forty concerts in the U.S. and six other countries including Ireland, Switzerland, Norway, Denmark, Germany, and Ukraine.

Hyman is now preparing a third album, *To Remember*, which will feature songs familiar to all Jews. Scheduled for release in August 2011, "It is being recorded," Hyman has observed, "to help remind Jewish people about their roots and to encourage them to renew a relationship with a loving God. The first step, I believe, is about bringing God back into their lives."

Hyman's music has been described as "full of the joy of the Eternal One" and music that "spiritually calms" and "brings uplifting happiness." Listeners have been cautioned by one who attended her concerts to "bring your dancing shoes, you will want to use them."

Additional information: www.RachelHyman.org

Segue

Dean Boward, Andrews Academy and Ruth Murdoch Elementary School, Retiring June 2011
Lyndon Taylor, Principal Second Violin, Los Angeles Philharmonic Orchestra
Ruth Ann Wade, University of Montemorelos, Retired, August 2010

New Member

Donald Rice, Fort Payne, Alabama

Obituaries

Hugh Martin 1914 - 2011

Broadway Composer, wrote *Have Yourself a Merry Little Christmas*, converted to SDA church, accompanist for Del Delker for four years

Janet J. Miller 1916 - 2010

Music teacher, librarian in Spokane, Washington, and at Philippine Union College, now Adventist University of the Philippines

Detailed biographies at www.iamaonline.com

Important!

Even though **NOTES** will no longer be published, IAMA is continuing as an organization. See important mailing enclosure to vote on officers for the next two years, provide needed information if you are not on the **IAMA Hotline**, would like periodic mailings of what has been on the Hotline, or are interested in the books on SDA music.

Adventist Meetings' Registry

Calling all musicians! Sign up now to join Adventist Meetings' musician registry, a registry for planners seeking musicians for a variety of meetings and events. Adventist Meetings is looking for a wide range of styles including gospel, classical, traditional, and many others. Groups and solo performers, vocal and instrumental musicians are encouraged to sign up. To join the registry: www.adventistmeetings.com. Adventist Meetings is a service of AdventSource.

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Contributors

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 Ruth Bergstrom Jones
 Kelly Jo Mowrer

O'ferrall Pauly
 William & Marjorie Ness
 Eurydice Osterman
 Kenneth Rudolf

Dan & Carolyn Shultz
 Will Stuvenga
 Ruth Ann Wade

Biography Project Update

Final Call for Revisions and Updates to Your Biography . . .

If you have not done so recently, you need to revise or update your IAMA biography.

We will be going to final print in the near future.

Contact Dan Shultz to make these changes: shulda@charter.net Box 476, College place, WA 99324

New biographies at the Website

www.iamaonline.com

Carl William Anderson
 Dean Boward
 Corazon Arevalo Coe
 Amy Shawler Dodds
 Wilhelmina Müller
 Dunbar
 Charle G. Edwards
 Rachel Joy Hyman
 Ruby Gish Jemson
 Annetta Peterson Joers

Lawrence E.C. Joers
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 Jannie Kritzing
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 Marianne Sjöén Scriven
 Leila van der Molen
 Eleanor Attarian Wahlen
 Elsie Long Watt
 Elton Wallace
 Evelyn Wallace

Updated Biographies

J. Bruce Ashton
 Byron Graves
 Thelma Johnson
 McCoy
 Janet J. Miller
 Cynthia
 Westerbeck

Expanded Biographies

Robert Anderson
 Edwin Barnes
 Franklin E. Belden
 Otis B.
 Edwards, Sr.
 Cyril A. Myers, Jr.
 Will Stuvenga
 Bruce Wilson