

Notes

International Adventist Musicians Association



The Heritage Singers

Founded in 1970 by Max and Lucy Mace, the Heritage Singers, a pioneering self-supporting Seventh-day Adventist gospel music ensemble and now the longest running group of its type, has flourished for four continuous decades. It has traveled to more than sixty countries, performed in every state in the U.S., released over 100 recordings, and inspired the formation internationally of numerous similar singing groups and other self-supporting music ministries.

The idea for the Heritage Singers grew out of the Rose City Singers, a choral group sponsored by United Medical Labs in Portland, Oregon, which was conducted by Max Mace, an employee of the company. After conducting and singing in the group for four years and observing the effect its music had on its audiences, particularly the young, he and his wife, Lucy, also an employee, decided to leave their jobs at

UML and launch a full-time performing group.

By fall 1970, he had formed a group of eight singers and accompanying instrumentalists, chosen a name, scheduled some performances, and started to travel. From the start, they met with success and numerous invitations to appear at churches, schools, church meetings, and conventions.

They also made a number of successful records, which were then

distributed by Chapel Records. At the time of their 25th anniversary, they had started to reissue older LP recordings in two-CD sets, a 25th anniversary project that when completed included ten sets.

From the first, when Max, Lucy, and those members of the Rose City Singers gave advance notice to the president of United Medical Labs about their plans to form their group and then were peremptorily

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C. Lynn Wheeler

"Each man's joy is joy to me." This phrase jumped into my head as soon as I heard what some of the featured articles in this issue of *Notes* would be. Those words by Joan Whitney and Alex Kramer were made popular by Fred Waring and his Pennsylvanians in the 1950s in the song *No Man Is an Island*. The song continues with the words

"We need one another,
so I will defend
Each man as my brother,
each man as my friend."

Then the passage from I Corinthians 12:14-31 that begins "Indeed, the body does not consist of one member but of many" came to mind. It is true that there are many different types of Adventist musicians: performers, church musicians, school music and private studio teachers, composers, scholars, opera singers, gospel singers, folk singers, jazz musicians, etc. All contribute to someone's joy and serve a purpose for society and our church.

Dan Shultz is doing a great job archiving information about all types of music and musicians within our denomination, and I am proud as a member of IAMA to support his work. It is fascinating to read the stories behind various independent musical groups such as the Heritage Singers

(in this issue) and the New England Youth Ensemble, Wedgewood Trio, the Heralds, and others (in previous issues) and see how the Lord has used the musical styles associated with these groups to reach persons with differing tastes, preferences, and cultural backgrounds. We indeed have a rich musical heritage, one that has been shaped by a wide spectrum of musicians and music.

Too often, we tend to view nationally noted composers of music for our ensembles as somewhat removed from our lives. You will enjoy reading in this issue about the experience of one of our musicians who, through commissioning a number of works, found them to be quite approachable - and very human.

Thank you for your continued support of IAMA and your many and diverse contributions in music.

C. Lynn Wheeler

President's Message

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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.

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Heritage . . .

fired, there were challenges. In the three-month interim between their release and their first tour in June, the Maces, who had two children in church school and pressing financial commitments and needs, were without an income.

They used that three months to get organized and to give a few practice concerts in the Portland area. Local churches lent their support, admiring the Maces and members of the group for what they were undertaking. Lucy later described the first of what through the years would be several providential miracles:

The day we walked out of our house for our first trip to board a rental bus, because the bus we had purchased had not been delivered on time, I thought, "I think I will go and just check the mailbox one last time." There was one letter from someone who had been at one of the practice concerts. They wrote that they had been impressed to help us and had enclosed a check. It was the exact amount of money needed to pay for that rental bus.

They were flooded with more requests for concerts than they could fill. Young people in particular were moved by what they heard. Large numbers came forward near the end of concerts in response to an invitation to have a member of the group pray with them, a tradition that continues.

They were not without their critics including conservative church members and some classically trained musicians who decried what they felt was a lower class of sacred music. There were many members and trained musicians, however, who recognized the professionalism of the presentations, the integrity of the music, and its inspired lyrical quality and felt that the Heritage Singers were providing an important music ministry in the church.

For the first twenty years, all of the members were full-time paid singers. The group kept an arduous eleven-month schedule with as many as six concerts a week in order to satisfy the requests for appearances. Two-week Christmas and mid-summer vacations, along with seasonal brief breaks to restock and make adjustments in traveling attire, gave the Maces and the

group disbanded, with some of its singers joining the first group.

In the early years, many members were college-age students who would sing one or two years before returning to school to continue their education. In the last two decades, with a reduction in the schedule to mostly weekend tours, Mace has been able to retain singers for several years by drawing today's seven-member ensemble from a pool of about a dozen experienced singers, all of whom have other jobs. Max, his daughter, Val, and son, Greg, who is the sound engineer, take all of the trips and provide a stable base.



The Heritage Singers in the late 1970s. Max Mace, standing far left, Val Mace lower right.

performers the respite they needed.

Even with this full schedule, it became necessary in 1973 to add a second group, Heritage Singers II, to meet the invitations. For five years both groups responded to what seemed an insatiable hunger on the part of schools and churches for the type of programming they provided. When Max formed the second group, he wanted it to be a mirror image of the original, performing the same repertoire and singing in the same style and with the same unique harmony associated with the first group. Leaders of group II, however, drifted away from that ideal, and eventually the second

From the first, Mace family members participated in the group and provided technical assistance. Lucy, who had been an alto in the Rose City Singers, encouraged Max in his dream to form an independent ensemble and then became a member in that first group of eight, along with Max, a baritone who on occasion would sing second tenor.

After singing with the group for ten years, during which time she was known as "Mom" to its members, she injured her legs in an accident in the 1980s and was unable to walk for three months. Although she eventually healed, during the time of convalescence, Lucy assumed direction of a television series they were

starting and led out in that activity for over ten years and 200 programs. Because of these responsibilities and others, she no longer sang with the group.

Son Greg began running the soundboard at age eleven, when the group started, and has continued in that capacity ever since. Drawing on that experience, he formed a sound company, which he owns and operates between tours.

Daughter Val began traveling with them on tours at age nine and became a member of the group at age eleven. Her distinctive soprano voice has become the basis for what is known as the "Heritage sound."

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Both she and Greg married persons who are also part of the group. Greg met his wife, Adrienne, during a 1995 tour in Brazil. She had grown up in a family where music was important and, before meeting the Maces during that tour, had been in several gospel groups in her country. Two months after the tour, she traveled to the U.S. to learn English, and two years later she and Greg married.

Val's husband, Art Mapa, a native of the Philippines, is a gifted guitarist, arranger, producer, talented recording technician, and videographer who has been with the group since 1985. He operates the Turning Point Studio, part of the Heritage Singers operation, where he creates accompaniments for the ensemble and produces CDs, videos, and DVDs of the group and its singers.

Like Art and Adrienne, singers in the pool from which the rest of the Heritage Singers are drawn are a cosmopolitan group, coming from Australia, Canada, and Chile, as well as the U.S. Even though the Maces are Seventh-day Adventists and the Heritage Singers are often identified with that church in the minds of its members, from the beginning it has been an independent ministry. Accordingly, a few of its singers are committed Christians from other faiths.

Many of its singers have been in the HS a minimum of ten years, several having sung longer than that. David Bell, an accomplished basso profundo who has been with them for 26 years, has one of the longest tenures for a non-family member.

He started singing in the group at age nineteen, dropping out of his studies at Walla Walla College, now University, at the beginning of his sophomore year. Known for his singing with the Messengers Quartet, a group that traveled extensively throughout the Northwest on promotional trips for the college, he responded quickly to an invitation from the Maces to audition and then sing with their group.

Bell joined at a time when the group was constantly on the road and put his education on hold for two years. He returned to WWC in 1984, completing a degree in electrical engineering three

years later. He continued his studies at Cal State in Sacramento, earning a master's degree in Management Information Systems at CSS in 1999. Throughout those years he also continued to sing with the Heritage Singers when possible and continued to do so while completing a Ph.D., and teaching full-time as an associate professor at Pacific Union College.

In a recent article about him he observed, "One of my real joys in life is to sing. It can reach people in ways preaching can't." He particularly enjoys the contact with those who come forward at the end of their concert. "People come with all sorts of things - individually, we pray with them. Really making those connections is the most special part to me."¹

Concerts have through the years been influenced to some extent by the evolving tastes of Heritage Singer audiences. While choices of music and the accompaniments have reflected these changes, their repertoire is for the most part traditional gospel music with a small amount of conservative contemporary Christian music, along with music for the children who attend.

In its first years, accompaniments were provided by members of the group who were also instrumentalists and others who traveled with the singers. Today's accompaniments are all prerecorded except for special event concerts and some appearances.

Starting in its second year the group was doubled in size to provide a fuller and richer sound. Singers along with accompanists and support staff meant that as many as nineteen people were at times on the road. When, because of advances in sound technology, the same breadth of sound could be achieved with fewer singers, the group returned to its original size. While the smaller group facilitated travel arrangements, it also reduced expenses. Over 250 musicians have been part of the Heritage Singers in its nearly four decades of existence.

From the beginning, the group has traveled abroad. On two of those trips, taken in one year with a short break between, they literally

circled the globe. In that year they journeyed through the Middle East, performing in the Holy Land, Egypt, and Jordan; concertized in South Africa for five weeks; and then performed in Australia, New Zealand, and Hawaii.

Beginning in the early 1990s, with the decision to reduce performances in the U.S. to mostly weekend tours, they continued to take one or two foreign tours annually. They have traveled and performed in over sixty countries.

One of the most memorable trips was to Romania, where audiences who had listened to them on smuggled-in tapes during the years when the country was part of the Soviet Union shared with them how important their music had been to them during those troubled times. This past year's travel included concerts in the Philippines and in the Czech and Slovak Republics.

Finances have been an ongoing challenge. In the beginning when they were constantly on the road, offerings, along with sales of records and later CDs, covered ongoing expenses. In their first three years they were able to pay off all expenses associated with starting the group, including purchase of a bus. More recently, however, offerings average only about a dollar per each person in the audience, the same as when they started in 1971, even though travel expenses have significantly increased.

Additionally, churches in some regions of the country now charge the group when hosting them for a concert. The income from sales at concerts of CDs, DVDs, and tapes of the group and its singers, all of which are produced at their studio, has helped offset the decline in offering income and increase in expenses.

There were times during the years when cash flow was a problem and the Maces didn't cash their paychecks so that there would be enough to pay the singers. Lucy recently recalled,

When we started the Spanish Heritage Singers, and the time came to do payroll, there wasn't enough money. I told Max, "We don't have money to pay their salaries this month." When the mail came and we

opened the envelopes and counted the contributions, it was just the amount we needed. The lack of a predictable source of income has made this a faith ministry, sometimes a day by day operation in which God has provided in one way or another.

In 2000, because of the increasing gap between income and expenses, Max established a 29er's club, persons who would be willing to support the ministry for \$29 a month, a dollar for every year they had been on the road. This group, known as their "Faith Partners," has proven to be an enormous help.

Some in that original group have since increased their contribution to match the passage of years. These donors receive a monthly letter with photographs about activities and plans for the group and a free copy of each new CD.

Overseas travel expense is underwritten by those who host them or by sponsors, many being Christian businessmen. While few concerts in the U.S. have an admission charge (the Maces feel people shouldn't have to pay to hear music of the gospel), concerts abroad are usually ticketed events to help sponsors recover some of their expenses. The Heritage Singers also help groups by giving fundraising concerts for a fee with the understanding that proceeds above that amount will be retained by the hosts.

By the end of their second year, it had become obvious that the organization needed a base from which it could operate. The Maces, who had been renting when the group started, were staying in friends' homes or in motels between tours and operating out of their business manager's garage.

In 1973, they and their business manager found and purchased a large acreage, previously the site of a working cattle ranch in Placerville, California.

Construction of an 11,000 square foot lodge was started in 1973 that included a rehearsal area, offices, nine bedrooms with shared baths, and two one-bedroom apartments for Max and Lucy and the business manager and his wife. A recording studio was added later.

Although the facility, which has become known as "The Ranch," was not finished by Christmas 1974, the Maces, tired of sleeping in motels, moved into their apartment, which had just been sheetrocked to provide privacy, for the holiday.



Max and Lucy Mace

Members of the group, wanting to be the first to also sleep at "The Ranch," joined them, even though it meant they had to sleep in their sleeping bags on the first floor, which was totally open and strewn about with building materials. Five years after the purchase of the land, when the business manager and the Maces dissolved their business relationship, the Maces retained the facility and 35 acres.

In 2001, the Heritage Singers had a reunion concert at the Ontario, California,

Convention Center. More than 125 former and current singers gathered for this gala event. Five years later, the group gave a 35th anniversary concert in the nationally famous Crystal Cathedral in Garden Grove, California. This 3 1/2 hour evening concert was an ultimate performing experience, as much an inspiration to Mace and the group as it was to the audience. Both events were recorded and are available on DVD. In September 2009, another concert was given at the Crystal Cathedral to celebrate the group's 39th anniversary and as a tribute to its Faith Partners.

For Max Mace, the Heritage Singers is a natural outgrowth of a love for music that started while he was a child growing up in a musical family in a farming community in Eagle, Idaho, near Boise. From his earliest years, he sang in a trio with his two brothers and later in male quartets while at Gem State Academy and Walla Walla College, now University.

While at WWC, He met and dated Lucy Hatley, a musically talented student at Walla Walla College Academy, now Walla Walla Valley Academy. They married in January 1958, following her graduation from the academy in 1957.

A typical concert today starts with the full ensemble doing a lively opening number and then continues with a wide variety of contrasting music. Soloists and music by smaller vocal groups, including a male quartet with Max, whose love of that genre has continued through the years, provide contrasting polished and professional sounds in a program that proceeds smoothly from beginning to end.

Musical segues between numbers along with comments by Max and members of the group establish rapport with the audience, which in a recent concert I attended, listened attentively and responded enthusiastically to the music. Just before the final number, the traditional invitation for those with prayer

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needs was given and led to some in the audience going forward.

Many aspects of the ministry of the Heritage Singers have been publicly recognized. They have received more Angel Awards from "Religion in the Media" than any other gospel group. These have included "Album of the Year," "Best Children's Album," "Vocal Group of the Year," "Best Christian Television Variety Show," and "Best Music Video."

When this recognition is mentioned to the Maces, they are quick to observe that the real reward for them is the realization that they have been able to change lives and to share in this ministry with so many talented young people.

While the decision to start the Heritage Singers was a leap of faith, Max and Lucy were convinced it was worth doing, if only on a trial basis. Lucy recently talked about that decision and all that has followed:

When we started the group in 1970, we had no idea that we would still be going strong today. We had planned to commit to this ministry for one or two years, then go back to our "real" jobs. Well, the Lord had a different plan and I'm so glad He did! We've tried to listen and obey His will. Oh, we've made plenty of mistakes, but God's grace is amazing and He has been by our side every step of the way. It doesn't seem possible that it's been more than 40 years already! What a

journey we've been allowed to experience. One thing I have learned over the years is that when God calls you to do His work, you don't have to worry about the details...you just obey and He takes care of the rest.

Dan Shultz

Sources/Endnotes

This article is based on interviews/conversations with Lucy Hatley Mace, June 2009, 20 July 2009, and 13 October 2010; Max Mace, 20 July 2009 and other online sources. *Beyond Our Dreams, The Heritage Singers Story* provides a more detailed history of the Heritage Singers and can be ordered at www.heritatesingers.com.

¹ Some of the biographical detail about David Bell and quotes by him are from an article by Lainey S. Cronk, "Angwin, London, Bucharest, and So On," *Pacific Union College Progress*, March 2009.

Noteworthy Achievements & Events

- ◆ Toured in over 65 countries
- ◆ Won more Angel Awards than any other gospel group
 - ◆ Produced more than 100 albums
- ◆ Sang at President Reagan's inaugural celebration
 - ◆ Performed in the Sydney Opera house
- ◆ Appeared multiple times in the Crystal Cathedral

Heritage Singers Members

David Bell
Cindy Haffner
Adriane Mace
Gregg Mace

Lucy Hatley Mace
Max Mace
Valorie Mace Mapa
Art Mapa

Biographies for these members of the Heritage Singers can be found at www.iamaonline.com

Other Independent Music Groups and Their Music

The New England Youth Ensemble

Although the NEYE has been associated with two colleges, it has operated as an independent entity, traveling internationally with its programs of classical music.

The Wedgewood Trio

Controversial when it started in the 1960s, the trio and its mountain-style singing of folk and gospel music, accompanied by guitar, banjo, and string bass, sparked a revolution in SDA church music.

The Heralds/King's Heralds

Formed when the Voice of Prophecy King's Heralds disbanded, the Heralds became a flourishing entity that presented gospel music and toured internationally. It reclaimed the King's Heralds name in 2003.

The story of these groups, the Liberty Singers, Ambassadors, the London Chorale, and others can be found at www.iamaonline.com

Commission a Composition - and Create a Lasting Legacy . . .

Bruce Wilson

25 years ago, Melvin West was invited to participate in a choir festival at Shenandoah Valley Academy. In the concert, given in the spring 1986, a work of his for choir and organ, There's a Wideness, was presented. The inspiration of that event for festival students and their directors led to a series of commissions for pieces for choir and band festivals at SVA and appearances by guest conductors that continued until 1997. In the following article, Bruce Wilson, SVA band director at that time and now Washington Adventist University band director talks about that experience and subsequent works he commissioned as a college band director.

In the spring of 1986, I invited James Curnow, a well known American band composer, to write a sacred work to be played at a band festival in the spring of the following year that would include students from nearby academies and be hosted by Shenandoah Valley Academy.

Curnow accepted and in his role as festival guest conductor directed the world premiere of that work. It was a wonderful experience and the start of regional band festivals hosted by SVA. It was also the beginning of a series of commissions for several new sacred band pieces for festivals at SVA then and later for my band at Columbia Union College, now Washington Adventist University.

For many years, quality arrangements of and fantasias based on hymns for band were in short supply. The need for music in that area made sacred music the genre of choice for commissions and led to the addition of thirteen new works. The Curnow commission, titled **Psalm Tune Variations**, was a set of three variations based on the old American Psalm Tune "Pleading Savior," a hymn that had first appeared in Leavitt's

collection, *Christian Harmony*, published in New York in 1831.

The text usually associated with this tune is "Hail, Thou Once Despised Jesus" by John Bakewell. Jenson Music (owned now by Hal Leonard Music) published this arrangement and the piece sold out within 8 months of publication.

During the final rehearsal at the festival, Curnow spoke with the students regarding the song and how he wrote it. He also remarked, "You students probably don't realize how fortunate you are to be attending Christian schools where you can learn about God and speak of his love freely." It was a special moment in the festival.

Two years later, I contacted popular American composer Claude T. Smith to write our commission. He graciously agreed and said he had several commissions he was working on and would get me the music by the middle of January.

In December of that year, Smith's wife phoned me and told me that he had come home from a rehearsal for a Christmas program and lain down on the floor in his study to rest for a moment as he was not feeling well.

She checked on him 5 minutes later and found that he had died of a heart attack. She reported that he had only sketched in a title on our commission, **Hymn for a Festival**, not mentioning the hymn tune or his plans about it.

I immediately called a young composer, David Shaffer, who was writing for C.L. Barnhouse Music Publishers at the time. He accepted the commission and wrote a fanfare and short development based on the hymn "Onward Christian Soldiers." It features opening and closing brass and percussion fanfares and woodwinds on the hymn tune.

Inside the front page of the score, Mr. Shaffer mentions the death of Claude Smith and how he had the privilege of finishing the project. C.L. Barnhouse published the piece under Claude Smith's original title, **Hymn for a Festival**, and it is still available from Barnhouse.

In 1990 Calvin Custer agreed to write our hymn arrangement. He was the director of the Syracuse Symphony and had written a considerable amount of band music for both Belwin and Hal Leonard Music. Of all of the composers, he was the most humorous and was a real

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character. I met him at the airport and found him wearing a French beret and smoking a cigar. His intellect was obvious, as was his humor. He had done some nice fantasias on hymn tunes, so I asked him if he would write in that form. He called me and told me his choice was *Overture On "Break Forth Thou Wondrous Heavenly Light."* I could not find the history of it anywhere and discovered that he had miss-named the tune. It should have been "*Break Forth, O Beauteous Heavenly Light.*".

The tune was written by Johann Schop in 1641 and harmonized by Johann S. Bach in 1734. Custer's fantasia on the hymn was a wonderful piece, but for some reason he never submitted it for publication and as far as I know, I have the only copy.

Two years later, I contacted Jared Spears. I had always enjoyed doing his music, which often featured percussion, one of my stronger sections that year. Spears decided to do a fantasy on the 15th century Agincourt Hymn by John Dunstable and titled it *Deo Gratius* (*Thanks be to God*).

It is an exciting and emotionally moving work, percussive in nature. It opens with the winds playing in unison with a medieval effect and then continues with a 6/8 section where the original tune is developed. It was published by Queenwood/KJOS Music Publications and is still available from the publisher.

Our 1995 festival featured a very seasoned and well known American composer, Warren Barker. During the 1960's Barker wrote many classic TV theme songs for popular programs including *The Flying Nun*, *Daktari*, *That Girl*, and *Bewitched*. For the latter he wrote the little xylophone motif that played whenever Samantha (Elizabeth Montgomery) wiggled her nose to cast

a spell. He told me that he is still getting royalty checks for *Bewitched* re-runs and the twitch of her nose.

He retired from the studio scene in the early 1980s and devoted his time thereafter to writing and conducting original compositions for concert bands and wind ensembles. For our particular commission, I specifically asked him to write a set of variations for the hymn tune "Hyfrydol" and sent him a copy of the hymn "Alleluia, Sing to Jesus" from the 1984 Adventist hymnal.

The result, *Festive Alleluia*, immediately became one of my all-time favorites. The composition, which opens with a brief statement of the theme by the trumpets, is followed by the complete tune stated first in the flutes and clarinets and then by unison trumpets with a counter melody in the saxophones and horns. Both woodwind and brass sections develop the melody further, a fugue is introduced in the middle section, and the work concludes with a triumphant chorus.

Although listed by the publisher as a grade three work, it is really a grade higher in difficulty because of certain woodwind passages, high register playing in the brass, and exposed solo parts requiring good players. It took some time to work out all of the "kinks" in rehearsals, but it was very rewarding musically. It was published by TRN Music in 1995 and is still available.

While all of my commissions included a "commissioned by" on the score and all of the parts, Barker never gave the needed information to them so it isn't listed on the work. The *Instrumentalist* in a review of the piece stated that it should be on state contest required music lists.

In 1997, I contacted Stephen Bulla, a fairly new band composer writing for Curnow Music Press. I had earlier noticed that he had written several hymn arrangements for band and after some research found that he had actually

been writing brass band arrangements for Salvation Army brass bands for years (he and Curnow had both grown up in the Salvation Army Church). Bulla at that time was staff arranger and composer for the "president's own" United States Marine Band. He had recently worked directly with film score legend John Williams and had transcribed music from *Star Wars* and *Catch Me If You Can* for performances by the Marine Band with Williams conducting.

His musical arrangements had also been featured on the PBS television series *In Performance at The White House* and performed by many artists including Sarah Vaughan, The Manhattan Transfer, Mel Torme, Doc Severinsen, Nell Carter, and Larry Gatlin. Although he came with plenty of pedigree, I found him to be a soft-spoken Christian who was delighted to write for and direct our festival band.

I chose the hymn *The Morning Trumpet*, an early American revival hymn sung by Adventists during the formative years of the church. John Leland, an early nineteenth-century Baptist preacher in Culpepper County, Virginia, not far from where SVA is located, had written the tune in 1833. It has a primitive melodic quality and was first published in *The Sacred Harp*. Bulla developed it through a set of contrasting variations. It was published by CMP and is still in print.

Five years passed. I left SVA and moved to Washington, D.C., to teach at Columbia Union College, now Washington Adventist University. I decided to continue with the commissions for our Columbia Union Music Festival. Since the college band was now involved, the grade level for the commissions moved up a level to four or more. Since Bulla lives in the area, I contacted him in the summer of 2001 with an offer of a commission for a work to be performed in 2002.

When the tragedy of September 11 happened, I called him right away and observed that "considering the current events, I think a patriotic piece would be appropriate." He agreed and wrote *Trilogy Americana*, a composition featuring three patriotic hymns, "Faith of Our Fathers," "God of Our Fathers" (our national hymn), and "My Country 'Tis of Thee."

The three hymns are joined continuously to form a three-movement overture with contrasting moods and styles. Traditional hymns and patriotic themes are the backbone of a solidly arranged work that combines stirring fanfares and stately themes to provide a dramatic and moving effect. It was published in 2002 by CMP and is still available.

For the 2004 festival I went with another CMP writer, James L. Hosay. His first music writing job was as music copyist for the U.S. Army Band (Pershing's Own) in Washington, D.C. This enabled him to work toward his ultimate goal of becoming an arranger for the U.S. Army Band; he is now Staff Arranger/Composer for the U.S. Army Band. After publishing two pieces as a freelance composer, he signed an exclusive contract with CMP.

I asked Hosay to choose his own hymn tune, and he wrote a descriptive piece about Christ's crucifixion, titled *Were You There?* (The Crucifixion Saga Told Through Spirituals). The work tells the story of the crucifixion using the well-known and beloved spirituals "Were You There?," "Deep River," "Take My Hand, Precious Lord," and "All My Trials Will Soon Be Over."

They are masterfully woven together in this powerful and moving work. The finale depicts the nails being driven in by the percussion section using a steel pipe being repeatedly struck by a large hammer. When the last sounds died away into

silence, the audience was stunned, many in tears. It is an extremely effective and beautiful grade four work.

It was submitted to CMP for publication in the spring of 2004, but because of recent restrictions placed on public schools about performing Christmas or sacred music, Curnow said the piece would not make a profit and declined to print it. He also stated that the twelve-minute work would affect production and pricing and further reduce sales. Hosay, believing in the piece, shortened it to 9 minutes trying not to disturb his original intent and made the piece available through his web site www.jameshosay.com.¹

In 2005, I asked Timothy Rumsey, a young Adventist band director and composer, to write a grade 4 1/2-5 work for my college band. Tim, a gifted composer had written a brass fanfare for me earlier, so I knew about his ability. A graduate of Union College who is now teaching at Bass Memorial Academy in Mississippi, his compositions have been performed by the Czech Philharmonic, London Chamber Group, Nebraska Brass, Paradigm Vocal Ensemble, and Voice of Praise and in numerous universities and churches throughout the country.²

He chose to do Variations on "God of Our Fathers." Brilliant fanfares and soaring melodic lines frame four sets of variations in this showpiece for advanced concert band. Variation one features woodwinds and the clarinet choir, variation two highlights the full band and brass, variation three features percussion (4-hand marimba) and the fourth variation includes an optional organ part.

He has published this 7 1/2 minute grade five piece under his own publishing company, Laudation Music. You can view the score and listen to a recording of the premier by the WAU Concert Winds at: www.laudationmusic.com

In the fall of 2005, I had an older adult tuba player, Clayton Nunes, in the CUC band who had composed and arranged a considerable amount of choral and orchestral music for his church in his native Brazil.³ He approached me about the possibility of writing a Christmas piece for our band and I agreed.

When he told me he had written an arrangement of *Angels We Have Heard On High*, my immediate reaction was that we probably didn't need another arrangement of this often-sung carol. However, after the initial reading with the band I was impressed with his fresh and exciting version of that old carol. It is a grade 3 1/2 piece that sounds like a grade four. I have the only copy of the piece and would be happy to share since it is not copyrighted.

The commissioned work for the 2006 band festival was prepared by gifted composer and arranger Jay Dawson. When I had initially contacted him in the previous year, he responded he was too busy, but later agreed to rework a marching band arrangement of *Go Tell it On the Mountain* for concert band. I had played many of his arrangements through the years and knew that he would write something special.

The work starts out as a straightforward chorale and then segues into an exuberant upbeat 1960's Soul Music swing arrangement. It's a rousing number that the players and audience enjoyed. A complete MP3 recording and a free CD of the arrangement is available at www.arrangerspublishingcompany.com.

When it came time to start thinking about the 2008 commission, I went back to Stephen Bulla's brass band arrangements, which I enjoy so much, and listened to one in particular, *Commitment*. It has a beautiful

Notes

melody and features a euphonium solo with brass band. Being a euphonium player, I couldn't resist asking Bulla if he would re-arrange it for wind band. Bulla quickly agreed to do so and then asked if I would be willing to play the solo part while he conducted.

Since at the time I was only five years away from retiring, I thought it was a great idea and possibly one of my last chances to do something like this, so I agreed. Lloyd Scott, a musical Salvation Army officer, wrote the words and music for *Commitment*, which is found in the in the *Salvation Army Hymnal*. Bulla, who knew him personally, was pleased to make an expanded arrangement for our festival concert band. It will be published in 2011 by Landmark Publishing in London. Bulla can be reached at bullamusic@comcast.net.

Every December, Hosay, who wrote music for the 2004 band festival, and I would get together at the Mid-West Band Clinic in Chicago and chat about his music. He told me he wanted to do one more commission for me, so we agreed he would be the composer for 2010. He asked me what hymn I would like to use, and I decided on *I Vow to Thee My Country*, a setting of Hymn 648 in the *Adventist Hymnal*.

This patriotic hymn of Great Britain was created in 1921 when Gustav Holst set a Sir Cecil Spring-Rice poem to the melody he had written in an earlier work, *The Planets*. The words describe how a Christian owes his loyalties to both his homeland and the heavenly kingdom. The last verse, "And there's another country," is

a reference to heaven. The final line, based on Proverbs 3:17, reads, "Her ways are ways of gentleness and all her paths are peace."

In Hosay's extended arrangement of the hymn, it is transformed into an American patriotic work, depicting various periods in American history. The opening variation of the primary theme is presented by the flute and drums of the Native Americans, followed by a variation with fifes (represented here by piccolo and flute) and drums from the Colonial period. More modern sounds are heard as America weaves through the Industrial Age and into the modern era and the piece ends with a presentation of the hymn and a grand conclusion. It is a stirring and powerful arrangement of a beautiful song.

The commissioning of works by composers has proven to be a wonderfully rewarding experience for me personally and for the students. How many times in their lives do students get to work with nationally noted composers and hear them talk about the music, how they wrote it, and how it should be performed? Commission a composition - and create not only a unique experience for yourself and your students, but a lasting musical legacy.

1. The work is listed under published works at his website. The PDF version is \$90 and you can print out your own parts and score (oversized). You can purchase parts and a spiral bound score for \$140. He can be contacted by phone at 757-405-5581, or through email at jhosay@yahoo.com.
2. A full biography for Rumsey is at the IAMA website: www.iamaonline.com.
3. A full biography for Clayton Nunes can be found at the IAMA website: www.iamaonline.com.



Bruce Wilson is an associate professor and band director at Washington Adventist University. He started commissioning works in his first year at Shenandoah Valley Academy, where he taught and chaired the department for thirteen years. During his tenure at SVA his bands received numerous superior ratings and first place awards. Prior to that he taught at academies in California, Tennessee, and Washington state for fifteen years.

Wilson received a BS degree in music education at Union College in Lincoln, Nebraska. He started graduate study at the University of Tennessee and completed a master's degree at the Shenandoah Conservatory of Music. He has since done doctoral work at Catholic University in Washington, D. C.

In addition to teaching, Wilson has written and arranged over sixty works for brass choir. In more than thirty-five years of teaching his bands have gained recognition for their musical playing of new and challenging works. The WAU band is a yearly feature at the Pageant of Peace Christmas program at the White House and travels internationally in alternate years. Four of those tours have been in Europe.

Wilson frequently adjudicates at band festivals throughout the United States and guest conducts at concerts and festivals. He also continues to perform on a regular basis in area brass ensembles.

Contact Information: Washington Adventist University, 7600 Flower Ave., Takoma Park, MD 20912 301-891-4561 (O) 301-875-1334 (C) brwilson@wau.edu

Band Commissions/Premiers

1987 James Curnow <i>Psalm Tune Variations</i>	2004 James L. Hosay <i>Were You There?</i>
1989 David Shaffer <i>Hymn for a Festival</i>	2005 Timothy Rumsey <i>Variations on God of Our Fathers</i>
1991 Calvin Custer <i>Overture: "Break Forth, O Beauteous Heavenly Light"</i>	2005 Clayton Nunes <i>Angels We Have Heard on High</i>
1993 Jared Spears <i>Deo Gratias</i>	2006 Jay Dawson <i>Go Tell It on the Mountain</i>
1995 Warren Baker <i>Festive Alleluia</i>	2008 Bulla <i>Commitment</i>
1997 Stephen Bulla <i>The Morning Trumpet</i>	2010 Hosay <i>I Vow to Thee My Country</i>
2002 Bulla <i>Trilogy Americana</i>	

News



The Thayer Conservatory of Music is home to the Atlantic Union College department of music

The **Atlantic Union College** board voted in its September meeting to reinstate the music program as a degree granting department. Implementation is immediate and reverses a decision made in 2007 to no longer offer music as a major.

AUC, oldest SDA college in its original location, recently completed an appeal process with its accrediting body, the New England Association of Schools and Colleges (NEASC), which had notified the school earlier this year that it was ending its accreditation of the college for financial, not academic, reasons. Even though the college had more recently been operating in the black, it was faulted for not having an adequate financial reserve, properly maintaining its facilities, providing more technologically equipped classrooms, and paying its faculty at a level comparable to teachers at other schools in Massachusetts.

Although more recently progress had been made in maintenance and upgrading classrooms and AUC is now paying its teachers on par with those in other SDA schools, NEASC was not satisfied, but agreed to continue its accreditation until July 31, 2011, while the college seeks other accreditation.

The college is presently working with the Accrediting Council for Independent Colleges and Schools (ACICS) and hopes to have made the change in accreditation before the end of July this next year. If more time is needed to achieve this change, they will affiliate with Washington Adventist University in the following school year.

Avondale College choral groups, under the direction of Robb Dennis, were again invited to perform at the Sydney Opera House as part of the United World Concert Tour's 21st "Youth Spectacular" which also featured the Australian Army Band and the Colorado Springs Youth Symphony. The AC Singers opened the concert with a half-hour of singing.

Later in the program, the AC Promise Vocal Ensemble sang the Australian premier of Greg Jasperse's six-part jazz version of *Amazing Grace* Jasperse, who flew in for the performance, gave a vocal jazz performance workshop for the AC choral ensembles prior to the concert. The concert ended with the Singers joining with the CSYO in performing *For the Beauty of the Earth* and Wilhousky's arrangement of the *Battle Hymn of the Republic*.

The **Oregon Adventist Men's Chorus** and **Romanian Adventist Men's Chorus** joined forces for a tour in the U.S. in June that ended with special appearances at the General Conference Session in Atlanta. This year's tour followed one taken a year earlier when the Oregon group had traveled to Romania to join with the men's chorus there and tour in that country. The success of that venture and inspiration for the men in both choruses led to this year's touring and the performances in Atlanta.

Lou Wildman, a physician, has conducted the OAMC since 1994. The group flourished under his leadership and four years later sang in Toronto at the 2000 General Conference Session. At that time, a president of the Romanian Conference invited Wildman and his group to come to Romania.

This plan would be facilitated when Alin Apostol, a musically talented Romanian, came to the U.S. to study theology at Walla Walla College, now university. In his five years at WWC, he commuted to Portland to participate in the OAMC. He was inspired by that experience and after returning to Romania as a minister, began to organize a similar group in his country.

He found it difficult to arouse a significant interest in such a chorus and invited Wildman to bring OAMC to Romania to sing jointly with his group, hoping that such a venture would create 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 member Apostol. It was a memorable trip with eight concerts given jointly in major cities in that country and impromptu concerts along the way. The music, witnessing for the church, and camaraderie that developed between the groups left members of the two groups and the many who heard them thrilled by the experience.

The **Voice of Prophecy** website now provides access to the many compositions and arrangements by **Wayne Hooper**. All are available for public use without charge. This resource will be fully completed by the end of this year.

Other works that were not published will also be available. Of special interest is music written to assist in remembering the three-year cycle of Sabbath school memory verses for children, a project that started in the late 1970s. His music can be accessed at:

www.vop.com/hoopermusic.



The Avondale Singers and Colorado Youth Symphony perform in The Sydney Opera House in June

SDA College/University Enrollments

Enrollment information available as of November 2010 . . .

Andrews University

3,487 students are enrolled at AU, the church's primary university, with students from every state in the U.S. and 98 countries.

Atlantic Union College

488 undergraduate and graduate students are enrolled, an increase of 4% over last year and nearly 40% in the last two years.

Avondale College

1,318 students were enrolled in the 2010 school year (February to November).

Canadian University College

493 students are enrolled this year, an increase of more than 20.5% over last year.

La Sierra University

2,098 undergraduate and graduate students are enrolled, a 13% increase over last year's enrollment of 1857. This is the largest enrollment since 1990 when the school severed its ties with Loma Linda University and reasserted its identity as a separate school. This year's freshman class is also the largest since 1990, with an increase of 26.4% over last year.

Oakwood University

1,945 students are enrolled this year, an increase over last year's record enrollment.

Pacific Union College

1,527 students are enrolled this year, an increase over last year's enrollment.

Southern Adventist University

3,053 students are enrolled, an increase of 5.6% over this past year. There are 630 freshmen, an all time high, and 321 graduate students, another record. This is SAU's 15th straight year of continuous growth

Southwestern Adventist University

790 students are enrolled this year.

Union College

901 students are enrolled this year, a 10% increase over last year's enrollment and a reversal of a decline that started two years ago.

Walla Walla University

1791 undergraduate and graduate students are enrolled this year.

Washington Adventist University

1,298 undergraduate and graduate students are enrolled this year, an increase of 10.2% over last year's enrollment of 1,178 and the highest enrollment since 1990. Improvements in retention and increases in transfer and graduate students were factors.

Personal Notes

J. Bruce Ashton, professor emeritus at Southern Adventist University, wrote the theme song, "Proclaim His Grace," for the General Conference Session held in the Georgia Dome in Atlanta, Georgia. The title was actually the theme of the session.

Ashton's goal was to reinforce the concept that in addition to salvation by grace, we are also surrounded by evidences of it, including everything from awareness, creativity, and nature to the food we eat. Even though Ashton's entry was late, it was chosen, the committee preferring it over earlier submissions.

Ashton retired in the Spring of 2006. He taught piano, composition, church music, and theory at SAU for 38 years, a record tenure in the music area. A biographical sketch and a listing of his compositions is available at www.iamaonline.com.

Edino Biaggi, an oboist, has spent the last decade studying with the leading oboe performers and teachers of our time. He has garnered several awards and recognition for his playing and his innovations in oboe reed making.

Biaggi was born in Cordoba, Argentina, and spent his childhood in Cruz Alta, a small town in that country. He was raised in a home without television, and he and his brother were encouraged to create their own entertainment. Edino set up a workshop where he pursued imaginative projects including the restoration of a 1970s motorcycle and a two-horse carriage, and the construction of several oboes and English horn prototypes using Argentinean hardwoods - all by the time he was nineteen. More recently his instruments and the hardwoods he used have attracted the attention of instrument manufacturers who are considering using his ideas and materials in their commercial instruments.

Biaggi started study on clarinet and drums in a conservatory when he was eight years old. At age fifteen, he decided he could not live without performing music and decided to pursue oboe performance as a career. He became principal oboe of the Rosario Youth Symphony Orchestra by age eighteen, was principal oboe of the Mercosur Symphony Orchestra at age twenty, and in the following year principal oboe of the Colón Theatre Orchestra in Buenos Aires, Argentina.

In 2001, he began study on a B.Mus. at Roosevelt University in Chicago with a full scholarship, studying oboe for the next four years with Alex Klein. In 2002, he won the "La Scala di Seta" oboe contest at RU. In 2007, Biaggi enrolled at Queens College, CUNY, where he studied with Humbert Lucarelli and completed an M.A. in oboe in 2009. He is presently working on an Artist Performance Certificate at QC under Lucarelli.



His earlier skills developed while experimenting in his workshop as a teenager led to innovations in the making of oboe reeds that have dramatically sped up the process of reed making while improving the sound and projection of the reed. He is able to hand-make 4000 professional reeds a year and presently supplies reeds for several of the largest music stores nationwide.

In addition to teaching oboe performance he also gives lessons in reed making and conducts online reed-making sessions with students in ten states in the U.S. and in Europe, Australia, and South America.

A complete biography is available at www.iamaonline.com

Chad Carlson, a recording engineer and French horn player, has worked with nationally known artists such as Trisha Yearwood, Alison Krauss, Point of Grace, and Taylor Swift. He began working with Swift in 2004 when she was fifteen and not well known, helping her prepare demos which led to a contract with a record company at age seventeen.

He engineered her first two albums, including *Fearless*, which recently won Grammy awards for Album of the Year and Country Album of the Year. Carlson, who had worked closely with Swift in the production of the album, was on stage with her when she accepted the awards.

Carlson attended Southern Adventist University where he initially planned to become a professional French horn player. At heart, however, he was more interested in contemporary music than classical and decided to study to become a recording producer and engineer. In 2002, he graduated from the Conservatory of Recording Arts and Sciences in Arizona, completed an apprenticeship in Nashville, and started to work in Sound Emporium Studios.

Carlson feels that the classical training he had at SAU was an important part of his preparation for what he does now. He recently observed that his career and the recent recognition on the Grammy stage have been experiences beyond any dream or aspiration he ever had.

Rachelle Berthelsen Davis

is the new music department chair at Pacific Union College. A violinist, she has had extensive experience as a soloist and orchestra conductor. Most recently she has been conductor of the orchestra at PUC, a position she will retain.

Davis, born in Loma Linda, California, spent her childhood in Mayaguez, Puerto Rico, where her parents were missionary physicians. She began violin study at age five. At age twelve, she was invited to play as a soloist in Bach's



Personal Notes

Concerto in D Minor for Two Violins when the New England Youth Ensemble visited Puerto Rico in 1984. She was inspired by the experience of playing with an orchestra and the desire to repeat that experience was a strong motivator for continued violin study in high school.

The family returned to the U.S. the following year and settled in Fall River Mills, California, where Rachelle and her younger brother were home schooled, as they had been in Puerto Rico. She attended Atlantic Union College, where for two years she studied with Virginia-Gene Rittenhouse and played in the NEYE as a soloist and in her second year also served as concertmaster.

She transferred to Pacific Union College, where she studied with LeRoy Peterson and graduated summa cum laude with a B.S. in music in 1994. She completed an M.Mus. in violin performance at Indiana University in 1998 and a DMA at the University of Texas at Austin in 2004.

From 2001- 2003, Davis taught at CUC, assisting Rittenhouse, who had relocated there from AUC, playing in the NEYE and its associated group, the New England Symphonic Ensemble, and serving as assistant conductor of both groups. During that time, she served as concertmaster of the NESE for its many Mid-America Productions Carnegie Hall concerts.

In 2003, the Davises moved to PUC when her husband, Kent, was hired to teach in the chemistry department. She became an adjunct faculty member in music the following year, assisting in violin lessons and directing the orchestra. In 2009, she was placed on tenure track as a full-time teacher with the rank of associate professor. Rachelle and Kent have two sons, Ethan, age seven, and Benjamin, age four.

A complete biography is available at www.iamonline.com.

Richard Hickam, band and orchestra director at Collegedale Academy in Tennessee since 2000 and director of the East Tennessee Symphony Orchestra since 2006, recently contributed to *Teaching Music Through Performance in Orchestra, Volume 3*, with his analysis of the Tomaso Albinoni *Adagio*. In 2008, he was awarded an Excellence in Teaching award by the Alumni Awards Foundation.



Thelma Johnson McCoy, a pianist and cellist who has taught music for the last 65 years, was inducted into the Washington Music Educators Hall of Fame in June. For more than thirty years she and her husband Richard, a French horn player, have lived in Port Angeles, Washington, where they have been heavily involved in music activities.

A state and nationally certified piano teacher, she organized the Olympic Peninsula Chapter of the Washington State Music Teachers Association, served as a board member for symphony and community concerts, and launched the Monday Musicale Club in 1968 to provide music scholarships for high-school seniors.

McCoy began her career as a teacher at Walla Walla College, now University, hired immediately after she graduated in 1946. While teaching at WWC in the next four years, she met and then

married her husband, Richard, a student who was pursuing a theology degree. Also, during this time, she spent several summers at the Juilliard School of Music under scholarship.

When her husband later completed a master's degree in conducting at Columbia University, she returned to JSM for additional study. They then taught music at Laurelwood, Lynwood, and Gem State academies in Oregon, California, and Idaho, respectively, before moving to Washington.

McCoy frequently plays the organ and piano for church and public events. She continues to teach piano, and many of her students have been featured at state conferences and contests.

A complete biography is available at www.iamonline.com



Jennifer Penner, a violinist is the new orchestra and band director at Canadian University College. She completed a B.Mus. in violin performance summa cum laude at Columbia Union College, now Washington Adventist University, in 2006. Two years later, she received an

M.Mus. summa cum laude in violin at the University of Southern California Thornton School of Music and then completed all course work for a DMA there, a scholarship student under Suli Xue. Minor areas in her doctoral study included instrumental conducting, musicology, and early music performance.

Penner, born and raised in Maine, began violin lessons at age eight. She started teaching at an early age with a studio in Maine until she was a student at CUC and later at USC, where she continued to teach violin privately and was also a teaching assistant in violin from 2008 to 2010. She has had extensive ensemble experience, including as a soloist and member with the New England Youth and Symphonic Ensembles, along with several others. Penner has received numerous awards and scholarships. A complete biography is available at www.iamonline.com.

Tim Rumsey, a composer and arranger, directs the music program at Bass Memorial Academy in Mississippi. He previously taught at Senandoah Valley Academy in Virginia, Eastern Mennonite University, and the University of Georgia.

He gained recognition for his gifts as a composer and arranger while still a student at Union College. A brass player, Rumsey played in the band and UC's sextet during his time as a music major under Steve Hall. He graduated from UC in 2000



Personal Notes

and completed an M.Mus. in theory and composition at the Shenandoah Conservatory of Music in Virginia. He is presently working on a DMA (ABD) in composition at the University of Georgia. His dissertation, *Neither Life nor Death*, will be an oratorio based on Romans 8.

Rumsey's music has been performed in numerous churches and schools in the U.S. He has released two CDs, *Hymns for Brass* and *Emmanuel*, a collection of orchestral/choral Christmas music. In 2008, he founded Laudation Music (www.laudationmusic.com), a publisher of sacred, educational, and contemporary music. A listing of his works and additional biographical information is available at www.iamonline.com.

James Schoepflin was honored in July with a Lifetime Honorary Membership in the International Clarinet Association, a recognition presented to only 25 clarinetists worldwide since its founding. He played a key role in the development of ICA. When it formed in 1974, he was asked to inaugurate and publish *The Clarinet*, official magazine of the society. He served as its publisher for ten years, was ICA Treasurer, and then became a member of its board of directors. The award was presented to Schoepflin and renowned jazz clarinetist Buddy DeFranco prior to the final concert at ICA's annual ClarinetFest in Austin, Texas.



Schoepflin, now retired and living in Spokane, Washington, was a professor of music at the School of Music and Fine Arts at Washington State University from 1976 to 2005. An accomplished clarinetist and pianist, during his years at WSU Schoepflin taught clarinet, music history, orchestration, and.

woodwind techniques, and was Coordinator of Woodwind Studies. He also served as chair of the music program. His clarinet students were consistent winners in competitions such as the Greater Spokane Music and Allied Arts Festival and the Washington-Idaho Symphony Young Artist's Competition.

During his career, Schoepflin earned an enviable reputation as a soloist with orchestras and a recitalist and chamber music participant. He played as a member of the Spokane Symphony from 1987 to 2001 and also conducted the Washington-Idaho Symphony for eleven seasons. He had previously conducted the Idaho Falls Symphony, and the Idaho State Civic Symphony. He conducted the Spokane Youth Orchestra from 1987 until 1991. More recently, he conducted performances of *La Bohème*, *Così fan Tutte*, *The Mikado*, and *Le Nozze Di Figaro* for the Spokane Opera.

Schoepflin completed a B.Mus. cum laude, in piano and clarinet, at the University of Idaho in 1964 and an M.Mus. at UI in 1966. He began his career at Southern Adventist University, where he taught for four years. He completed a DMA at North Texas State University, now the University of North Texas, in 1972.

Jerry Taylor and **Bruce Wilson** were honored July 24 at the Kettering, Ohio, Adventist church during the worship hour, Taylor for his 25 years of service as minister of music at Kettering and Wilson for his thirteen commissions of sacred band music. The occasion was a Sabbath set aside for celebrating this milestone in Taylor's service at Kettering. Taylor, who gave the sermon and related the many changes in music that had happened during that time, had requested that all of the music for the service be either commissioned by or written by Adventist musicians.

The Kettering Praise Orchestra and Band performed two of Wilson's commissioned works, one conducted by him and the other featuring him as euphonium soloist. **Donald Huff**, director of instrumental music at Kettering, directed the band for Wilson's solo, in two other works he had commissioned, and a hymn he had arranged.

Contributors

Debra Bakland	Jeremy Francisco	Wayne Patriquin
Jean Brassington	Gary Fresk	Rene Ramos
Elsie & Edwin Buck	Glenn Hawkins	Dale Rhodes
Larry Bullock	Richard Hickam	Kenneth Rudolf
John Bennett	Dean Kravig	Leo Sanker
Jean Brassington	Felix A. Lorenz, Jr.	Dan & Carolyn
Vincent & Anne Bushnell	Steve Martin	Shultz
Grace E. Cafferky	Carol Mayes	Glenn & Kathleen
Vasthi Cheddar	Ellsworth McKee	Spring
Florence Clarambeau	William & Marjorie	
Barbara Favorito	Ness	

Photograph Credits

Cover, Unknown: Michael Easley, page 5; page 2, Lynn Wheeler, Linda Philpott; All others unknown.

SDA College and University

433 Undergraduate Music Majors

2009-2010

Performance Area Distribution

Voice 34%

Piano 23%

Organ 3%

String Instruments 20%

Wind Instruments 14%

Percussion 2%

Theory 4%

Music Education Degree 22%

Schools in North America and Australia

Segue

Angela Choi Elementary School Music, Valley Grande Adventist Academy, Weslaco, Texas
Joseph Eunkwan Choi Music, Valley Grande Adventist Academy, Weslaco, Texas
Rachelle Berthelsen Davis, Chair, music department, Pacific Union College
Vanessa Hammer Piersanti Music, Minnetonka Christian Academy, Minnesota
Jennifer Penner, Orchestra/Band and Strings, Canadian University College
Tim Rumsey Music, Bass Memorial Academy, Mississippi
Roma Sanders, Education Superintendent Assistant, Nebraska-Kansas Conference

New Members

Leslie Bernhardt, Keene, Texas
Rachelle Davis, Orchestra/Strings, Pacific Union College
Edith Eckenroth Gates, Retired Music Educator, orchestra, handbells, choir director Silver Spring, Maryland
Bob Korter, Awaken Music Ministries, Vancouver, Washington
Linda Korter, Awaken Music Ministries, Vancouver, Washington
Asher Raboy, Band, Pacific Union College
James Schoepflin, Retired Music Educator, clarinetist, orchestra and band conductor, Spokane, Washington
Union College Library, Lincoln, Nebraska
J. Philip Williams, Choir Director, Oakwood University Academy, Alabama

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.

CD/Book Listings

James Bingham, *Christmas Music for Harp and Ladies Choir*, music by Rutter, Bingham, and Britten
 Musicantus Press, PO Box 67, Spencerville, MD 20868

Tim Rumsey, music and CDs, www.laudationmusic.com

Denice Raymundo Grant, CD, *My People Who are Called By My Name . . . Shall Pray*, a collection of hymns and spiritual songs arranged, sung, or played (piano) by Raymundo.

Pitua7@hotmail.com

Send information to list your CDs or books in future issues.

Obituaries

Alfred Csammer 1938 - 2009
Gerald Ferguson 1924 - 2010
Derwin Landis 1930 - 2010
Kathy Narbona 1963 - 2010
Keith Rhodes 1932 - 2010
Merritt Schumann 1922 - 2010
Samuel Ray Tooley 1943 - 2010

Biographies at www.iamaonline.com

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

(Since the last mailing)

www.iamaonline.com

Grace Amadon
 Albert W. Anderson
 Albert Kingsley Armstrong
 Linda Beldin-Korter
 Edino Biaggi
 Chad Carlson
 Ana Laura Chavez
 Cecelia Coe Cruz
 Nancy Cross-Hall
 Alfred Csammer

Joey Davis
 Rachelle Berthelsen Davis
 Eva Edwards
 Barbara Adap Gavas
 Steve Green
 Molly Petavel Hardinge
 Dona Klein
 Wafia Farag Kinne
 Barbara Knox-Albertson
 Klaus Leukert
 Marjorie Lewis Lloyd
 Leslie Mackett
 John Gottlieb Matteson
 Michel Mennard
 Wilhelm Michael
 Edward Lennard Minchin

Vanessa Hammer Piersanti
 Kathy Narbona
 Marilyn Overbaugh
 Jennifer Penner
 Ryan Pierce
 Melissa Rau
 Tim Reutebuch
 Donald Rice
 Betsey Ross
 Lorenzo D. Santee
 Viola A. Severs
 James Schoepflin
 Anna Stewart Shepherd
 Stephanie Silver
 Joan Stafford
 Frances Perce-Stratton

Michelle Tumes
 Melvin Venden
 Rosie Ward
 Astrid Wendth-King
 Waldemar Wensell
 Ken Woods
 Phillip White
 Daniel Venden

Updated Biographies

David R. Anavitarte
 Perry W. Beach
 Lloyd E. Biggs
 Robb Dennis

Richard Hickam
 Carol Swinyar
 Gary Swinyar
 James Edson White
 James White

Expanded Biographies

Yvonne Caro Howard
 Kathleen Joyce
 Phyllis Harding Joyce
 Susanna Moravek
 Blythe Owen
 Keylor Noland
 Annie Rebekah Smith