Music at Faith for Today

Andrews University
Wind Symphony Tours in Europe

Music at Southwestern Adventist University

Summer/Autumn 2007
President’s Message

Elsie Landon Buck

It is my special privilege on behalf of all IAMA members to express our deep appreciation to our editor, Professor Dan Shultz. For the past six years he has been providing detailed historical overviews of each of the Music Departments in SDA universities and colleges in the United States. These presentations have given us a remarkable insight into and an historical understanding of all of these important music centers, a wealth of knowledge that, until now, simply did not exist.

In this present issue, Professor Shultz takes us to Southwestern Adventist University in Keene, Texas, the tenth presentation in this special series. This article, like those about our other schools, has been carefully researched and provides an account of the music department from its very beginning to the present, when it, like music departments at our other schools, has become a significant center of music for its students and the surrounding community.

To give us a better sense of the immensity of this undertaking and what its completion means, I am listing each school separately:

ANDREWS UNIVERSITY
ATLANTIC UNION COLLEGE
COLUMBIA UNION COLLEGE
LA SIERRA UNIVERSITY
OAKWOOD COLLEGE
PACIFIC UNION COLLEGE
SOUTHERN ADVENTIST UNIVERSITY
SOUTHWESTERN ADVENTIST UNIVERSITY
UNION COLLEGE
WALLA WALLA UNIVERSITY

Thank you, Dan, for acquainting us with our beginnings and the many musicians who have played important roles in giving us the thriving music programs we have today. You have also created, along the way, a biographical resource at our website with over a half-a-thousand Adventist musicians. And there have been other presentations along the way: music at the Voice of Prophecy and, in this issue, the story of music at Faith for Today; insight about music in Brazil and at Montemorelos University; and others. All of this in addition to presenting ongoing news about the current Adventist music scene.

And as we express our appreciation to Professor Shultz for what he has shared with us, we reach out with gratitude to all you who continue to give of your best to your students. We congratulate you and pray God’s continued blessings as you share your love for the beauty in music with your students and with us who listen.

May good music continue to be a central part of all of our lives, helping us to be more aware of our shared humanity. May it continue to grace our lives and provide a truly uplifting experience as we walk through this life.

Let us support one another and encourage all of those who teach in our schools as we seek to present the best in great music and continue the great legacy in music we have received from those who preceded us. May all that we do glorify God, who has given us this beautiful gift of music.

Elsie L. Buck

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IMA logo

IMA’s logo, created in a few seconds with the quick movements of a writer’s quill, is a cluster of notes from Beethoven’s sketches for his Ninth Symphony.
The Trumpet Shall Sound . . .

Music at Faith for Today

Dan Shultz

For twenty-five years, William and Virginia Fagal produced and played leading roles in Faith for Today, the groundbreaking Seventh-day Adventist television program. Both Fagals were musical, and in the telecast’s first sixteen years they featured music similar to that used on the church’s successful radio broadcast The Voice of Prophecy. By the end of its first year, the program was appearing on a national hook-up, the first religious telecast to enjoy that distinction. The music and musicians in those formative years were a significant factor in the success of the program and an important part of the church’s musical heritage in the 20th Century.

The countdown to the telecast was unnerving, but when the on-the-air light on the camera lit up, William and Virginia Fagal were prepared, ready to greet their viewers with a warm welcome. By the end of the program, the Fagals were both elated and exhausted. In only six weeks they had chosen a name, decided on format and content, arranged for music, and prepared themselves for hosting and starring in a religious program on the relatively new medium of television. In spite of their inexperience and few guidelines to follow, they had succeeded in launching a religious broadcast enterprise for the Seventh-day Adventist church that has continued in various forms for over a half-century.
Fagal, a pastor-evangelist in the New York City area since 1944, had been doing a radio program on Sundays for the past six years. In late 1949, he began a serious discussion with a leader at the General Conference about the value of having a television program, convinced this was a medium with a great future.

WABC-TV in NYC was looking for programs to fill their schedule, and when the church contacted them early in 1950 about the idea of doing a religious telecast, they responded positively. Fagal was unaware of this contact until church leaders summoned him to a meeting in a New York City hotel in April. They told him they had signed a contract earlier that day with WABC-TV for a half-hour program and wanted him to prepare one to be aired six weeks later!

The Fagals worked tirelessly in the next six weeks, seeking advice from the station staff and considering a number of options for content. Decisions were made on format and features, an organist was chosen, and a male quartet was formed.

The centerpiece of the first program was an interview with Walter Ralls, a history teacher who talked about current events in light of history and his concerns about the future. This conversation led naturally into remarks by Fagal and observations about Daniel 2. Music by the quartet was interspersed throughout the program and at the end, after Virginia had invited listeners to send for a free Bible course.

While the telecast’s initial and evolving format, with its shared hosting by the Fagals, interviews, discussions, dramatic skits, and commentaries differed from the church’s well-established and highly successful Voice of Prophecy radio broadcast, its use of a male quartet and organist reflected the influence of the VOP.

The success of the telecast in its first year led the General Conference Radio/TV Committee to ask the VOP to develop a West Coast version which would not feature drama but be more like an evangelistic meeting. Although the program was developed and presented, it was withdrawn within a year of its debut, to the relief of those at VOP who felt that it was impossible to do both a broadcast and telecast effectively.

Because of the rushed start for the East Coast telecast, the quartet singing on the first program was an interim group that included James Littlefield and Norman Round, students from Atlantic Union College, singing first tenor and bass; Walter Isensee, a friend of the Fagals, as second tenor; and a student from Westminster Choir College singing baritone. When school resumed at the end of the summer, the three students left the quartet.

Herbert Hohensee, a music teacher from Union College who was on a graduate study leave at Westminster, joined the quartet as baritone in October on a part-time basis until February, when he was hired to sing full-time. Two non-Adventist professionals were paid to sing during the year until the summer of 1951, when Harold Lickey, first tenor, and Lyle Jewell, bass, were hired to form what is now regarded as the first Faith for Today Quartet. This group remained intact for the next three years.

Singing in the quartet was demanding and time consuming work. The pressures on the members and their young families, along with the stress of living in or commuting to New York City, led to several quartet personnel changes during its sixteen years of existence. Stan Schleenbaker, who sang in the quartet in its final years, recalled singing in five different quartets in his seven years with the group. Hohensee would become the member with the longest tenure, serving as group leader for thirteen years, until 1963.
The first organist, Retta Rippey Valerio, was a graduate of the Juilliard School of Music and organist in the Washington Avenue SDA Church in Brooklyn, where Fagal was pastor. A friend of the Fagal family, having also worked with them in evangelistic meetings, Valerio, along with Robert Quade, served as organist on Faith for Today in its first two years.

She was followed in 1952 by Melvin West, who had just graduated from Emmanuel Missionary College, now Andrews University. He played for one year before accepting a teaching position at Atlantic Union College.

Marjorie Hohensee, Herbert’s wife, and Mary Bidwell Haloviak then played organ as needed until 1963, when Van Knauss, a recent graduate from Union College and the University of Nebraska became organist. He continued in that position until the spring of 1967.

While the quartet and organist provided the musical base for the program, other singers and groups also performed. One of these, a women’s trio from Southern Missionary College, later Southern Adventist University, that included Frances Bumby, Marilyn Dillow (later Cotton), and Mary Ellen Garden (later Byrd), was added to the program in 1952. They took a year off from school and sang as a regular feature through the autumn of 1953.

Elaine Giddings joined the FFT staff in 1951. A gifted writer and producer, she helped create and prepare professional quality fifteen-minute dramatic skits, a key part of the program.

The use of drama, however, created a firestorm in conservative Adventist circles, where it was regarded as an inappropriate part of an outreach program associated with the SDA church. After two years of operation, feelings about this issue and the increasing costs led to a confrontation at the 1952 Autumn Council of the church, an annual meeting of church leaders.

Impassioned speeches were made against the use of drama, the program, and its spiraling cost. When the chair called for a vote, only two persons out of over 150 voted to continue funding the telecast.

The chair refused to declare the vote, asking the group if they indeed did not want a television program sponsored by the church. Fagal was invited to speak and pointed out how God had blessed the program and talked about its successful soul winning efforts. After two other leaders also spoke in defense of continuing the program, another vote was taken. The previous action was was repudiated by the same margin that had led to its earlier passage.

As the program format continued to evolve and the production became more complex, there were some harrowing moments, since the telecast was being presented live. A significant production step was taken in 1955, when filming the program in black and white began, creating what were known as kinescopes. In 1962, filming...
in color began, an innovative and visionary practice which predated the introduction of color telecasts.

With the introduction of pre-recording, other features could be incorporated into the program. Fagal produced at least three documentaries, in 1958, 1962, and 1966, of trips he had taken to Israel, Japan and Korea, and the Middle East, respectively.

The use of film and audio recordings eased the pressure on the musicians, who until this time were performing live with no margin for error. Numerous audio retakes were possible now and when the program was finally filmed, the quartet sang along with the audio recording, off mike, so that their physical effort in singing looked natural. When a piano was used, the player simply played along on a silent piano to previously recorded music.4

From his first year at FFT, quartet member Hohensee was involved with other aspects of the program. He had established the first in-house offset printing press, helped organize tracking records for those who contributed and requested materials, and was in charge of the audio aspects of mixing and production. In that position, he oversaw post-production work on the show, including the creation of the sound track used with the film.

Stan Schleenbaker, who had joined the quartet in 1959, became highly skilled as the recording technician and editor for the audio recordings of the quartet and was able to produce a polished, professional final product. The work done by Schleenbaker and Hohensee meant that the program could continue when the organist and quartet were away or performing at camp meetings and on SDA college campuses. In a typical year, the quartet and organist were on the road for as many as 150 days, traveling as much as 40,000 miles.

By the middle of the 1960s, the pressure of this schedule, plus the desire on the part of some of the quartet members to pursue other careers, led to a dissolution of the quartet in the fall of 1966. Fagal was also feeling financial pressures with dramatically increasing production costs at a time when the church was phasing out its financial support of the program. This also became a factor in deciding whether to continue with the quartet. Organist Van Knauss continued until the following spring, when he accepted a music teaching position at Columbia Union College.5

The quartet’s final appearance was in June 1966 at the General Conference Session held at Cobo Hall in Detroit, Michigan. On this occasion they sang alone as a quartet and jointly with the VOP quartet, the King’s Heralds, a collaboration that had happened several times previously.6
Quartet members were informed of the decision to discontinue the group at the end of the meetings in Detroit. They returned to New York and filmed 200 numbers that were then used for some time following their departure. Viewers were unaware that the quartet had been disbanded.

The quartet’s filmed recordings, along with those of guest soloists, music ensembles, and school groups, which were also recorded ahead of time, were used as needed. This flexibility was facilitated by increasingly sophisticated recording, filming, and production methods.

Six years later, in 1972, when Faith for Today moved from New York to Thousand Oaks, California, the original format and subsequent variations which had relied on music were discarded in favor of a weekly dramatic series titled Westbrook Hospital. It was an immediate success and received numerous awards during the years it aired.

Hohensee moved with the program to the West Coast, where he worked as Director for Film and Video Services for the Adventist Media Center, which included Faith for Today and other Adventist outreach programs, until his retirement in 1982.

Other projects, such as the production of an hour-long film about the life of John Hus, filmed in 1975; specials, such as The Harvest; and a variety of programs have followed and will continue to be introduced as the viewing audience’s interests and approaches to

The day begins for us with worship in the Bible school for everyone at 8:00. After worship we care for miscellaneous responsibilities until 9:00, when we begin to rehearse new songs and prepare a song for recording.

At 10:30 we go into the main studio and begin recording on tape. Following a noon-hour lunch break, we rehearse again and then do more recording and care for other assignments. If we are recording a more lengthy or difficult number, however, we stay until it is finished.

Besides singing, members of the quartet and our organist have other responsibilities. One of our members serves as the librarian of our music: filing the music, cataloguing our books, updating our list of taped songs, and filing our tapes. Another searches for new music and has our music in place for us at the beginning of rehearsals.

A third member coordinates our overall activity by working with Mrs. Fagal on music choices for the programs, and with the filming studio, preparing cue and lyric sheets. The latter are typed with one-inch letters and placed around the studio. The fourth member edits the recording tapes, splicing the parts of a recording to create the best possible result. This happens to be my job, along with answering letters about our music or us. Our organist, Van Knauss, cares for copyright clearances and also produces arrangements for the quartet.

About once every two weeks, we go to the film studio and “shoot” from three to six songs. Make-up is applied to each of us to create evenness of skin tones. We will be illuminated by as much as 50,000 watts. We also sometimes do on-location filming in natural settings.

We film 13 to 26 weeks in advance of our release date. You can imagine how hard it is to get into the mood of singing Silent Night in July.

A Day with the Faith for Today Quartet
Stan Schleenbaker
The following is paraphrased and condensed from an article originally published in the Youth’s Instructor in 1966

This recording by The Faith for Today and King’s Herald’s Quartets was the end result of joint appearances that started when their paths crossed at a Calgary, Canada, camp meeting.
television evangelism evolve.

In 2000, the National Religious Broadcasters awarded Faith for Today its Milestone Award in recognition of its pioneering work in the middle of the 20th century and its ability to adapt to changes in the media. In 2004, Virginia Fagal was given the SONscreen Innovation Award at their annual film festival in Dallas, Texas, where she was cited for her “dedicated service in pioneering media ministries.”

Dan Shultz

Herbert Hohensee, a baritone, was best known for his singing and leadership of the Faith for Today Quartet for thirteen years. He was born in Aberdeen, South Dakota, where his father worked for the railroad. His mother, who was very musical, gave the children piano lessons starting at an early age. While in elementary school he sang in a small sextet and took violin lessons in seventh and eighth grade.

While attending Plain View Academy in Redfield, South Dakota, a school that closed in 1963, he became active in the music program, singing in the choir, joined a male quartet, and frequently sang solos. Following graduation from PVA in 1938, he entered Union College in Lincoln, Nebraska, as a music major.

While at UC, he met Marjorie Miller, a talented pianist who resided in Lincoln and was attending the college. On December 24, 1942, the couple married in Denver, Colorado, while he was in the armed services. Throughout their 47 years of marriage, she was the only accompanist her husband would use in his many appearances as a soloist.

With the outbreak of World War II in his fourth year, he was drafted into the army. He was trained as a Lab Technician at Fitzsimmons General Hospital in Denver, but was transferred to Texas to help open a hospital at McKinney, Texas, where he worked as a medical supply sergeant. An excellent typist, he was recruited by the captain of the medical supply office to type, a job he held for the three years he served in Texas. During this time he became known as “Ho,” a name he liked and would be called by for the rest of his life among friends and family.

While serving in the army in Texas, the Hohensees attended an evangelistic crusade conducted in Dallas by Fordyce Detamore. Lon Metcalfe was the singing evangelist for the crusade and soon befriended them. In the fall of 1946, Metcalfe invited them to join him for a crusade in Toronto, Canada, where he spoke, Herbert sang, and Marjorie played the piano. This was the beginning of their music ministry for the church. After that winter in Canada, they returned to Lincoln, where they finished their education.

When Hohensee and other veterans returned to UC after the war, they became part of a program that, housed in a new music building, enrolled over 600 students in music, 400 of them in lessons. He thrived in this setting and enjoyed making music with fellow students Harold Lickey, Lyle Jewell, and Wayne Hooper. At the beginning of his senior year in the fall of 1947, he was hired to teach, along with Hooper, and, following graduation in 1948, taught for two more years.

In 1950, Hohensee took a study leave to pursue graduate study at Westminster Choir College. That fall, just as he was starting his studies, a fellow WC student, who was a non-Adventist and singing in the quartet at Faith for Today television program on an interim basis, informed those on the program about Hohensee.

The program, a pioneering endeavor on the part of the church that had started a few weeks earlier, invited him to sing in the male quartet. Although Hohensee started on a part-time basis in October, by February he had been hired full-time and began working to form a permanent quartet.

By the end of summer 1951, two former friends from Union College, Harold Lickey, a first tenor, and Lyle Jewell, a bass, were hired to join Hohensee and Walter Isensee, replacing

Sources

William and Virginia Fagal, This is Our Story, 1980, Pacific Press; and interviews with Virginia Fagal.

1 Details and information about the early years based on William and Virginia Fagal, This is Our Story, 1980, Pacific Press; and interviews with Virginia Fagal.

2 This and other information about Hohensee from the book by Fagals and interviews with William Hohensee, and Harri Butsch, son and daughter; Stan Schleenbaker; and Van Knauss.

3 Fagals, 48-50.

4 Fagals, 97-101; Van Knauss interview.

5 Fagal and Knauss interviews.

6 The first time the two quartets sang together was at a camp meeting in Calgary, Canada, when their paths crossed while on camp meeting tours. The experience was an enjoyable one and led to other shared appearances and a joint recording, We’ll All Praise God Together, released as a record in 1965 and again as a CD in 1999.

7 Although it is rumored that all of the kinescopes, color films, and Faith for Today recordings were lost in transit, most of the material, except for many audio recordings, was actually placed in the archives at the Music Heritage Room at Andrews University. When it was discovered that Schleenbaker had made some personal tape copies of the quartet’s singing, these were edited and digital copies were made.

Interviews/Conversations/Letters/Emails


A Special thank you to Virginia Fagal, William Hohensee, and Stan Schleenbaker.
two non-Adventist professional singers who had been singing in the interim. This newly formed group sang together for the next three years, becoming the first all-Adventist Faith for Today Quartet.

For thirteen years, Hohensee led the quartet, choosing the music that would be performed and coordinating songs to enhance the message of each program. Changes in personnel occurred and the program became a more sophisticated operation, progressing from live on-the-air production to film, and, in time, from black and white to color.

From his first year at FFT, he made other contributions to the program. To save money, he established the first in-house offset printing press.

He started a filing system that tracked contributions and requests for Bible studies and materials, and he was also in charge of the studio. In that position, he oversaw all aspects of sound related to post-production work on the show, including the mixing and creation of the sound track for the program.

When he had joined the Faith for Today quartet in 1951, Marjorie had also joined the program staff. She started the Bible School and served for a short time as editor of Telenotes, a monthly paper sent to viewers. When a vacancy arose for organist for the program, she agreed to “fill in” for three months while a search was made. The three months became seven years, with her serving from 1953 to 1960 as program organist.

In 1955 it was suspected that Herbert was in the early stages of multiple sclerosis. Because the diagnosis was not conclusive, the doctor advised Marjorie not to tell him. For three years she agonized over the possibility of losing her husband at an early age, only sharing this news with the Fagals. The first M.S. attack lasted five weeks. The second attack came three years later and lasted longer. At that time he was told about his disease and informed that there was no medication or treatment to help him. Providentially, he was led to Dr. Max Jacobson, a physician in Manhattan who was doing research on incurable diseases. In the fourteen years Hohensee was under his care he never had another attack.

When the studio began to film in color, brighter lighting had to be used. Because Hohensee’s sensitivity to this increased lighting caused severe headaches, he left the quartet in 1963, but continued in key production activities.

When the program was moved to Long Island in 1964 and they had their own building, he led out in the construction and updating of a studio where they could produce the show and prepare it for distribution. When FFT again moved, this time to Thousand Oaks, California, eight years later, it became part of the Adventist Media Center. As technology advanced, Hohensee took additional training in Hollywood to better fulfill his duties as Director for Film and Video Services, a position he held until his retirement in 1982.

In 1978, the Hohensees had attended a Marriage Encounter. They became leaders in that program and presented over 100 weekends, helping over 3000 couples.

They stayed in California following retirement. An avid sports fan, Herbert regularly played racquetball. He also helped the Heralds quartet by caring for their office and doing receipting and correspondence.

In 1988, six years after retiring, he and Marjorie moved to Battleground, Washington. In December 1990, Marjorie, along with her brother-in-law and Herbert’s mother, were tragically killed in a car accident involving a drunk driver. Although Herbert and his sister were in the car, they survived.

After Marjorie’s death, Hohensee sang very little. However, following his marriage to Naomi Harris in 1991, he began to sing again. He sang occasionally for church and at Plain View Academy reunions this time with Naomi accompanying him. He was diagnosed with pancreatic cancer in January 1995 and died in June.

Stan Schleenbaker

S tan Schleenbaker traces his start in music to an incident that happened in a Friday evening vesper during his sophomore year at Shenandoah Valley Academy in New Market, Virginia. He and two of his friends had arrived early for the meeting so they could sit in the back row, a preferred place for the boys. Some faculty members came and sat right in front of them, a distressful situation.

One of these was the English teacher who also happened to be the daughter of the principal. During the singing of one of the hymns, she suddenly turned around and asked, “Who has that beautiful tenor voice?” After Schleenbaker sheepishly confessed, she observed, “You’re going to go someplace with a voice like that.”
He teamed up with three other classmates and formed the Sophomore Quartet, one that stayed together through the next three years, renaming themselves each year by claiming their class name until they graduated as the venerable Senior Quartet. He also sang in the choir.

When he graduated in 1948, he attended Washington Missionary College, now Columbia Union College, for a year and then dropped out for a year before going to Emmanuel Missionary College, now Andrews University, where he graduated in 1954 with a major in theology and a minor in music. He was the only one in his family to go to college and do something with music, although two of his brothers also had music training. While at EMC he continued to sing in quartets.

Following graduation, he served in the Michigan Conference as a pastor and was a member of the conference’s quartet for two years. At the end of that time, he returned to Pennsylvania to be with his father, who died three years later.

The day after his father’s funeral service, Faith for Today contacted him about coming to sing in the quartet. This was actually the third time they had approached him, the previous two having been while he was a student at EMC, when Harold Lickey left the quartet, and when he was beginning his work as a pastor. With his father’s death, Schleenbaker had to choose between working with his three brothers in running the family business, the largest manufacturer of brushes in the world, or resuming work as a minister. He decided to reenter the ministry by singing in the FFT quartet.

He served as spokesman for it after Herbert Hohensee left the group in 1963. While the quartet had traditionally limited its repertoire to sacred music, they developed a secular program in 1965. Schleenbaker later talked about this change and the good humor that was part of working at FFT:

“We developed a lighthearted secular program where we sang and played instruments as well. We introduced it at the 1965 Youth Congress in Atlantic City and because our schools were represented there, we started getting invitations to give this program at academies and colleges. The concert enabled the students to see us as down to earth people, not stuffed shirts. When we were invited, they sometimes wanted us to do the whole weekend, to do the preaching as well as singing both sacred and secular music.”

When the Faith for Today quartet was dismantled in September 1966, Schleenbaker was hired as Director of the New York Center in Times Square. He was responsible for caring for the physical plant, making arrangements for programs in the auditorium, and overseeing finances. After a year there, he became Director of Trust Services for the conference, a position he held until 1974. During that time he worked with the Metropolitan Evangelistic Team, appearing at least once during each of their crusades to sing solos and join in singing with the Crusade Trio.

After leaving the conference office, he went into business for himself before settling in the Collegedale, Tennessee, area where he eventually flew for the Little Debbie Snack Cakes. While there he earned his final rating as Airline Transport Pilot, became lead captain on a King Air 200 turboprop, and a captain on the Citation III jet. He remained at this job until he retired 12 years later, in 1992.

Through the years he has continued to sing. In 1983, he developed an ulcer on his vocal chords, and had surgery that affected and weakened his voice. Even so, he still continues to sing in choral groups in Collegedale and is occasionally featured as a soloist in their concerts.

Musicians at Faith for Today

More complete biographies for Herbert Hohensee and Stan Schleenbaker as well as biographies for the following FFT Musicians can be found at iamaonline.com.

Virginia Rittenhouse Fagal
Larry Fillingham
Mary Bidwell Haloviak
Victor Hilbert

Marjorie Hohensee
Lyle Jewell
Van Knauss
Harold Lickey

Jim Ripley
Don Siebenlist
Retta Rippey Valario
Melvin K. West
The Andrews University Wind Symphony, directed by Alan Mitchell, toured to Switzerland and Southern France this past March, their fourth European tour in the last seven years. They performed at Campus Adventiste du Salève and Adventist churches in Geneva, Nice, and Montpellier. Their concert in Montpellier was presented as an outreach program to the local community, with the offering taken at the concert being used to help fund food for the homeless in Montpellier. The audiences were enthusiastic and expressed their admiration for the quality of the playing and their gratitude over the effort put forth by the students to come and perform for them.

On all of the European tours, students have been able to do extensive sightseeing. On this trip, they were able to visit the medieval cities of St. Paul de Vence and Les Baux, the Pope’s Palace in Avignon, and a perfume factory in Grasse. They also saw a Roman theater still in use in Orange, the countryside that Van Gogh made famous in his paintings, the ancient Roman aqueducts at Pont du Gard, and a Roman archaeological site in Glanum, near St. Remy.

The first tour to Europe by the AU Wind Symphony was taken in March 2000, when they traveled to Germany, Austria, and Italy. Two years later, Spain and Holland were on the itinerary and, in 2004, Great Britain, with London serving as home base for excursions into the surrounding area for concerts and sightseeing. In 2003, the band also traveled to Puerto Rico.

The trips have been planned to provide a balance between presenting concerts and sightseeing, as in this year’s trip. With the exception of the trip to Great Britain, planned by an outside party, Mitchell has done the planning, choosing the route and making arrangements for the concerts and the places for sightseeing. While the trip to Great Britain was less stressful for Mitchell, the expense was greater.

In 1999, sparked by the tours that were being taken by the choir, Mitchell approached the school about doing the same with the band. Once approval was gained and AU granted its usual funding allotment of $10,000 for overseas tours, planning and student fundraising efforts started.

Each student raised about $1,500 to cover travel, lodging, and two meals a day. In the first year, materials for a letter writing campaign and support for that effort were provided. In subsequent tours, although letter writing materials were available, most students chose to raise the needed amount in other ways.

While membership of the band typically is between 50 and 60 players, the tour group numbers 50. The tours are scheduled in March during spring.
break and are from eight to twelve days in length. Three to four concerts are planned, with at least one of them being given at an Adventist school.

Because of size and weight constraints (nothing over fifty pounds) timpani are not taken. While this has meant a reduced percussion section when timpani are not available for use at some concerts, it has not been a problem on the tours.

The departure point for AU groups is Chicago, which means a flight time of six to nine hours. Most departures are in late afternoon or early evening so that arrival in Europe is usually the next morning. Some allowance is made for jet lag before the first performance.

Although planning for the trips is time consuming, Mitchell feels the trips have been worth the effort.

The week before we depart, the stress can be really high. But once we are doing the tour, I am always delighted by the students’ obvious excitement as they see new sights and watch the reaction of the audiences.

And the audience reaction can be very rewarding. The reception in Southern France on this tour was particularly satisfying. There aren’t that many Adventists in that area of Europe. For them to see fifty Adventists from the U.S. and other countries in one group really helped them see that we are indeed a world church.

Beginning last year, the AU orchestra took its first trip to Europe. With that scheduling, international touring by AU music ensembles is now on a three-year cycle which means that the next tour for the band will be in 2010. Mitchell is considering a more extensive tour to Paris and Northern France at that time.

Mitchell has been at AU since 1986. He began his career as a band director in the California public school system. He then conducted the band at Platte Valley Academy in Nebraska, and at Auburn Adventist Academy in Washington state.

He holds baccalaureate and master’s degrees from California State University and is currently a candidate for a DMA at the University of Cincinnati College Conservatory of Music. Mitchell is a frequent clinician, guest conductor, and adjudicator.

The AU Wind Symphony and director Alan Mitchell in Venice, Italy, in 2000
Music at Southwestern Adventist University

The forerunner of Southwestern Adventist University was an academy known as the Adventist Conference School when it opened its doors in January 1894. By year’s end it was called Keene Industrial Academy, a name it would carry until 1916, when it became Southwestern Junior College. Although renamed Southwestern College in 1962, it was not accredited as a senior college until 1970. It became Southwestern Adventist College in 1977 and Southwestern Adventist University in 1994.

Southwestern Adventist University was founded less than twenty years after the first Seventh-day Adventist arrived in Texas in 1875. In 1878, the Texas Conference organized with a membership of 200 in four churches, and, in 1884, two years after the founding of Battle Creek College in Michigan, a school of 50 was opened in Granbury, Texas. Although other schools started in the state in the next nine years, in 1893 the Texas Conference voted to establish a central school at Keene. When it was announced that year that the school would be opening, most of the Adventist families in the state moved into the area so that their children could attend the school, some at first living only in tents. They started arriving in the spring of 1893 and by the time the school opened in January 1894, a sizeable new community of Adventists existed in what at that time was considered a “wild, barren place.”

By the end of its first year, the school was named Keene Industrial Academy, a place where practical skills would be taught. Faculty members were also expected to have mechanical or industrial skills. Even with this emphasis on practical skills, by the turn of the century, music courses were listed in a promotional flyer. The 1901 graduation class included twelve music graduates, four in Classical Music and ten in the Sacred Music course, with two students completing both programs.

Carrie Hill Hobbs, music teacher from 1898 to 1900, had come to KIA from Walla Walla College. In her four years at WWC, she had organized a music program and courses of study and in her brief two-year stay at KIA started a similar program. Hobbs, a singer as well as a pianoforte player, was an 1890 Bachelor of Music graduate from a music conservatory in Ottawa, Kansas. Other music teachers in the first decade of the 20th century included Loren Lickey, a violinist, and Grace D. Taylor, a singer.

By 1905, the music department claimed a $1,000 inventory of music instruments and at the end of the 1905-1906 school year, five of the college’s seven graduates were in music. In 1911-1912 school year a presentation of the Queen Esther Cantata, with a cast of 75, was given to the largest crowd ever to gather in the church. In the following year The Resurrection, another cantata, was performed with soloists and a chorus of fifty.

Also, in that second decade, an “orchestra” of ten was formed with an instrumentation of three violins, a cello, three guitars, a mandolin, an autoharp, and a mellophone. A concert band of fifteen to twenty performed occasionally for assemblies and presented concerts outside for free, or in the chapel for a charge of 10c for admission.

The choirs and glee clubs were popular groups on the campus and in the community. Their presentations of cantatas, given almost every year, were important events and always well received.

In that second decade, Ethel F. Knight, later Casey, taught piano; Ruth Harvey, a graduate of Union College, began a successful tenure as a nominal head of the music area in 1915; and Miss Brent Zachary, a student, taught violin.

In 1916, the school was renamed Southwestern Junior College. In the remaining years of the decade, a building campaign led to a number of changes and additions to the campus, including construction of a house called “a conservatory of music.” This two-story wood structure had studios, six practice rooms, and a large classroom and by the beginning of the 1920s was equipped with seven pianos and two organs. Practice rooms opened a little after five in the morning and closed a few minutes before dormitory lights were turned out in the evening.

As on other Adventist school campuses, marching was a popular entertainment for students. This activity was usually done inside, but was also done outside buildings where students provided music on pianos.
from inside through opened windows, or by drummers who marched with the groups, providing the unifying foot-lifting rhythms.

On at least one occasion in the 1918 school year, the Saturday evening program, hosted by the president and his wife, featured the playing on a victrola of *The Stars and Stripes Forever*, *The Lost Chord*, and other favorite records of the time.\(^9\)

In 1920, Katherine Sierkie Hanhardt, who had been teaching at Union College, began teaching voice and directing the choirs at SJC. Born in Prussia, she had become an Adventist while a student at the prestigious Sorbonne in Paris and had subsequently completed a music degree at a conservatory of music in Germany. In 1909 she had been asked by the General Conference to teach voice at Pacific Union College, formerly Healdsburg College, which was starting its first year in Angwin, California.

Following a move to UC to teach music in 1912, she met and married Wesley Hanhardt, an Adventist minister located in Kansas. When he transferred to Texas and they settled near SWJC, she joined the staff at the college. In the next five years Hanhardt, who became known as the “sweet singer of SWJC,” taught on campus and assisted in her husband’s evangelistic efforts in the summers, leaving the area when he became Home Missions director and they moved to San Antonio.\(^11\)

During Hanhardt’s years and into the 1930s, a band of around 18 to 20 members, known at different times as the Keene Concert Band and the Bandoliers, flourished under the leadership of Walter Straw and Julian L. Thompson, teachers in other areas who also played cornet; Claude Dortch; and others. These popular ensembles were mostly brass groups with a bass and snare drummer.\(^12\)

In what must have been traumatic blow to the music department at the beginning of the 1923-1924 school year, the Keene Furniture Factory appropriated the first floor of a three-story building that was serving as temporary quarters for music. When a fire had destroyed the primary college building in 1921, the 1916 music building had been appropriated for other uses until a new college building, Penuel Hall, was completed. The musicians, including Madge Gould, vocalist, and Harold B. Hannum, pianist, were relegated to the two upper floors.

Hannum, a gifted performer who in his lifetime would become one of the church’s most influential organists and musicians, left at the end of that year to teach at Washington Missionary College, now Columbia Union College.\(^13\) His successor, Doris Holt, later Haussler, benefited from a campaign by the students during her first year that replaced the dilapidated piano in the chapel with a new grand piano.\(^14\)

Clarence W. Dortch, a choir director and pianist, became head of the music department in 1926. An experienced teacher, he had taught in two academies and, most recently, at Pacific Union College for six years. For the next sixteen years he directed the choirs and chaired the department, a record tenure in music chairmanship that still stands.

Dortch stabilized and expanded the choral program to include glee clubs for both men and women. In 1930, he started an a cappella choir which when it performed in a radio broadcast in March 1932, brought a flood of letters from more than 15 states.

He sought not only to perform the best in choral music, but to expose the students to a wide variety of musical experiences. In March 1928, a number of students traveled to Dallas to hear famed pianist Ignace Paderewski present an all-Chopin program.

Since access to that type of musical experience was limited, Dortch would often take his Orthophonic Victrola and records to chapel and play one or two selections by noted performers. On at least one occasion, he provided music in this way for an entire chapel period.

By the fall of 1928, the music program was providing lessons to 28 voice, 47 piano, and 5 violin students, the latter being taught by Zachary, who had graduated, and the dean of men, Elihu Ryden. Both would serve in the late 1920s as directors of an orchestra of about thirty members. During this time college choral groups had large numbers of participants and performed often.\(^15\)

And, as always on college campuses through the years, there were other unofficial student music activities. A cappella gospel-singing male quartets were popular in this region and on the campus all through the 1920s.

One of these quartets, The Lone Star Four, formed in 1928 at the college. This group, chosen eight years later by H.M.S. Richards to assist in his pioneering radio evangelism broadcast, The Voice of Prophecy, became the nucleus for the program’s famous King’s Heralds quartet. The success of that SWJC quartet was a source of pride to the campus and, through the professional broadcast quartet they spawned, an inspiration for quartets on Adventist school campuses for the next half-century.\(^16\)

Yet another student group that captured the fancy of the students and probably aroused concern within the faculty was a “Roaring Twenties” style
ensemble, The Silver Shadows. In a classic photograph from the turn of the decade seven men in tuxedos, with two violins and a trumpet, clarinet, saxophone, and singing megaphone, are grouped admiringly around a seated young lady with a banjo held in playing position.¹⁷

While the 1928-1929 school year was a banner year for enrollment as well as for music activity, the crash in the stock market in October 1929 led to a decline in enrollment and increasing debt in the 1930s. In January 1933, the college faculty and staff voted unanimously to work for a subsistence wage, regardless of training, experience, or position.

Although the 1930s were difficult, the school enthusiastically celebrated its 40th anniversary. The school song, Our College, was introduced during a gathering of alumni and the school family that year and, for several years following its debut, was played at every band concert.

By the fall of 1935, enrollment was just 222 students, significantly down from the enrollment seven years earlier, and there were only 13 teachers and administrators. However, the situation began improving and a turnaround had started at the school by the end of the 1930s.¹⁸

Evidence of the improving situation was the school’s acquisition of a Hammond Electric Organ, in March 1939. Its purchase was the result of persistent efforts on the part of many in a campaign that had spanned those difficult years.¹⁹

The war years were difficult on campus, with concerns about students who were fighting in the conflict and unsettling news at times from the frontlines, lower than usual enrollments, and restrictions on travel and food. The ratio of men to women dropped dramatically during these years, the school paper describing the predicament as a “dearth of older boys.”²⁰

In spite of financial difficulties and shortages of materials, however, the college found money in the summer of 1943 to refurbish some buildings on the campus and, at the beginning of the school year, began planning for the construction of a new auditorium. These plans were set aside, however, when a disastrous fire on January 2, 1944 totally destroyed the men’s dormitory and tragically claimed the lives of two students. It was a devastating blow to the school. The men were temporarily housed in the music building and in an apartment building on campus. Plans for building a new dormitory were immediately announced and by late summer 1945, when the war was ending, it was ready for occupancy.

By the end of the 1945-46 school year, a new gymnasium/auditorium was under construction, but more importantly, the college was fully accredited as a junior college. Thirteen students graduated at commencement that spring with two-year degrees.²²

Because of the situation nationally and on campus during the war years, music played an important role in maintaining morale. Sacred music in church and chapels had more than the usual meaning, while patriotic music and concerts were particularly popular.

Dortch had been followed by Joseph Metzger, a bass singer and violinist, who had most recently been teaching at Emmanuel Missionary College, now Andrews University. He served as chair until the end of the war in 1945, directing the women’s chorus, a small orchestra, and a church choir of about fifty.

In Dortch’s time at the school he had been assisted in the piano area by Mrs. Florence Ryden, Helen Mills and J. Mabel Wood. Wood became the piano and organ teacher for the duration of the war, with Violet Rugg assisting her in the final year of the conflict.

The postwar years started with a dramatic turnover in music teachers. When students returned in the fall of 1945, Colin and Ruth Fisher had been hired, he to lead the department and conduct the orchestra, and she to teach voice and
direct the choirs on a part-time basis. Rugg, the only holdover from the war years, assisted by teaching voice, and Helen Putnam taught piano. A year later, H. Allen Craw, a war veteran who had just completed a music degree at Emmanuel Missionary College, now Andrews University, was hired to teach piano. The Fishers and Craw worked together for the next four years.

A year after Craw was hired, Betty Christensen joined the faculty to assist in piano and teach theory. She later recalled the good spirit that existed in the department during her five years at SWJC, even though the house that had served as the music building for over 30 years was terribly inadequate.

While other Adventist colleges had significant jumps in enrollment with the return of war veterans, the increase was more measured at SWJC due to its junior college status. Even so, the return of the men was immediately evident in all the ensembles and, by the beginning of the 1950s enrollment had risen to about 400.

Herbert A. Work, a talented clarinetist and saxophonist, led the band from 1949 to 1953. The band under his leadership doubled in size to 45 members. Others associated with the program at that time included Harold Doering, an organist, for three years, Laura Winn, who assisted as an adjunct teacher in piano and elementary school music, and Edna Patzer, a pianist.

Merritt Schumann conducted the choirs from 1950 to 1953. It was during his leadership that the a cappella choir was named the Mizpah Choraliers.

In 1953, Wilbur Schram, a versatile musician who had been the chair of the Atlantic Union College music department for the past four years, and his wife, Vivian, an art teacher, were invited to teach at SWJC. For the next fourteen years, he served as organist and chair of the fine arts department. He also led the band for fifteen years and in his first year on campus led a successful campaign to raise money for band uniforms.

Robert and June McManaman also joined the faculty in 1953, he to teach voice and direct the choirs, and she to teach piano. Both were talented, attractive and enthusiastic young teachers who were popular with the students. In addition to the usual choral groups that year, there were three male quartets, four ladies’ trios, a triple ladies’ trio, and a Medical Cadet Chorus.

A new women’s dormitory had been completed and the old dormitory designated as the new home for music, art, and speech just as the Schrams and McManamans arrived. They set about to transform the building into a functional facility, one that would serve as home for music for the next three decades.

The completion of Evans Hall, a new classroom building that included an auditorium, and the construction of a new church in the late 1950s also provided vastly improved venues for music programs. Yet another important improvement was the placement of a new Steinway piano in Evans Hall Auditorium in 1959.

The numerous activities of the smaller vocal ensembles, coupled with large numbers of students in the choirs; the newly attired band; the new home for the music department, along with these improved places for performance, created tangible excitement in the department and an upbeat feeling on campus during that decade.

The work of Craw, Christensen, and Doering in the postwar era laid the foundation for building a strong keyboard area. Their work was continued through the 1950s and into the 1960s with the teaching of Schram, June McManaman, Anne Lambert, Shirley Beary, and Vinson Bushnell. Clarence Dortch, who had retired and settled in the area, returned to teach organ and piano for two years from 1956 to 1958.

Beary joined the music faculty in 1959 to teach piano and music theory, an appointment that would continue until 1984, the longest tenure of any music teacher at SWAU since its founding. A piano and theory teacher with a personality described as affirming, friendly, and supportive, Beary provided a thread of continuity during a quarter-century of changes in the department.

The tradition in choral excellence established during the long tenure of Dortch in the 1920s and 1930s continued through the 1950s and into the opening years of the 1960s under the leadership of McManaman and his successors, Harold Lickey, a former member of the Faith for Today quartet, and Paul Hill. All three men were dynamic leaders with definite convictions about sacred choral music who wielded considerable influence while at the college and in later positions.

Yet another extended tenure in choral leadership started in 1962, when John Read became director of the choral groups. Like his predecessors, Read was interested in promoting good music and upholding high standards in performance. Changes in the college’s status and student body during his years would facilitate an even higher performance level for the choirs.

Beginning in his first year, the school took steps to become an accredited four-year college. In October 1962, the board approved the
name change to Southwestern College and, in March 1963, the new name and plans for an expanded program became official at the Southwestern Union Conference constituency meeting.

The General Conference endorsed the college’s standing as a senior college in 1966 and, four years later, in December 1970, the Southern Association of Colleges and Schools granted full accreditation. By the end of the 1970s, the school had been renamed Southwestern Adventist College and the campus totally transformed by an extensive building program.

Read and his wife, Aquila, also a musician who taught voice and music appreciation, were witnesses to and participants in changes that transformed the school from a small institution with equal numbers of academy and college students to one with an enrollment of over 700 college-age students in 1980. This shift in the size and age of the student body created a larger, more-mature group of students.

Read, who completed a doctorate at the University of North Texas in 1968, directed the choirs until 1980 and also chaired the department from 1967 until 1975. For several years, his students participated in the National Association of Teachers of Singing (NATS) auditions. In his last year at SWAU, two of his students were semi-finalists and one was a finalist in regional auditions.

While chair, Read presided over the introduction and development of a rigorous music education degree program patterned after the one at UNT, installation of a twelve-rank two-manual Casavant organ in Evans Hall, and an expansion of the music faculty to four full-time teachers.

The introduction of the music education degree had led to the increase in music faculty, all with doctorates, and the creation of a highly qualified adjunct faculty that varied in size, depending on program needs. The core faculty of four equaled the size of the full-time music faculty in the early 1950s, the largest number of full-time music faculty on record.

When Schram had retired in 1968, Jack McClarty was hired to direct the band and instrumental program and teach music education classes. Within two years, McClarty, an experienced teacher with a dynamic personality who had just completed a doctorate at the University of Montana, was presiding over a band program with two groups. The concert band of 65, largest band ever at the college, and a select group of 30 called The Collegians, chosen from the larger group, were popular ensembles that performed often.

When McClarty left in 1972 for a position at Southern Missionary College, now Southern Adventist University, Read, a former band director, conducted the group for a year, in addition to directing the choirs and chairing the department. Garland Peterson, nearby academy band director, then led the band for two years.

Richard White was hired to direct the ensemble and chair the department in 1975, an arrangement that continued until his departure in 1978. After two years of interim band leadership by William Baker while Bromme served as department chair, Donald Haddad, a nationally known composer, was hired to direct the band and chair the department.

Read left in 1980, two years after White’s departure. His successor, Randel Wagner, was a graduate of Walla Walla College who had completed a master’s degree at San Diego State University. An earlier national finalist in the NATS Singer of the Year Competition, Wagner was an accomplished singer and conductor who inspired the students.

While there had been orchestras from the earliest days of the college, for the most part they were ad hoc ensembles formed when players were available, and as needed for presenting cantatas and annual performances of the Messiah. This practice changed when Mugur Doroftei moved to the area in 1981.

Doroftei, a talented violinist who had been a concertmaster and an important player in several Romanian orchestras, had emigrated to the U.S. in 1980. An accomplished composer and arranger and the author of several music theory books, he established the Keene Camerata, a string orchestra providing an opportunity for string players in the college and community that continues to the present. Although not a full-time teacher, he is listed as an artist in residence and adjunct teacher in violin and piano.

During the 1970s the music program flourished, having as many as 23 music education majors. Near the end of that decade, however, the number of music majors dropped dramatically, when the need for academy music teachers decreased because of cutbacks in Adventist school music programs nationwide. Also, a decline in Adventist college and university enrollments and a corresponding loss of income led to program cuts in Adventist higher education across the country.

As the 1980s began, the financial situation became severe at Southwestern, and the administration began to reduce faculty. Because the music major count had dropped to less than ten, college administrators
decided in the 1983-84 school year to decrease the size of the music department and released a tenured faculty member. This move led to controversy, and, subsequently, an announcement that music would now become a service program, offering only ensembles, lessons, and a music minor. This was devastating news and at the end of that academic year there was a complete turnover in music teachers when Bromme, Beary, and Wagner left.

Larry Otto, who had directed choirs in two academies and at Columbia Union and Southern Adventist colleges, became choir director and chair of the fine arts department that summer, the only full-time teacher in music. Ann Robinson, a former student of Bromme, was hired to be artist in residence and piano and organ instructor on an adjunct basis, and Ron Johnson directed the college band.

A year later, Robert Anderson, band director at nearby Chisholm Trail Academy, consented to direct the band at SWAC also. Four years later, in 1988, he became a full-time faculty member at the college and, from 1991 to 1998, served as chair of the department.

In Otto’s first year, a new Fine Arts building that had been in the planning stages was constructed. The 1.3 million-dollar structure, named for its principal donors, John and Lottie Mabee, houses both English and music. It includes two rehearsal areas, seven practice rooms, seven teaching studios, and offices. The recital hall, named for Roy and Grace Wharton, has seating for 180 and includes a grand piano and a three-manual Johannus electronic organ.

The facility also includes four more grand and eight upright pianos. The organ and all of the pianos except two of the grand pianos were purchased through Ogden Music in Portland, Oregon, in 1987. The Ogdens’ support in acquisition of these keyboard instruments was honored through the establishment of an annual Ogden Hour, a music program that continued for several years.

In his role as department chair, Otto attempted to make the best of the change in status for the department by starting a Ministry of Music program in his second year, a religion degree with special courses in music. Another initiative was the launching of a two-year recording studio program to prepare students for a career in that area. Even though a $40,000 Josephine J. Roberts Recording Studio was established in Mabee Center to facilitate the program, it, as well as the ministry of music offering failed to attract enough students and ended when Otto left in 1991 to work for Ogden Music.

While serving as chair, Otto was able to restart a college sponsored music festival for the academies that had been stopped in 1984. Another move by Otto during this time that proved controversial, however, was selling the Evans Hall Auditorium Casavant pipe organ and replacing it with a Johannus electronic organ.

In his time at SWAC, Otto was able to provide a choral program that attracted a large number of students. He performed several significant choral works and presented programs that were well received on campus and in the community.

David Anavitarte, a choir director and pianist who had previously taught at Adelphian and San Diego academies, succeeded Otto. In addition to his primary identity as a conductor, he is also a singer who accompanies himself on piano in an improvisational style.

Anavitarte is a dynamic and charismatic person who inspires his students. In his seventeenth year as choir director, he has developed a choral program that presents an eclectic mix of both serious traditional and contemporary sacred choral music.

A graduate of Columbia Union College, Anavitarte completed a master’s in choral conducting at Indiana University of Pennsylvania. Since coming to the SWAU, he has completed all class work for a doctorate in music at Southwestern Baptist Theological Seminary.

In March 1993, Anderson, in his role as chair, led out with his colleagues, Anavitarte and Doroftei, in launching the school’s year-long centennial celebration with a gala concert at the prestigious Morton Meyerson Symphony Center in nearby Dallas. The program, which featured the College Band, Mizpah Choraliers, and Keene Camerata, was a memorable and festive evening for the capacity audience and the nearly 150 students in the groups.

The success of that program led to use of the center on a biannual basis for the academy music festival, beginning in 1995. The beauty of the auditorium, along with its large stage and acoustics, have made it an impressive setting for this event, which has involved as many as 500 university and academy students. It became an annual event at Myerson two years ago.

In 1997, Anavitarte formed the University Singers, a select group of 20 to 30 singers, and Asaph, a male chorus of 16, to complement the larger 100-member traditional choir, Mizpah Choraliers. In both of
the mixed choirs he has presented significant works in choral literature such as the Elijah, the Mozart and Rutter Requiems, and other choral masterpieces.

He also formed the Brazos Chamber Orchestra in 1997, an independent professional ensemble of 45 to 50 that, in addition to accompanying the choirs in giving major choral works, gives concerts featuring a wide variety of music, from symphonic literature to Broadway musicals.

One of the school’s first acts in 1994, the opening year of its second century, was to rename itself Southwestern Adventist University. Within the first decade of claiming its new identity, a four-year music degree program was reinstated at the president’s request.

Anderson and Anavitarte in their eight years together worked to make that a meaningful program. When Anderson left in 1998, John Boyd, an experienced teacher who had recently completed a doctorate at the University of Northern Colorado in theory and composition, became department chair and band director.

Three years later, administration reduced the music faculty to one full-time faculty member, retaining Anavitarte as chair and hiring Boyd, who had accepted a position as minister of music for the college church, on a part-time basis to teach selected classes. The band continued under the leadership of several adjunct directors through the next six years.

In the spring of 2005, the department’s music degree program was cut again. That decision was reversed a year later by a new president, Eric Anderson, who wanted to develop a music program suitable for a school with university status. Boyd was rehired on a full-time basis to teach theory in 2006, and a search was initiated for a third faculty member who could reinvigorate the band program, which had suffered because of the constant change in directors.

Rudyard Dennis, an accomplished clarinetist and experienced band director with a doctorate from the University of Washington, was hired as a full-time faculty member this year. Most recently at Union College, Dennis is excited about the potential for the band as he begins his tenure at SWAU.

Despite the uncertainty in the music department at times in the last two decades, the present university administration and music chair Anavitarte and his colleagues are determined to develop a comprehensive music education program with depth at SWAU and, as soon as feasible, will be applying for accreditation with the National Association of Schools of Music.

Collectively, the music faculty has considerable experience at all levels of music teaching and want their program to be a serious option for students across the country who are considering music teaching as a career. They are optimistic about achieving these goals, based on the support they believe exists for music on campus and the growth in music majors that is now occurring as the program expands.

Dan Shultz

1 The Chronicle of Southwestern Adventist College, a collection of articles, news clips, statistics, and photographs arranged by year, Mary Ann Hadley, Editor, 1994, 2-15. This was an important source for this overview, hereafter noted as The Chronicle. The quoted phrase at the end of this section is on page 14 of the CSAC and is from an article in The Hub, 3 January 29.
2 The Chronicle, 28, 1901 Graduation program.
4 The Chronicle, 38,39.
5 Ibid, photographs on page 55, 57, copy on 63.
6 Ibid, 66
7 Mizpah, Southwestern Junior College yearbook, 1921, "Our Musical College."
8 The Chronicle, 64.
9 Mizpah, 1921.
11 Based on numerous band photographs in The Chronicle and Mizpah. Straw and Thompson would become noted in the church for their work in leadership and science, respectively, in later years.
12 The Chronicle, 74; IAMA website biographies for Hammam and Gould.
13 Mizpah, 1925.
14 Mizpah, biography for Dorcht; The Chronicle, 82, 83, 85, 90.
16 The Chronicle, photograph on 87.
18 Mizpah, 1939
20 The Chronicle, 112.
21 Events in the last three paragraphs based on information found in the Chronicle, 114-118.
22 The move to the old dormitory was actually a return to a building, expanded by an addition in the interim, that had been temporarily used for music in the 1920s, following the fire that had destroyed the College Building in 1921. Sometime later, music returned to the 1916 Music Building, a small two-story building, where it stayed until this move.
23 The overview from the mid-1940s is based on material in the Chronicle, conversations/interviews with persons and additional sources listed below.

Conversations/Interviews


Other Sources

Mizpah, Southwestern yearbooks, 1921-87; Southwestern Spirit Alumni Magazine, Fall 2001; IAMA website biographies prepared by the author in consultation with the person, his/her family and/or other sources.

A Special Thank-you to Diem Dennis, archive librarian at SWAU and the interviewees listed above.
Southwestern Adventist University
Music Faculty

David R. Anavitarte, M.A.
Chairperson, Associate Professor, Director of Choral Studies,
Music History, Church Music & Worship, Music Education,
Conducting
Music Director, Brazos Chamber Orchestra
At SWAU since 1991

Rudyard Dennis, D.M.A.
Professor of Music, Director of Instrumental Studies, Music Technology
Conducting, Music Education
At SWAU since 2007

John Boyd, D.A.
Assistant Professor of Music, Theory & Composition, Voice, Organ,
Piano
Music Education, Accompanist
At SWAU since 2006

Adjunct Faculty
Mugur Doroftei, Ph.D.,
Strings, Piano, Music Director, Keene Camerata

Henry Welch Guitar Ron Poarch Trumpet

Teachers at Southwestern Adventist University . . .
Biographies for the following present and former SWAU teachers
can be found at www.iamaonline.com

David Anavitarte
Robert William Anderson
William Baker
Shirley Beary
John W. Boyd
William Bromme
Anne Lambert Bushnell
Vinson Bushnell
Betty Christensen
H. Allen Craw
Rudyard Dennis
Harold Owen Doering
Clarence W. Dortich
Mugur Doroftei
Don Haddad
Randel Wagner
Madge Gould
Kathryn Hanhardt
Harold Hannum
Doris Holt Haussler
Paul Hill
Harold Lickey
Jack McClary
Larry Otto
Howard Alden Peebles
Aquilla Read
John Read
Ann Robinson
Elihu D. Ryden
Florence Ryden
Violet Mae Rugg
Wilbur Schram
Richard J. White
Herbert A. Work
IAMA DUES NOTICES

Dues notices for the 2007-08 are enclosed. Prompt payment of dues is essential as we conduct the business of the association.

IAMA ANNUAL MEETING

IAMA’s Annual Meeting will be conducted by mail this year. Members of the board, which is comprised of Adventist college and university music chairs who are IAMA members, will receive a copy of the Annual Report and financial analyses with this mailing. Any member can request a copy of the Annual Report by contacting IAMA by mail or e-mail.

IAMA BIOGRAPHY PROJECT

Biographies for over 550 musicians who are or have been associated with the SDA church are now available at our website (www.iamaonline.com). If you do not see a biography for a favorite Adventist music teacher or musician friend, you can help us create one for him/her by forwarding names and any information you might have about them. Possible sources for biographical data could include program notes, press releases, school paper and yearbook write-ups, obituaries, etc. And don’t be bashful. If your name is not yet listed or even if it is, we may need information, or an update, about you, too!

IAMA HOTLINE

As an adjunct to the website, the IAMA Hotline continues as a service where postings of late-breaking news and music vacancies are automatically forwarded to those on its e-mail list. If you are not yet listed, forward your name and e-mail address to: iamahotline@charter.net

Appalachian Praise, a religious blue grass youth group in North Carolina has been active during the past five years, playing for the 3ABN program “Kids Time” and on 3ABN live camp meeting, as well as in churches and for other religious events. The ensemble includes players on violin, guitar, mandolin, banjo, and hammered dulcimer. They produced a DVD and a CD that earned them two Silver Angel Awards for Excellence in Media.

The Creston Adventist Church Choir in British Columbia, Canada, a sixteen member group with members ranging in age from 13 to 82, won first prize in their Andrews University festival band participants with their directors and Alan Mitchell, with guest conductor and clinician, pause for a photograph prior to the concert on February 24 of this year. Conducted by Robert Spralding from Western Michigan University, 140 students from fourteen academies in seven states and Canada played in the band. Mitchell also served as a conductor and coordinated the festival, which also included activities for pianists.
category at the Creston Music Festival this spring. Marjorie Comm, soloist for the choir, also won the adjudicator's award in the adult vocal section. They were invited to sing the following day at the Creston Festival of the Arts Showcase, where they were warmly received.

The **Denver First Adventist Church** hosted a North American Division Worship and Arts Conference October 24 to 27. The focus was on the arts in worship, including music, art, drama, and photography. The conference ended with a concert by the Heritage Singers.

The **Glendale Adventist Academy** Chorale, conducted by Brenda Mohr, was showcased at the Los Angeles Master Chorale’s annual high school choir festival, one of three choral groups to be so honored. This is the fifth time the GAA Chorale has been showcased in this event. The festival choir of 900, one of the largest high school choir gatherings in the nation, is directed by Grant Gershon and held in the Walt Disney Concert Hall.

The **Sacramento Adventist Academy** Bel Canto choir, conducted by Beverly Hoehn, was the only California school choir to successfully audition for participation in the Walt Disney World in Florida Candlelight Christmas Processional this past year. The sixteen SAA students sang with 280 other students, accompanied by the full Disney Orchestra, for this annual late-November seasonal event. The program, which ended with the *Hallelujah Chorus*, was presented to an audience of over 3,000 persons on each of the three nights it was presented.

Gem State Academy’s Soundwave, a ten-member handbell Choir directed by Ben Purvis, toured in Florida for 13 days this past spring. The group was invited to participate in “Disney Magic Music Days,” after Purvis submitted a DVD of one of its concerts. While in Florida, they also performed in a number of venues, including churches of several denominations, as well as two academies. The audiences responded with thunderous applause and rave reviews to their hour-long concert of level four and five music. The high-energy ensemble plays a varied repertoire from memory on a set of five octave Malmark handbells and a three octave set of hand chimes. The academy is located in Caldwell, Idaho.
Debra Bakland (formerly Richter) is the new director of piano studies at Canadian University College. Bakland, an associate professor of music at Walla Walla College, now university, was head of its piano preparatory division for 24 years.

She was acclaimed throughout the Northwest for her teaching of students of all ages and for her work in developing an outstanding piano preparatory program at WWC.

She is noted for her skill in helping performers achieve superb performances of music by many composers, especially J. S. Bach and Mozart. This gift, coupled with her ability to motivate and guide students in developing their own unique style, resulted in an unusually long list of student achievements while at WWC.

From the start of the preparatory program, her students garnered numerous medals in the annual Spokane Allied Arts Competition and others. Even so, Bakland wanted to provide an ultimate experience for the most gifted in her program. In 1989, she presented the first in a series of Concerto Gala concerts that featured prep division students playing orchestral-accompanied works by Bach.

The program was a huge success and other gala concerts followed, including one given at the 1990 Washington State Music Teachers Association convention. Three years later, the successes of Bakland’s students and those of assisting student teachers were nationally noted when the preparatory division celebrated its tenth anniversary by responding to an invitation to present a Concerto Gala concert at the Spokane Opera House during the Music Teachers National Association convention.

In 1997, a Concerto Gala concert titled “Bach to Poulenc,” served as a prelude to the Walla Walla Symphony season. The success of that program led to an invitation for her to plan a gala concert as part of the regular symphony season the next year. That concert, which featured students of the prep division as well as her college students and those of Kraig Scott and Leonard Richter, was a season highlight.

While at WWC, Bakland became a sought-after adjudicator and presenter in workshops throughout five Western states and in WSMTA events and conventions. The success of the WWC piano preparatory division under her leadership was considered so noteworthy that an article she wrote about it was one of five selected for the 75th anniversary WSMTA Journal.

Her teaching skills not only led to work with piano majors at WWC, but to an appointment to teach at Whitman College from 1996-1998, and an interim appointment during the 2000-2001 academic year at Western Washington University in Bellingham.

At the latter, she was specifically invited to help build the piano and piano pedagogy program.

Bakland’s sensitivity as a performer and accompanist led to three appearances as a soloist with the Walla Walla Symphony and a number of successful collaborations with prominent local musicians. She became a sought-after accompanist and performance coach for WWC music students.

Particularly noteworthy was the work she did with violinist Susan Pickett and soprano Sonja Gourley in the ensemble Donne e Doni, a trio that performed numerous recitals of works by women composers. They were featured on National Public Radio in a program that subsequently aired in Canada, Australia, and Russia, and on Good Morning America. They released two CD’s.

Bakland holds a B.Mus. degree from Andrews University and an M.A. in music from Washington State University. Primary teachers at WSU included Ruby Ronald, Loren Olsen, and Judith Schoepflin. Additional studies included harpsichord with Peter Wolf at the State University of New York in Stony Brook, and piano with Daryll Irvine at the Royal Conservatory in Toronto, Seymour Bernstein in New York City, and Donald Walker at Northern Illinois University.

Elsy Gallardo teaches music at Great Plains Academy in Kansas, a school created this year from a merger of Enterprise Academy in Kansas and Platte Valley Academy in Nebraska. She completed a B.A. in music education at the Universidad de Montemorelos in Mexico in 2000 and was a recipient of the Academic Excellence Award given by the Association of Professional Colleges of the State of Nuevo Leon. Primarily a pianist, she also plays flute and sings. She served as minister of music at the Spring Branch Spanish Adventist Church in Houston, Texas, until 2003, when she accepted a position at EA. In her time at the school, Gallardo’s efforts have primarily focused on directing the choir and handbell groups. She also teaches some piano students and two Spanish classes. More than half of the students at GPA are currently involved in the music program.

Glenn Hawkins is the new band director at Spring Valley Academy in Ohio. Hawkins, a 1990 B.Mus. Ed. graduate of Southern Adventist University, taught both choir and band for the past 14 years at Highland Academy in Tennessee. Prior to that he taught at Gem State Academy in Idaho for two years. While at HA, he completed a master’s degree at Shenandoah University in 2002.
Marvel Jensen, now residing in California, is an internationally acclaimed organist who has impressed audiences around the world with her exhilarating and inspiring performances. Critics have universally praised her flawless technique, profound musicianship, and virtuosity. As a concert artist, she has performed extensively in England, France, Switzerland, Italy, Germany, Denmark, Austria, and the United States. Jensen has given concerts at such notable venues as Notre Dame in Paris, the Mozarteum in Salzburg, and Santa Croce in Florence.

A critic for the Los Angeles Times described her as “an authoritative, exciting, polished and resourceful performer with formidable skill.” The Orange County Register described one of her concerts as a “stunning performance ... she was what else ... Marvelous!” Her playing in a concert in London elicited this observation from the London Press: “Brilliant, commanding performance ... flawless.”

Jensen was the first to hold the position of Resident Organist with the Milwaukee Symphony. She also served for over ten years as Organist-Harpsichordist at the Los Angeles Music Center. She was a research scholar at Cambridge University, England, served as Director of Archive Studies at the University of Southern California School of Music, and was International Collections Curator and Advisor to the USC vice-Provost at the Doheney University Library.

She served for over a decade as Music Coordinator for Miklos Rozsa, famed Hungarian-born composer of major symphonic works and Oscar-winning film scores. On his behalf, she worked closely with the elite of the music world, including conductors Leonard Bernstein, Antal Dorati, and George Solti, as well as major orchestras in Europe and America. Because of her work with Paramount Studios and these persons and organizations, she was able to establish the Miklos Rozsa Archives.

Born and raised in Lincoln, Nebraska, Jensen is a fifth generation Nebraskan. She started her music study at age three, began playing as a Sabbath School pianist at age seven, and, at age 14, became organist at the historic Seventh-day Adventist College View Church, place of worship for Union College students, which her grandparents helped to build in 1893. She continued as its organist until she graduated from UC with a B.S. degree in Music Education.

A versatile musician, Jensen sang in both the UC Choir and the select choir, the Unionaires, under the leadership of J. Wesley Rhodes, and played clarinet in the orchestra and band under the direction of H. Lloyd Leno. She joined the Union College band while still in grade school and played in that ensemble throughout her academy and college years. Her parents, Alfred T. and Carolyn Jensen, provided tuition and inspiration for many students who attended UC and subsequently studied at Loma Linda School of Medicine, now Loma Linda University.

Jensen studied with legendary organists Marcel Dupre’ and Jean Langlais in France, where she earned the coveted Prix d’artiste award. She served as assistant to Langlais at Sainte Clotilde Basilica in Paris. During her time in France, she received honorable recognition for her work with rare manuscripts at the Musée du Louvre and l’Université de Paris-Sorbonne.

She also studied organ with Catharine Crozier and harpsichord with Malcolm Hamilton. Additional study was taken under Armand Basile, and David Craighead at the Eastman School of Music. She earned a Doctor of Musical Arts degree from the University of Southern California. In addition to her career as a concert artist, Jensen enjoys international recognition as a published author and teacher. She has served as an artist in residence at churches across the United States.

She is represented by Artists International and has released several recordings under the Canterbury label. Jensen is listed in Outstanding Young Women of America and is a member of Pi Kappa Lambda, a national music honor society recognizing the highest level of musical achievement and academic scholarship.

Teona Martiashvili is the new director of piano studies at Andrews University. She was born in the Republic of Georgia in the former Soviet Union and began her career in music at an early age, playing recitals at age five and performing with state orchestras at age eight. She obtained Bachelor of Music degrees in piano performance and music theory from the College of Talented Musicians in Tbilisi, Georgia, and completed M.Mus. degrees in piano performance at Tbilisi State Conservatory and the University of Memphis in Tennessee.

Martiashvili studied piano and theory under several noted Georgian teachers and performers, as well as with Alexander Garber. She participated with noted artists such as Natalia Gutman, Oleg Kagan, Saulius Sondestis, Yuri Bashmet, The Moscow Soloists, Eliso Virsaladze, Georgian State String Quartet, and Otar Taktakishvili. She accompanied and worked with the State Opera and Ballet Theater and with the choir of the Tbilisi State Conservatory. Previous to her AU appointment, she was on the faculty at the
University of Notre Dame du Lac in South Bend, Indiana.

Martiashvili has performed in numerous festivals and competitions and been a guest soloist with several orchestras, including the Georgian State Symphony Orchestra, the Russian State Symphony Orchestra, USSR Large Radio/TV Symphony Orchestra, the Georgian Chamber Orchestra, and the Georgian State Radio Orchestra. She has won several prizes in piano competitions, including first prize for the Tbilisi State Conservatory Competition in 1993 and 1994, and was nominated as the sole representative for the Republic of Georgia to the Scottish International Piano Competition in 1995.

As a pianist Martiashvili is regarded as a virtuoso performer with musically perceptive insights and a wonderful lyric style. She enjoys a reputation as a teacher who is both appreciated and admired by her students.

Dwight Morgan is the new music teacher at Milo Adventist Academy in Oregon. Previously the music teacher at Greater Boston Academy in Massachusetts, he completed a B.A. in music education at La Sierra University in 1981 and an M.A. in Administration and leadership at LSU in 1994. He and his wife, Helen, have three daughters, Marizita, Melody, and Calla.

Matthew Sandvik is the new music teacher at Livingston Adventist Academy in Salem, Oregon. A graduate of Walla Walla University, where he completed a BA with majors in music and theology, and an MAT, he also teaches two classes in Bible, in addition to choir, handbells, and classroom music.

Michael Sandvik is the choir director at Skagit Adventist School in Washington state. A 2006 B.Mus.Ed. of Walla Walla University, he is a singer and composer who served as student assistant conductor of the university choirs for three years while still a student. He has written several works for choir, twenty of which were performed by the choirs while he was a student.

Bob Schimp is the new music teacher at Highland Academy in Tennessee. A 1972 B.S. graduate from Andrews University, he has taught music, art, and Bible in several academies in the Midwestern and Eastern part of the U.S. Schimp has also served as a principal at two schools and taught classes in computer science at three others.

Karin Thompson is the new chair of the music department at Atlantic Union College. An associate professor, She has been at AUC since 2000. Thompson completed a B.Mus. degree in cello at Walla Walla College, now university, in 1991. She subsequently completed a M.Mus. in cello performance at the John Hopkins University in 1993 and a Ph.D. in musicology at the University of Maryland in 2002. An award winning cellist during her undergraduate studies, Thompson performed as a soloist with a number of regional orchestras.

Tim Vandeman is the music teacher at Takoma Academy in Maryland. When hired as band director in 2001, he was still a full-time student at Columbia Union College. By the time he completed a B.Mus. degree at CUC in 2004, he was also directing TA’s orchestra and jazz band, in addition to a concert band of 61 members. Beginning in 2006, he also assumed direction of the academy chorale and Camerata, a select chorale group.

Obituaries
Dean Friedrich, 79, choir director, died October 17, 2007. Friedrich taught at Pacific Union College Preparatory School and directed choirs in Northern California.

Carl Wessman, 72, music educator, choir director, and singer, died June 25, 2007. Wessman taught in Florida, Canada, Massachusetts, Michigan, and Illinois, serving in the latter as registrar and vice-principal. He ended his career in California, teaching music at Sacramento Academy and at Weimar. He and his wife, Gloria, were residing in Washington state at the time of his death.

More detailed biographies are available at www.iamaonline.com

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**Segue**

Debra (Richter) Bakland
Director, Piano Program, Canadian University College, Canada

Elsy Gallardo
Music, Great Plains (formerly Enterprise) Academy, Kansas (since 2003)

Glen Hawkins
Instrumental program, Spring Valley Academy, Centerville, Ohio

Greg Kapiniak
Music, Chinook Winds Academy, Alberta, Canada

Teona Martiashvili
Director, Piano Studies, Andrews University, Michigan

Dwight Morgan
Music, Milo Adventist Academy, Oregon

Frank Restesan
Band and Orchestra, Union College, Lincoln, Nebraska

Matthew Sandvik
Music, Livingston Adventist Academy, Salem, Oregon

Michael Sandvik
Choir Director, Skagit Adventist School, Burlington, Washington

Tom Tavasci
Band and Instrumental Music, Forest Lake Academy, Florida

**Contributors 2006-2007**

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James Hanson

Felix A. Lorenz, Jr.

Joan Ogden

Wayne Patriquin

Marvin Robertson

Kenneth E. Rudolf

Dan and Carolyn Shultz

Bruce Toews

**New Members**

Kevin Mattson
Choral and Vocal, Collegedale, Tennessee

Phyllis Vineyard
Singer, Retired Music Teacher, Riverside, California

C. Dwight Rhodes
Singer, Retired Music Teacher, Springfield, Missouri

David Neff
Editor in Chief, Christianity Today

Woodrow Whidden
Silang, Cavite, Philippines

Lucy K. Lewis
Berrien Springs, Michigan

Marlene Gilleroth
Freelance Music Teacher, Keene, Texas, area

**Photo Gallery**

(Opposite Page)

Paul Hill taught at Southwestern Adventist University and Columbia Union College. He gained national recognition for his work with the Paul Hill Chorale and his gifts as a choral conductor. Hill played a pivotal role in making Washington, D.C., a premier center for choral music.

Photographer unknown

**Back Cover Photograph**

Southwestern Adventist University Music Faculty

Left to right: John Boyd, David Anavitarte, Mugur Doroftei, Henry Welch, Rudyard Dennis

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**Deadlines:**

September 30, February 15
The Southwestern Adventist University Music Faculty
See pages 13-20 for more about the SWAU music program