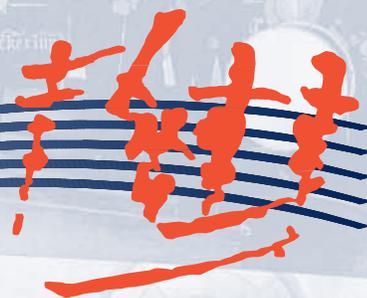




# Notes



*International Adventist Musicians Association*

## A Trip to China

## Music at Canadian University College

## Jazz in Adventist Schools?

SUMMER/AUTUMN 2008

## President's Message



**Elsie Landon Buck**

Here we are again, with the start of another school year, one filled with the excitement and promise of continued learning, musical accomplishment, and personal growth. What a special time it is, with challenges for students and teachers alike, each looking forward to having experiences that will, at the end of the year, be cherished memories. Every school year is a new opportunity for growth in so many ways. How can we make this one of the best years ever?

In a recent issue of *Newsweek*, dated September 22, 2008, many pages were devoted to exploring the power and potential of the brain in directing human life. Of special interest were the statements having to do with music.

Unlike most other fine arts that once done are finished products, music, like drama, must be reenacted and exists only in time, affected by variables including rhythm, pitch, timbre, melody, and the quality of the performance. Music can have a profound residual effect and is associated with learning from the very beginning of life.

In his book *This Is Your Brain on Music*, Dr. Daniel Levitin notes, among other thoughts, that "Words are easier to remember when they are put to music." Music simultaneously enlists many parts of the brain. We listen and respond to sounds and rhythms on an emotional level, and reasoning takes place. And in the creating of music there is a sense of accomplishment and reward.

For Christians, choices of what we hear, sing, and perform have much to do with a genuine Christian experience. When we step out into the world about us, what do we hear, what do we see? Are all lifestyles good for heart and mind?

When choices are made about styles of music for use in schools and churches, are they based on a knowledge of the known influences of certain types of music? Should jazz, for instance, be included in the curriculum of a school or used in church? We invite you to join in a discussion of that question by responding to the short presentation in this issue about jazz in our schools.

This question and others like it about choices in music should be given serious thought. The best outcome is one that preserves music of highest quality as we seek to worship our God and develop our characters and spiritual experiences.

In recent issues of *NOTES* we have learned about the music programs at several of our Adventist colleges and universities. In spite of the many challenges and struggles they experienced in their beginnings and through the years, they have provided a remarkable number of outstanding performing musicians and music educators.

How different might the worship and educational experience have been for this church had it not been for the music programs in our schools at all levels! Numerous musicians with high standards and a vision of the influence we could have on worship and in the lives of the young through music have given and continue to create an ongoing legacy of music for our church.

With our prayers and sincere wishes for continued blessings in every phase of musical life at our schools, we thank you.

**Elsie L. Buck**

*I will sing unto the Lord as long as I live:  
I will sing praise to my God  
while I have being.*

Psalm 104:33 kjv

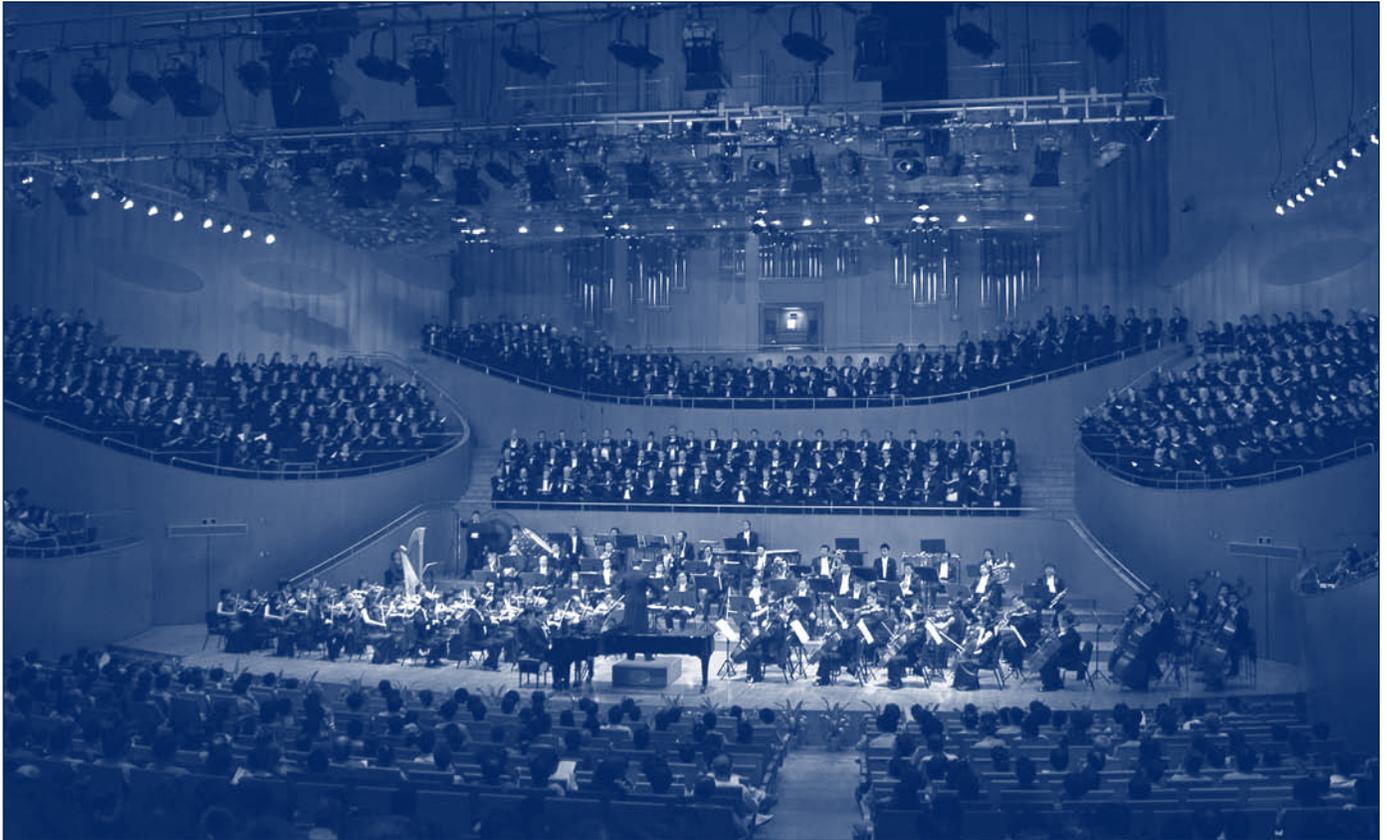
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## IAMA LOGO



*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 his Ninth Symphony.*



The Canadian University College choir tour group sings with The North American Festival Chorus in the Oriental Arts Center in Shanghai

# A Trip to China . . .

*This summer members from the Canadian University College Choral Union were invited participants in a series of concerts that provided a cultural countdown and prelude to the XXIX Summer Olympic Games, held in Beijing, China. The CaUC group, conducted by Wendolin Pazitka Munroe, was one of two choirs from Canada chosen to participate in a mass choir that performed for enthusiastic audiences in both Beijing and Shanghai.*

It was an electrifying moment when the enthusiastic yet proper audience suddenly joined in the music, spontaneously clapping, waving their arms, and dancing in time to the Chinese folk song embedded in the music coming from the stage and balcony. The words from *Defend the Yellow River*, sung in Chinese by the festival choir, that had elicited the audience response, were from a

patriotic poem set to music in this movement from the *Yellow River Cantata* by Chinese composer Xian Xinghai. The audience reaction, which took the choir by surprise in its first public performance in Beijing, also happened again in its second concert three days later in Shanghai.

While this work, conducted by dynamic Chinese conductor Yang

Li, was a high point in the concert, the transcendent work in the program was the concluding number, the final movement from Beethoven's *Ninth Symphony*, performed by the Tianjin Symphony Orchestra, the 400-plus member festival chorus, and the Tianjin Conservatory Youth Choir. The concert also included three works associated with the Olympics, a movement from Orf's *Carmina Burana*, and, in the Shanghai concert, all of Beethoven's

Ninth Symphony along with a number that showcased that auditorium's organ.

The large chorus for this event, named the North American Festival Chorus, included members from a dozen school and choral groups in North America. Participation was by invitation, based on audition tapes or reputation.

For the CaUC choir, conducted by Wendolin Pazitka Munroe for over thirty years, this was actually the second tour for the school year, yet another adventure in an ongoing series of annual tours that has taken the school's acclaimed choral groups around the world.

In this instance, a total of 67 persons from CaUC made the journey to China. This included 58 students from the 128 member Choral Union, who had been able to raise the needed \$4150, and nine staff and faculty, some of whom were also choir members.

Planning for this trip had been a two-year project. Fundraising events,

including a black-tie dinner, were undertaken to keep the costs down for the students and to supplement the school's total contribution of \$3000 for all travel expenses, including



*The Great Wall of China*

lodging, for the trip. The personal cost covered meals, sightseeing, and tips.

The CaUC group left the college on Thursday, June 26, riding by bus to Edmonton.

They then flew to Vancouver, British Columbia, that afternoon and on the following day flew into Beijing, arriving there on Friday, having lost a day in transit.

Sightseeing began immediately as they arrived in China, with a flight Friday afternoon to Xi'an where the famous terra cotta warriors can be seen. Other typical tourist activities followed in the next two weeks, including tours to Tianamen Square, the Forbidden City, and a portion of the Great Wall of China.

Each day was tightly scheduled with rehearsals and sightseeing. Lunch and suppers were taken in restaurants where one peculiarity soon became apparent: they were always located on the second floor. This became a source of amusement to the group whenever the guide would announce, "Yes, my friends, you go in the store and then upstairs to the second floor where the restaurant is."

Preparations for the first concert included two three-hour rehearsals and a dress



*The Canadian University College choral tour group pauses for a photograph in Beijing*



rehearsal with the orchestra by American conductor Eric Dale Knapp. The first concert was given in the Forbidden City Concert Hall in Beijing, an acclaimed 1400 seat facility with excellent acoustics, on Thursday evening of the first week.

Because of limited stage size, the festival choir sang from the balcony while the orchestra and Tianjin choir were seated on the stage. This arrangement allowed the choirs to do an antiphonal number, which was performed only at this concert.

They flew to Shanghai the next day where they again followed a closely planned schedule for the remainder of their time in China. A partial listing of pre- and post- concert activities included attendance at a Chinese Opera and an acrobat show; a shopping spree in a “factory,” a place which included numerous small stalls where vendors expected buyers to challenge prices; and a visit to a factory outlet for pearls and jade.

They also visited an architecturally striking museum containing an extensive display of oriental art and artifacts from before the time of Christ and took a journey to the outskirts of Shanghai, an older part of the city where citizens lived in the most primitive of circumstances.

The Shanghai concert, prepared with one rehearsal, was given in the Oriental Arts Center, a highly acclaimed three-year-old facility shaped like a lotus blossom. The cluster of five buildings was designed by its architect to convey the delicacy of that flower and create a luminous and appealing effect, especially in the evenings, when crowds attend performances in drama and music.

This complex includes a 1979-seat auditorium with a large stage and a choir loft that could accommodate the festival choir, which was not joined for this concert by the Tianjin choir, and the orchestra which had traveled from Beijing to accompany the group.

Debra Bakland, in her first year as head of the piano area at CaUC, was impressed by Chinese architecture and their attention to detail:

They are very concerned about how their buildings look, and they were impressive. I was struck with the number of new buildings and the beautiful, simple, and modern architecture.

When I walked into the huge foyer of the concert hall in Shanghai, I was impressed by the use of tiles, which created a warm effect. It was very modern, yet not cold. The concert hall with its cushioned wooden seats, huge organ, and feeling of openness was gorgeous.

The concert in the center differed from that given three nights earlier, with an organ number substituting for the antiphonal choral number. Both concerts ended with a standing ovation from a capacity audience.

A feeling of camaraderie had prevailed in the festival choir, and numerous friendships were formed. As in any deeply moving, shared musical experience, post-concert emotions were euphoric, particularly after the final concert and its end to what had been a vivid, once-in-a-lifetime musical experience.

*Dan Shultz*

Sources: Interviews, Debra Bakland and Wendolin Patzitka Munroe; Oriental Arts Center website; Tour materials

## CaUC Choir Tours

In more than three decades of touring, the students in Munroe’s choirs have traveled to Europe three times, Mexico, Bermuda, China, every state in the United States except New Mexico, Arizona, and Alaska, and Canada coast to coast in a cycle repeated every three years. They have sung in Carnegie Hall on two occasions and will, by the end of this school year, have sung with the Vancouver Sinfonia on three occasions.

While the China tour was a unique and memorable experience for some of the 128 member Choral Union, all of the members had taken a ten-day tour to Western Canada, Washington state, and Hawaii two months earlier. For that trip each choir member had raised \$1000.

They left for that tour at the end of final examinations in late April. After performing four concerts in Canada and one in Washington, they flew to Hawaii, where they gave three concerts.

This coming year they will tour in Saskatchewan and Manitoba and then fly from Winnipeg to Europe, where they will sing at Newbold College in England and three places in Germany and also tour in Italy.



*The Shanghai Oriental Arts Center*

# Music at Canadian University College

*Canadian University College started in 1907 as Alberta Industrial Academy, located in Leduc, Alberta, in western Canada. Two years later, it was moved to Lacombe, a picturesque setting in the same province, where it is now located. It was renamed Alberta Academy in 1914, Canadian Junior College in 1919, and became Canadian Union College in 1945. The present name was assumed in 1997.*

**W**ith an enrollment of just seventeen students and limited offerings, the first session of what is known today as Canadian University College started in January 1907. Although in reality it was a three-month training session for colporteurs, its success led to the purchase of a farm near Leduc, Alberta, that summer and the opening of Alberta Industrial Academy that November.<sup>1</sup>

Conditions were primitive, with classes, the principal and his wife, and the women all housed in an old farmhouse and the men housed in a vacated two-story chicken house. Given the severity of Canadian winters, keeping warm was a challenge eased only slightly by wood-burning stoves. Coal oil or kerosene lamps provided lighting, a critical need because of the shortness of winter days.

In the midst of these primitive beginnings, music was an important part of social and religious life at the school. AIA *Announcements* for at least the first three years listed drills in sight singing and chorus singing as part of the program.<sup>2</sup>

**I**n 1909, two years after it opened, the academy was moved to a new location on a hilltop near Lacombe, Alberta, where the plan was to consolidate it with a sanitarium (hospital) the church had started in Edmonton. When construction of the facilities started,

the academy was considered a priority and the building of the sanitarium was delayed. That decision, coupled with ongoing financial challenges, led to a vote in the 1912 camp meeting not to build the sanitarium.

The new location, although devoid of trees on the hilltop,<sup>3</sup> afforded a breath-taking panoramic view of the surrounding countryside and numerous lakes. Additionally, it was located midway between Edmonton and Calgary, near automobile and Canadian Pacific Railway links between the two cities.

**W**hile the view was inspiring, living conditions in the first year at the new site were initially more challenging than they had been at the former location. Classes, teachers, and boys were housed in a partially renovated old barn. Although a women's dormitory had been started in the summer preceding the opening of school, it was not finished until February. In the interim, the women lived in tents that provided little protection from the subzero temperatures and snow. As winter worsened, a little over half of the women were moved temporarily into a building constructed to house a laundry, while the others remained in the tents until the dormitory was completed enough for occupancy in December.

At the end of the first year, another building was started to house the men and temporarily house classes. It would be finished and occupied

during the next school year.

In the second year at the new location, grades eleven and twelve were added and P.P. (Perlie Park) and Abbie Adams offered the first real instruction in music. Although they had worked as evangelists in California at the beginning of their ministry, Adams had most recently served as the education secretary of the British Columbia Conference in Canada for the past five years.

Adams taught Bible and voice and led a chorus while his wife taught hymn playing on a pump organ and piano. While in Calgary, enroute to the school, the Adamses purchased and brought with them a piano, which became the first at the academy. Students were charged 50¢ per 45-minute lesson or 25 lessons for \$10. Students were also charged monthly rental fees of 75¢ and a dollar for an hour's use each day on the organ and piano, respectively.<sup>4</sup>

For the next seven years the Adamses led out in music, overseeing a program that grew to include two additional teachers. During that time the school was renamed Alberta Academy, enrollment increased from 61 to 223, and, as they left in 1917, a change from an American to a Canadian-based education program was being planned.<sup>5</sup>

Margaret Johnson followed the Adamses, who returned to California in 1917, initially teaching piano and organ for two years and then voice and chorus until Freda Guderian was hired



in 1920 to teach in those areas. In the year prior to the addition of Guderian, the school had changed its name to Canadian Junior College and started to add post-secondary classes.

Guderian was 29 and had studied music at Walla Walla College, now University, in her early twenties. She enjoyed a reputation as a fine singer and had worked in evangelism with her twin brother, Fred, in Canada and the Pacific Northwest.

She taught music with Johnson for the next three years at the college and following that again worked with her brother as a musical director in his evangelistic efforts in Canada and the U.S., before returning to WWC to complete a diploma in music.<sup>6</sup>

For the next three years, Fred Jerome directed a band and orchestra, the latter having been planned since 1917 “if a sufficient number of instruments are available.”<sup>7</sup> Jerome, who was the printing teacher, had been associated with CJA since 1909.

**D**avid Robert Edwards assumed leadership of the orchestra and the department in 1926. Edwards was the first teacher at the school with a diploma in music. A native of Chicago, he was a violinist and

organist who had grown up in a musical home, his mother having been one of the first music graduates from and a teacher at Battle Creek College in Michigan.

Edwards had just completed a music diploma a year earlier at Washington Missionary College, now Columbia Union College, and then had taken additional study at the Peabody Conservatory of Music. Bernard Ledington also joined the department in 1926 to teach voice and direct the choir. While both men had brief tenures, their arrival coincided with a more enduring addition to the department, a new 9-foot Chickering grand piano.

When both Edwards and Ledington left in 1928, Arthur J. Skeels, a violinist who was teaching science and manual arts assumed direction of the orchestra. William Wood replaced Ledington as choir director, and a year later Georgia Neithercut joined him to assist in teaching voice. In his two years at the college, Wood wrote the music for the first school song and Neithercut led out in introducing it to the students.<sup>8</sup> She would teach for eight years, the longest stay of any music teacher in the first half century of the school.

Starting at this time, it was possible for music students to take

instruction that would prepare them for examinations in Canada’s Toronto Conservatory of Music program. Students were able to earn up to three credits for passing TCM exams.<sup>9</sup>

Also, as the 1920s ended, Charles O. Smith became the first Canadian to serve as president of the college, all others having been from the U.S. During his four-year tenure, the school finally completed the changeover to a Canadian-based program of study.

**I**n May 1930, a calamitous fire set by an arsonist destroyed the administration building, the men’s dormitory, and the industrial building. Although no loss of life occurred, several men were injured and six were hospitalized.

Miraculously, two students had been able to pull the new Chickering grand piano out of the administration building at the time of the fire. One of these, Ben Glanzer, a tenor, would become well known for his work as a singing evangelist and member of the Voice of Prophecy King’s Heralds quartet.<sup>10</sup> Also, the women’s dormitory, which had recently been renovated and contained a music practice room, was spared.

Undaunted by this devastating loss of critical areas, including



classrooms, offices, and the library, the board immediately drew up plans for a new administration building and dormitory, and construction started that summer. By mid-November, classrooms were ready for use, and by the following February all work on both structures had been completed.

The new administration building, which included the chapel with the grand piano and two music studios with risers for rehearsal on the main floor continued as the center for music on campus.

**V**erne Kelsey joined Neithercut that fall to teach piano and music theory. In spite of daunting challenges during a time when the school was struggling to recover, Kelsey had a successful experience during his two years there and was a frequent performer on and off campus. While in Canada, he earned an associate diploma from the Toronto Conservatory of Music (ATCM).

He moved to Kentucky to do self-supporting missionary work and then taught music at Emmanuel Missionary College, now Andrews University, from 1944 to 1962.

In the autumn after Kelsey's departure, enrollment dropped precipitously to only 92 students. The resulting loss of income created a financial dilemma at a time when the school was still trying to clear debt incurred in rebuilding after the fire.

**F**or the rest of the 1930s, continuing low enrollments and ongoing financial distress dramatically affected all aspects of the academic program, including music. The financial problems on campus, however, were only part of larger challenges in the Adventist school system in North America and the work in Canada because of the Great Depression.

Steps had been taken to reduce education expenses in western

Canada starting in 1931, when Battleford Academy in Saskatchewan was merged with the academy at CJC. In May of the following year actions were taken to merge separate provincial conferences where geographically possible and to merge the Eastern and Western Canadian Unions to create the Canadian Union Conference of Seventh-day Adventists.

During this difficult decade, nine music teachers taught at the college, the longest serving being Neithercut and Maurice Monks, a pianist, who taught for four years.

The president's wife, Gladys Capman Martin, a gifted soprano who had previously taught English at Avondale College in Australia and been a preferred soloist in performances of cantatas and oratorios at AC, taught voice during the 1936-1937 school year, their last at CJC. After leaving CJC she taught music at both Atlantic and Pacific Union colleges.

**E**ven though the 1940s started with a world war which led to a drop in male students, the increase in women offset that decline so that enrollment, while uneven, was not down dramatically during the first half of that decade. By the time the war ended in 1945, the school was in a strong position financially, having in 1944 paid off the debt arising from construction expenses following the 1930 fire. In that same year it also purchased several properties adjoining the campus, thereby increasing school acreage to eight times that owned when it first started.

The coming of veterans to the campus in the fall of 1945, their tuition paid by the Department of Veterans Affairs, not only increased enrollment to more than 300 but created funds for improving the physical plant and expanding the faculty. In that same year the school started to offer a four-year degree in theology and the board voted

to change the school's name to Canadian Union College, a change endorsed two years later by the Alberta Province. Because of that province's accreditation requirements, the school was able to grant a degree only in theology because it was a church-related institution.

In the last half of the 1940s, a separate high school division was created and the faculty increased from fifteen, five of whom had a college degree, to twenty-one, with twenty having a baccalaureate degree and five possessing master's degrees. While efforts to gain accreditation for its classes and additional degree programs started during this time, that goal would not be fully realized until 1991.

**R**oy Hampton, a pianist, gave lessons in voice and directed the choir from 1941 to 1946, the longest tenure of any music teacher in the 1940s. Margaret Moline (later Young) succeeded him as voice teacher and choir director. Both she and Arvida Fisher, who assisted in voice, taught for three years.

Frederic Bacon-Shone, a pianist, came to the campus in 1947 and taught for the next five years, directing the band for a short while in that time. He provided continuity during what was a difficult period.

Even though music study was popular on campus, the 1940s ended and the 1950s started on an uncertain note for the department with the coming and going of five music teachers in two years, none staying for more than a year.

This uncertainty began to change in 1951 with the appointment of William Haynes to teach voice, direct the choir, and chair the department. In his first year, two hundred students were involved in music, a level that continued throughout the Haynes years and that of his successor, Richard A. Gibson, who arrived on campus in 1956.



While Haynes was able to stabilize the program and enjoyed a level of success that led to an invitation for him to teach music at Union College, Gibson's many gifts and tenure of eight years created a renaissance for the music program at CaUC. A popular teacher, he became known as CaUC's "Music Man," a name likely inspired by the title of a popular 1962 film.

Gibson energized the music program at the college, drawing not only on his musical talents but on other skills as well. He was a versatile musician, able to sing as well as play the piano, violin, clarinet, and various percussion instruments.

He was also an experienced builder and he used those skills as he arrived at CaUC to improve the music facilities in the administration building. In 1957, at the time of the school's 50<sup>th</sup> anniversary, he worked with the alumni to help them realize their project for that anniversary, the renovation of the laundry building into a new home for the music department.

When Gibson left at the end of 1964, the school had enjoyed its largest enrollment yet, with 534 students, 200 being college level students. The yearbook for that year was dedicated to him with an inscription that praised him for his friendliness, unselfish spirit, and the encouragement he had provided to students. It described him as "a man whose music puts songs into the hearts of others, whose versatility makes him a part of all the lives around him." Gibson left for a position as an editor at the Christian Record Braille Foundation and later served as an ordained minister.<sup>11</sup>

Although Gibson was alone in his first year, he had been joined in 1957, his second year, by four new teachers, violinist Curtis Wolfe and three pianists: Kari Hestdalen (a student teacher), Edna LeMarquand, and Gem

O'Brien. Wolfe, who had been hired to teach as he graduated from Pacific Union College with a music degree, completed a master's degree at Indiana University during his seven years at CaUC. He would later teach again at the college.

O'Brien, who taught both piano and organ, married Victor Fitch, the dean of men, in the summer following her first year and then continued to teach for fourteen more years, a record tenure for a music teacher to that time.

Following Fitch's departure, she taught piano at Walla Walla and Whitman colleges and served as a church musician. A composer, she has written a number of works, some of which celebrate special events and anniversaries, the most recent being *Centennial Hymn*, for CaUC's centennial celebration in 2007.<sup>12</sup>

Others who came to teach during the Gibson years included Lloyd Fisher, band director, and Elaine Moore Janzen, pianist. Both taught for five years, with Fisher, who served as acting chair of the music program in his final year, 1965-1966, returning in the 1970s to teach for three more years. In the year following Fisher's departure, Reo Ganson, a church school teacher in Edmonton who would eventually serve as president of the college on two different occasions, provided interim leadership for the band, commuting eighty miles to do so.

Although the department offered a two-year program in music in the 1950s and 1960s that was recognized by Adventist colleges in the U.S. if students wished to transfer and complete a music degree, those credits could not be transferred to Canadian universities.

In that pivotal decade for the music department, the college undertook extensive campus-wide changes that affected both the quality of the academic program and life on campus. In 1958, a General Conference

Survey Commission had examined all aspects of the college and then made recommendations to help it achieve senior college status.

Everything from adding classrooms, expanding the library, raising the academic qualifications of its faculty, and renovating the administration building, to erecting a new dormitory and creating more housing for faculty were listed as possible improvements for the next decade. All of these steps were viewed as essential to improving the CaUC experience and gaining affiliation with an Adventist college or university in the U.S., or Canadian accreditation through the University of Alberta.

Accomplishments in the decade included a new college church, new cafeteria, updated science facilities and additional classrooms in a partially remodeled administration building, housing for faculty, a relocated library with four times the floor space, and a new biology field station. Unfortunately, all of these and other changes, aside from construction of the church, led to indebtedness and, at one point, near-bankruptcy. Valiant efforts were made to reduce the debt but as the end of the 1960s approached, the financial situation was bleak.

Although CaUC attempted to affiliate with Walla Walla College, Andrews University, and Loma Linda University during that decade, it was unable to complete needed arrangements. An attempt to work with the University of Alberta for possible accreditation also failed.<sup>13</sup>

In 1968, a General Conference Study Commission was appointed to review Adventist higher education in Canada, to look specifically at the post-secondary situation where two colleges, CaUC and Kingsway College, were operating and having financial difficulties as well as affiliation and accrediting problems.<sup>14</sup>

In 1903, four years before the founding of Alberta Industrial Academy, Lornedale Academy had been started in eastern Canada. In 1916, it became Eastern Canadian Missionary Seminary and offered the first Adventist college level classes in Canada. Four years later, it became known as Oshawa Missionary College and over a period of years eventually offered two years of post-secondary classes in many areas, including music.<sup>15</sup>

Like its counterpart in the West, OMC also faced ongoing financial challenges. Unlike CaUC, however, it had not done as well in the 1940s. In 1958, the same GC study commission that had encouraged CaUC to take steps to gain senior college standing requested that OMC defer its plans to do the same and explore the possibility of relocating elsewhere.

OMC instead changed its name to Kingsway College and proceeded to undergo an expansion program in the 1960s that resulted in a debt equal to that incurred by CaUC in its expansion program during that same decade. It also tried to complete an affiliation agreement with Columbia Union College for its nursing program, but that effort failed.

The 1968 GC Commission found that limited financial resources and lack of accreditation by Canadian entities or a validating affiliation in the U.S. made it unwise to try to maintain two colleges in Canada. They recommended that a new college be built in Ontario by the 1970-71 school year and that within its first two years of operation a full post-secondary program of four years be established. Both CaUC and KC would then revert to academy status.

Aside from an unrealistic timetable, the recommendation, which was met with outrage and defiance, particularly at CaUC,<sup>16</sup> failed because of the debt at

both schools and the improbability of raising the more than six million dollars needed to build a new school.

In 1974, another GC study recommended the same step be taken, but with the option of locating the new school in either Ontario or British Columbia. The Canadian Union Conference Board of Education responded by recommending that CaUC, which had been able to establish an affiliation agreement with the University of Alberta in 1971 covering transfer of first-year classes, become the senior college and that Kingsway College revert to academy status. Final decisions were made and post-secondary offerings at KC ceased at the end of the 1976-1977 school year.<sup>17</sup>

During this pivotal and at times tumultuous decade of transition from the mid-1960s to the mid-1970s, nine new music teachers came to CaUC, the only constant being Gem Fitch, who was teaching piano and organ. While most served for one to three years, two, Leslie Mackett and Frank Kravig, had longer tenures that would continue beyond Fitch's departure in 1972.

During this time, while raising her family, Fitch who had been teaching advanced students in her home since 1961, also taught fellow piano teachers Mackett and Aurelia Curtis.

Mackett had come in 1967 to teach piano and French classes as well as direct the band, the latter duty ending after three years. A popular teacher, he was honored when the 1974 yearbook was dedicated to him, praising his dedication and caring concern for students.

Two years after Mackett arrived, Kravig came to chair the department. A talented singer and an experienced teacher, he had just completed a master's degree at Washington State University. A man of many talents, Kravig used his

artistic ability and his skill as a fine tailor to sew costumes for operettas and attire for his singing groups.

He also loved the beauty and sound of pipe organs. When he learned in 1971 that an organ that had been built in the 1920s and renovated in 1956 by the Wicks Organ Company was available at the University of Wisconsin for \$6,500, he found donors who would underwrite the cost and purchased it. He then flew to the U.S. with a staff member to dismantle and transport the instrument to the college.

Even though Kravig's installation of the organ in the church was a challenging and time-consuming task, it was completed in time for a dedication service in September 1972. While at the college he also found another, smaller pipe organ that he installed in the chapel.<sup>18</sup>

During Kravig's chairmanship, leadership of the band passed from Mackett to Loren Frost, a composer and versatile low brass performer who had just completed an M.Mus. degree at Andrews University. Even though his stay at the college was brief, the students dedicated the 1972 yearbook to him, noting his friendliness and ability to inspire his students.<sup>19</sup>

After leaving CaUC, he composed the music for *Earth: Theater of the Universe*, a multi-media presentation about the plan of salvation from the fall of Lucifer to the restoration of God's kingdom. An acclaimed production, it was given over 3000 times in countries around the world.

Bruce Kuist, a woodwind performer and experienced teacher who had a master's degree from the University of South Florida, followed Frost and directed the band for two years, leaving in 1975, the same year that Kravig left. He subsequently taught at several schools and was an adjunct instructor at Southern



Adventist University before his retirement in 2008.<sup>20</sup>

Lloyd Fisher, who had taught at CaUC in the previous decade, returned in the fall of 1975 to chair the music program and teach for three more years. Charles Pierce, a pianist and singer, who had taught at four academies and two colleges, also came to the campus that fall to direct the choir and teach piano.

Pierce had actually been under appointment since 1974 but had taken a year's study leave to complete class work towards a doctorate at Catholic University in Washington, D.C. He had most recently served in the Adventist school system as chair of music at Columbia Union College.<sup>21</sup> Hiroka Kojima Sheppard taught piano during that interim school year (1974-1975) and then continued assisting in piano until 1981.

In 1976, Curtis Wolfe, who had started his career at CaUC in the late 1950s, returned, having since completed a doctorate at the University of Oregon in 1971. After leaving CaUC, he had taught in public school and at two academies and Andrews University.

Since Pierce had just completed his doctorate when Wolfe arrived, both enjoyed the distinction of being the first music teachers with doctoral degrees at CaUC. Because of his prior administrative experience, Pierce became department chair in 1978. He exerted strong leadership and made a number of constructive changes in the program during the next eleven years, significantly expanding holdings in instruments, scores and records.<sup>22</sup>

Both Pierce and Wolfe would teach at CaUC until they retired, the first music teachers at the school to enjoy that distinction. The quality of their work and their long tenures, coupled with good decisions in

choosing colleagues to work with them, provided a secure base for stability, growth, and unusual achievement for the department in the remaining years of the 20<sup>th</sup> century.

While serving as chair, Pierce gave annual piano recitals and sang in the Richard Eaton Singers in Edmonton, a large 150-member choral group that performed choral masterworks on tours and with the Edmonton Symphony. Additionally, he played organ and directed choirs in churches of different denominations in the area.

Wolfe, a violinist, was also active as a performer and worked to build the string program. A thorough teacher who enjoyed teaching theory and music composition, he believed strongly in teaching composing to children from the earliest years as part of their musical experience.

His colleagues and students respected him, and the 1985 yearbook was dedicated to him. Wolfe was praised as a "man whose patience and understanding makes learning a joy, a man whose counsel spans the years and bridges the gaps of generations ...."

Wendolin Pazitka Munroe came to the campus in 1977, the year after Wolfe's return, to assume leadership of the choral program. From the start of her work at CaUC, she generated excitement and loyalty in her groups.

A superb conductor, she had done graduate study at Indiana University, where she had completed an M.Mus. with distinction earlier that year. She immediately challenged the choirs with great choral music and a firm insistence on a high level of performance

In the more than thirty years since then, the longest tenure of any music teacher since the start of the

school, Munroe's ability to inspire her students has continued unabated. She directs two choirs, the Choral Union that consistently has over 100 members drawn from both the university and academy, and the Chamber Singers, a select university choir of sixteen members.

Both groups have been acclaimed for their singing in concerts and with noted instrumental ensembles in famous venues in Canada, the U.S., and abroad. In her years as director, the choirs have taken numerous tours in Canada and internationally.<sup>23</sup>

In the late 1970s and early 1980s, a number of changes occurred at the college, the result of the decision to make CaUC the senior college in Canada. The college completed an affiliation agreement with Union College in September 1979 that allowed CaUC students to complete UC degrees through extension programs in education, music, science, and business.

Four years later, the college became part of the Loma Linda Extended Campus Program. Through this arrangement, students were able to take graduate courses in the arts at the master's degree level.<sup>24</sup>

Other changes on campus included construction of a physical education complex and a women's residence hall. The latter was built because of a sharp rise in enrollment in the last half of the 1970s.

The men were moved to the vacated women's dormitory in 1980 and their dormitory then became the home for the Division of Arts.<sup>25</sup> While this move created more space for music, it wasn't until 1986 that a major renovation made the facility more suitable for music.

In 1980, the same year music was moved to its new home, William Cemer was hired to direct the band

program, an increase in the music faculty to four full-time teachers, the largest since the beginning of the college. An accomplished musician who played trumpet and violin, Cemer inspired the band to achieve at a professional level.

By the time he arrived at the college, he had a reputation for preparing superb bands noted for their polished and musical playing and for presenting concerts of well-chosen music. Cemer upheld that reputation as he led the college band, the Silverwinds, in concerts on campus and in numerous tours for the next 21 years, a record tenure in band leadership at CaUC. A thoughtful person with a sense of humor, Cemer enjoyed a wonderful camaraderie with his students and friends.<sup>26</sup>

**T**he 1980s was a stable period for the music department.

Although Munroe took a one-year study leave for doctoral study, there was only one change within the full-time music faculty, which now numbered five. It was the longest period since the beginning of the college without unsettling changes in the primary music faculty.

Beginning in 1981, Cheryl Villegas (now Collins) assisted in piano for five years. Florence Clarambeau followed her in 1986 and would teach until 1994.

**A**fter nearly five decades of trying, CaUC achieved provincial accreditation in 1991. The news that they were now able to award their own BA degrees was a cause for celebration on campus. While the accreditation initially was only for three-year degrees in English, music, and theology, by 1995 six other areas had been added. And in that same year, those first three areas, having been reviewed since the initial accreditation, were authorized to grant four-year BA degrees.<sup>27</sup>

Because “college” in Canada connotes post-secondary schools that do not grant degrees, the giving of accredited degrees necessitated a name change. Accordingly, in 1997, Canadian Union College officially became Canadian University College.

In 2003, the university applied for accreditation of its bachelor of education degree, which was still being granted through its affiliation with Union College. In June 2004 that accreditation became official, and in 2008 the first students graduated from this program, signaling the end of the affiliation with UC.<sup>28</sup>

**I**mprovements in facilities Campus-wide and other aspects of campus life throughout the 1990s and into the 2000s kept pace with these academic changes. Some of these included a major renovation of the cafeteria; completion of a new science center; implementation of computer usage and other classroom technologies across campus, including creation of a music computer lab; and a major ongoing renovation of the administration building that started in 2002.

Yet another change occurred when the university and academy programs and students were fully separated in the 1990s. The effect on the band and choir, which involve students from both levels, was handled creatively, with the CUC Singers now being exclusively a university ensemble that, when combined with the academy choir, became the Choral Union.

**K**enneth Logan, an organist with a doctorate in organ performance from the University of Michigan, was hired to teach in 1993. Most recently, he had served as interim organist at Walla Walla College, a school known for its comprehensive organ installation. He would later write:

When I joined Canadian Union College’s faculty in 1993, I desired to develop the college’s organ program, but I had inherited a pipe organ whose worn electronics and polyglot pipework evidenced the toll of time.

While appreciating the vision that had placed the organ there in the 1970s, I became gripped with a new vision. But that would require money, more specifically, fundraising. Fundraising? I was not a fundraiser.<sup>29</sup>

In spite of his trepidation about raising money, Logan became the major fundraiser, and within eighteen months \$450,000 (Canadian) had been raised for a 45-rank Casavant pipe organ.

After Logan accepted a position at Andrews University in 1996, he continued to serve as a liaison with the builder until installation of the organ, which was accompanied by a renovation of the church, was completed in 1997 and dedicated in 1998. A significant instrument, it was an important addition in a community where only two of the 200 churches had pipe organs.<sup>30</sup>

**W**endy Markosky, an organist and harpsichordist who was completing a doctorate in organ performance at Indiana University, succeeded Logan, coming to the campus in 1997, just as the new organ was being installed. While doing graduate study at IU, she had served as an associate instructor in theory for five years and as organist for a year at the IU campus chapel. She spent the summer of 1997 studying organ in Sweden.

Markosky completed her degree at IU in 1999. In the past decade, in addition to classroom teaching, she has served as organist for the campus church and given numerous recitals in Canada, the U.S., Germany, and France.

**W**hen Curtis Wolfe retired in 1996, the same year that Logan left for AU,



Munroe and Cemer were appointed co-chairs of the music program. When Cemer retired five years later, Munroe became chair.

Through the years, she had become a highly respected leader on campus, admired for her spiritual qualities and influence as well as for her work with the choir. The written comments about her in the 1990 yearbook, which was dedicated to her, spoke of the profound influence she had had on students.

In addition to her ongoing contribution with her choirs in worship services, extensive touring, and presenting of choral masterworks, she also gave the campus lighter musical experiences that delighted everyone. Of particular note was her presentation of *The Sound of Music* in 1999.

Over 100 Choral Union members participated in this fully staged and costumed production that ended with standing ovations from a packed house at its three performances. A fourth unscheduled presentation had to be done to satisfy the community.

**J**acqueline Schafer (later Zuill), who had undergraduate and graduate degrees in both violin and piano, succeeded Wolfe in 1996. She taught in both areas and oversaw string activities for more than a decade, until 2007.

Cemer retired in 2001, after consistently providing more than two decades of quality music with his band and brass groups. His successor, Joanne Andersson, a director with over 30 years of successful experience, led the band for the next six years, retiring in 2007. During her career, she had led bands at five academies, Kingsway College during its transition from college to academy status, and La Sierra University.

**I**n 2007, Naomi Burns Delafield, a violinist who had been concertmaster of and soloist with the New England

Youth Ensemble under Virginia Gene Rittenhouse for seven years, was hired to teach violin and oversee string activities at the university. She had completed a master's degree in violin performance at the University of Calgary in 2005, was serving as concertmaster in the orchestra in nearby Red Deer, and had been involved with string activity at CaUC since 2005.

Beginning in 2005, she had organized a chamber orchestra at CaUC with a membership of seven. By the end of the group's second year it had grown to include 27 members. The ensemble again increased in size during 2007-2008, Delafield's first year in charge of string instruction and activities. Her orchestra has attracted attention and widespread support and continues to enhance the reputation of music at CaUC.

**D**ebra Bakland (formerly Richter), a pianist and teacher with a distinguished record of service at Walla Walla University, was also hired in 2007. Bakland, a performer who soloed three times with the Walla Walla Symphony, enjoys a reputation as a gifted and inspiring teacher. Her students have won countless awards in regional contests, been soloists with Northwest orchestras, and were featured in a national convention in 1993.

As she arrived on campus, she worked with Wendy Markosky, chair of a Piano Project campaign, to replace aging pianos. By the end of her first year, they had raised enough money to purchase a nine-foot Steinway piano for the church sanctuary and five Boston upright pianos for the practice rooms.

When the project is completed, four smaller Steinway grand pianos and four additional Boston uprights will have been added to the university's keyboard resources.

While one of the Steinways will replace the 1920s Chickering 9-foot grand piano rescued from the 1930 fire and now used in the choir room, that historic instrument will be used elsewhere on campus.

**O**ther projects since the turn of the century that have improved the music program have included the 2005 addition to the Casavant organ of three pedal ranks, the remainder of the swell manuals, and chamade trumpets. The latter in the original organ plan were intended to represent the proclamations of the three angels of Revelation 14.<sup>31</sup>

In April 2007, a French-style double (two-manual) harpsichord arrived on campus, the purchase made possible by a successful fundraising drive. A quality instrument by builder Robert Duffy of Boston, its light blue and cream color, painted soundboard, and exquisite sound make it an aesthetic delight and a wonderful addition to the department's keyboard resources.<sup>32</sup>

More recently, an extensive renovation within the music facility, completed in 2006 and dedicated in 2007, created the Emily Schafer Music Room, a large band and orchestra rehearsal area which can also be used for chamber music events.<sup>33</sup>

**A**s the university begins its second century, the feeling on campus and in the music department is decidedly upbeat. As this academic year begins, over 350 university students have enrolled and the number of music majors has increased from a year ago. Improvements in music facilities and additions in keyboard resources combined with an energized music faculty and enthusiastic students place the university and its music program in a strong position as this century begins.

Dan Shultz

## Endnotes

- <sup>1</sup> A primary source for this summary of the beginnings of Alberta Industrial Academy and this overview of music at Canadian University College is the CaUC centennial book, *Changing Lives, The Hilltop Story* by Edith Fitch and Denise Dick Herr, 2007. Additional sources included *Adventist Colleges in Canada: 1916-1982* by Robert Obradovic; historical overview in the 1987 *Aurora Borealis*, Canadian University Yearbook; "Looking at the Beginnings of Seventh-day Adventist Education in Canada," Myrna Tetz and others, *Adventist Heritage*, Winter 1992, 60-64; and other sources listed in the following endnotes.
- <sup>2</sup> 1907-1908 and 1909-1910 *Announcements of Alberta Industrial Academy*, 6 and 12, respectively.
- <sup>3</sup> 1987 *Aurora Borealis*, 69.
- <sup>4</sup> 1916-1917 *Annual Announcement of the Alberta Academy*, 23.
- <sup>5</sup> Fitch and Herr, 26; Obituaries for the Adamses, *Advent Review and Sabbath Herald*, 26 April 1956 and 25 April 1965; news notes in other issues of that magazine and the *Pacific Union Recorder* about them, 1907 to 1965.
- <sup>6</sup> Freda Guderian Obituary, *Walla Walla Union Bulletin*, 22 July 1983; *NPUC Gleaner*, 8 February 1912, 2 May 1912, 20 November 1913, 11 January 1917, 8 March 1927, and others; obituary for brother, *AR&SH*, 25 January 1940; Musical Director for evangelistic meeting in Canada, *AR&SH*, 20 May 1926.
- <sup>7</sup> Fitch and Herr, 26. This same conditional phrase is also found in the 1923-1924 Canadian Junior College Calendar.
- <sup>8</sup> *Ibid*, 41.
- <sup>9</sup> 1929 *Aurora Borealis*; 1929-1930 *Annual Announcement of Canadian Junior College*, 60.
- <sup>10</sup> Fitch and Herr, 47; See Glanzer biography at [www.iamonline.com](http://www.iamonline.com)
- <sup>11</sup> Fitch and Herr, 102 (biographical detail); 1964 *Aurora Borealis*.
- <sup>12</sup> Information sent to writer by Gem Fitch in 2008 for IAMA

website biography. *Centennial Hymn* is printed on page 214 of *Changing Lives, The Hilltop Experience* by Fitch and Herr.

- <sup>13</sup> Fitch and Herr, 111; See Obradovich, 107-115, for more detail on the Andrews University attempt and the school's continued efforts in gaining Canadian accreditation.
- <sup>14</sup> Fitch and Herr, 111-121, 128; Obradovic, 43, 44.
- <sup>15</sup> This brief summary of Kingsway College's founding and evolution and the actions taken by the GC Study Commission is based on information found in Obradovic, 29-47.
- <sup>16</sup> Fitch and Herr, 131, 132.
- <sup>17</sup> Obradovic, 29-47; Fitch and Herr, 131, 132; CaUC website, "A Brief History of CUC."
- <sup>18</sup> Dan Shultz, "Casavant Builds an Organ for Canadian Union College," *IAMA Notes*, winter 1997; Fitch and Herr, 136; Kravig information sent by family to writer in 2007 for website biography, personal knowledge.
- <sup>19</sup> Interview with Frost by writer for website biography in 2008.
- <sup>20</sup> Interview with Kuist by writer for website biography, 2008.
- <sup>21</sup> Interview with Pierce by writer in 2008 for website biography.
- <sup>22</sup> Charles Pierce, "Campus News," *The IAMA Journal*, Spring 1985, 27.
- <sup>23</sup> CaUC website biography; Glen Graham, "A quarter Century of Musical Excellence at CUC," Canadian Union *Messenger*, July 2003, 18, 19; Personal knowledge.
- <sup>24</sup> Fitch and Herr, 154; historical overview in the 1987 *Aurora Borealis*, 92.
- <sup>25</sup> The Division of Arts at CaUC includes art, English, French, German, history, journalism, music, philosophy, political science, religious studies, and speech.
- <sup>26</sup> Personal knowledge.
- <sup>27</sup> Fitch and Herr, 174; personal visit in 1993 to CaUC as a music evaluator in the application process for the 4-year degree.
- <sup>28</sup> JR Ferrer, "Educating Educators for Life," Canadian Union

*Messenger*, March 2008, 12, 13; Fitch and Herr, 173, 174, 201-203; Ferrer, Graduation 2008," *Messenger*, July 2008, 11.

- <sup>29</sup> Kenneth Logan, "A New Pipe Organ? But That Takes Money!," *IAMA Notes*, winter 1997, 4.
- <sup>30</sup> Logan, "OrganVision: Odyssey of a Nonfundraiser," *IAMA Notes*, Spring 1997, 12; Fitch and Herr, 182-184.
- <sup>31</sup> *IAMA Notes*, Summer/Autumn 2005, 20.
- <sup>32</sup> CaUC website.
- <sup>33</sup> CaUC website.

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**Robert Obradovic**, *Adventist Colleges in Canada: 1916-1982*, Granice Press, Toronto.

**Brett Cemer**, *Until Now, Eighty Years, the Continuing Vision*, historical overview in the 1987 *Aurora Borealis*, Canadian University College Yearbook.

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### Other sources as detailed in Endnotes

*A Special Thank-you to Edith Fitch for her assistance with materials and information.*

# Canadian University College Music Faculty

**Wendolin Pazitka Munroe, D.M.E.**

Professor, Chair, Director of Choral and Vocal Studies, Conducting, Vocal and Music Education  
At CaUC since 1977

**Debra Bakland, M.A.**

Associate Professor, Piano, Music History, Fundamentals of Music,  
Music Appreciation  
At CaUC since 2007

**Naomi Burns Delafield, M.Mus.**

Lecturer, Violin, Viola, Chamber Orchestra, Chamber Music  
At CaUC since 2005

**Wendy Markosky, D.M.**

Professor, Organ, Music History, Music Theory, Musicianship Skills  
At CaUC since 1997

## Adjunct Faculty

**Leo Ganson, M.A.**

Assistant Professor in Education, Band Director



# WENDOLIN PAZITKA MUNROE

1952 -

**W**endolin Munroe has taught music at Canadian University College for over three decades, a record tenure in music teaching at that school and one of the longest on record for music teaching at one Adventist college or university. Serving as chair of the department since 1995, she also continues to give voice lessons, conduct the choral program, and teach classes in music education and conducting.

In spite of carrying what would be regarded as an overload at most schools, she keeps one of the busiest touring schedules with her choirs of any Adventist college or university choral music group.

**W**hile Munroe was born in Ajax, Ontario, Canada, one of three children of Milan and Alexandra Pazitka, her childhood and teenage years were spent in nearby Oshawa near Kingsway College. She started taking piano lessons at age five from her mother, who came from a family of accomplished amateur church musicians.

She later took more advanced study in piano from Mildred Shankel Lange and, by grade twelve, had completed requirements for grade ten status in piano in Canada's Toronto Conservatory of Music program.

Munroe sang in vocal groups and choirs during her junior and high school years and, at age sixteen, began formal voice study with Ralph Coupland. She also took lessons on and played clarinet in the band in her high school years and held first chair in that section of the band at KC.

**A**fter graduating from the academy at KC in 1969, Pazitka continued for another year taking college level classes and lessons at KC and then spent a year at Newbold College in England. She enrolled at Andrews University in 1971, unsure of her major, torn between taking music or physical



education. She decided on music when she successfully auditioned for the AU Singers, the select choir at AU. Rudolf Strukoff, conductor of the ensemble, would also be her voice teacher during the next three years at AU.

**F**ollowing completion of a B.Mus. in music education in 1974, Pazitka accepted an invitation to return to her alma mater, where she assisted choir director James Bingham, directing the Ladies choir and doing vocal coaching for the next two years.

In the summer of 1975, she was given funding to attend three conducting workshops. She chose to attend those at

Ithaca College, Loma Linda University, and Indiana University, the latter because Robert Shaw was the featured clinician. While there, she signed up to conduct and be adjudicated by a panel that included Shaw and one of his former teachers, Julius Herford.

Her assigned work was the Kyrie and Gloria from the Bach *B minor Mass*. By the time she conducted on the last day of the workshop she had come to realize that conducting was not mandatory and that those who were conducting outranked her in degrees and experience.

When her turn came, she was very nervous but responded to the questioning that followed as she proceeded to conduct. She was struck by how quickly the choir responded to her, mirroring every nuance and inflection she made in her conducting.

She was allowed to conduct for the full period, and when she finished, Herford stood up and said, "Young lady, this is Bach! You have a maturity well beyond your years. It is the opinion of this panel that you speak with the Dean of the School of Music and that you be given a full scholarship to study conducting at Indiana University and teach our bachelor's students how to conduct."

Although Pazitka was offered a scholarship for that September, she declined it, feeling she could not leave KC on such short notice. She did enroll at IU the following school year and completed an M.Mus. with distinction in choral conducting in 1977. During that time and in subsequent graduate study at IU, she taught conducting and assisted in directing the choirs at the university. She was also a member of the IU Singers, which performed in Lincoln

Center in New York City during her three years in that group.

Pazitka was invited to be choir director at Canadian Union College, now Canadian University College, in 1977 as she was completing her master's degree. Although not interested at first, she was impressed by then president Neville Matthews and his vision for the future of the college and eventually accepted the invitation. Three years after arriving at CaUC, she married Richard Munroe, a theology student.

She continued graduate study for a doctorate at IU in the summers and during a one-year leave of absence, completing a D.M.E. in Choral Methodology in 2002. Her research and dissertation dealt with the development of a statistically-valid analytical method for choral auditioning at the college and university level.

In her graduate work in conducting, she studied with Julius Herford, Robert Shaw, Jan Herrington, Alan Ross, Robert Porco, and Alan Harler. She also took conducting workshops with Paul Salmonavich, David Willcocks, John Rutter, and other noted conductors. In 2005, she was selected to join a group of conductors for study under world-famous conductor Helmut Rilling.

Munroe has sung frequently and given numerous voice recitals during her career. When still a student at Kingsway College,

she won the Batten Silver Tray award in the Kiwanis vocal competition in Oshawa. While at AU and IU she was a soloist with both choirs.

In addition to her study in voice at AU, she took lessons with Vera Scammon, Michael Bellam, and Jean Deis at IU, Roy Scarr at Newbold College, Joy Mammon at the Royal College of Music in London, Megan Rutledge at the Toronto Conservatory



of Music, and Merla Aickman in Edmonton, Alberta.

In the more than thirty years she has taught at CaUC, Munroe is best known for her exceptional work with the school's choirs. She has built a program that involves a yearly average of over a hundred singers, who sing in two ensembles, the CaUC Singers and Choral Union. The two choirs have toured throughout Canada and internationally. They have been to Western Europe three times, sung at the Pan American Youth

Congress in Mexico City and at the 1980 General Conference Session in Dallas, Texas, performed in 47 of the fifty states in the U.S., and traveled to China.

Among the many other choir achievements could be listed three performances for the premier of Alberta and, by the end of this year, three appearances in the past six years with the Sinfonia of the North Shore, a prestigious orchestra in Vancouver, British Columbia. Also, by the end of the 2009-2010 school year, her choir members will have participated in three Carnegie Hall choral festivals since 1993, the first two having been conducted by John Rutter and Jonathon Willcocks.

Munroe is active as a clinician in music festivals in both Canada and the U.S. In 2003, she did mission work in Bolivia for six weeks, where she started a boy's choir and taught music appreciation. More recently, she has served as conductor of the Parkland Classical Singers, a choir in central Alberta. She served as an officer in IAMA in the 1990s.

Munroe is known and loved by her students for her radiant personality and inspiring approach to rehearsals as well as life itself. The 1990 *Aurora Borealis*, CaUC yearbook, paid tribute to these qualities and the influence she has had on campus when it expressed appreciation for her music, friendship, and spiritual example.

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## OTHER TEACHERS AT CANADIAN UNIVERSITY COLLEGE . . .

Biographies for the following present and former CaUC teachers can be found at [www.iamaonline.com](http://www.iamaonline.com)

P. P. (Perlie Park) Adams  
Mrs. P.P. (Abbie) Adams  
Joanne Andersson  
Debra Bakland  
William Cemer

Florence Carambeau  
Naomi Burns Delafield  
D. Robert Edwards  
Gerald Ferguson  
Lloyd A. Fisher

Gem O'Brien Fitch  
Loren E. Frost  
Richard A. Gibson  
Freda M. Guderian  
William A. Haynes

Verne Kelsey  
Frank Kravig  
Bruce Kuist  
Kenneth Logan  
Wendy Markoski

Gladys Capman Martin  
Charles L. Pierce  
Carl Wessman  
Curtis S. Wolfe  
Jacquie Schafer Zuill



# A PROVIDENTIAL CHOICE

WENDOLIN PAZITKA MUNROE

I had been teaching at Kingsway College for a year when the school came to me with a request that I continue a girls' choir that I had started that year with my voice students who had not been accepted into the larger choir. Debra Bakland (then Richter), who was teaching at KC, had accompanied the group from the beginning. The two of us had actually put up our own money to buy music for the group when it had started.

I responded with a request for them to send me to conducting workshops that summer to get more training. They agreed and made a commitment to underwrite the expenses for those of my choosing. I narrowed my choices to three: Ithaca College, with Ivan Trussler; Indiana University, with Robert Shaw; and Loma Linda University, with Sir David Willcocks. While I attended all three, the choice of IU as one of these would prove to be providential.

While at IU, I signed my name to a list to conduct before the panel of conductors that had led to my going to IU. I was assigned the Kyrie and Gloria from Bach's *Mass in B minor* and scheduled for the last day of the workshop.

When my turn came, I was so frightened. By that time I had realized that I was the only conductor with just a bachelor's degree who signed up to conduct. I also did not realize until then that it was not mandatory that everyone conduct! Most in the workshop were chairs of departments or had their doctorate. I have never

felt my heart pump as strongly since that morning when it was my turn to conduct.

I began conducting. The members of the panel stopped me and asked questions such as, "Which part was flat? What is Bach doing here compositionally? What would you do to improve the tone here?" etc. I had not been used to conducting singers

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**I HAVE NEVER  
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AS STRONGLY SINCE THAT MORNING  
WHEN IT WAS MY TURN  
TO CONDUCT.**

that read the music so quickly, and I began to love having a group respond to my every nuance. We made great music together. They let me conduct for the entire period.

At the end of the session, an elderly member of the committee stood up and said, "Young lady, this is Bach! You have a maturity of musical style well beyond your years. It is the opinion of this panel that you speak with the dean of the school of music - Dean Charles Webb - and that you be given a full scholarship to study

conducting at Indiana University and teach our bachelor's students how to conduct."

I did not know that the man who stood up was the master teacher, Julius Herford, Robert Shaw's teacher along with many, many other world class conductors. This made big news on campus and I was stopped in the halls and asked if I was the girl that had conducted for Herford.

Although I was offered a scholarship for that fall at IU, I felt I needed to honour my commitment to KC for that school year. In February of that year, I was contacted by IU and invited to be one of the fourteen master's students they accepted annually into its conducting program. By this time I had learned more about IU's and Herford's reputations and made a decision to enter IU in the fall of 1976.

I did my master's at IU with Herford and some of my doctoral studies with him before he died. What an awesome experience that was. I feel God opened up this opportunity for me, and that is why I decided then and there to dedicate my career to teaching within our SDA system.

It was an honour in 2002 to have Indiana University contact me after all these years and ask me if I would apply for a conducting opening they had. I talked to CaUC and asked if I was chosen if they would give me a 3-year sabbatical to teach at IU and then come back. They agreed. Unfortunately, the first U.S. conductor they asked accepted the position.

# In Memoriam . . .

William Ness

In my experience, memorial gifts are not often donated to an Adventist parish church. Most Adventists donate directly to a conference through the planned giving programs set up by the corporate church. When my mother, Vera, died in April 2007, I wanted to do something to honor her long association with the church, but never thought of the conference as the recipient of such a gift.

Throughout her adult life, my mother quite often lamented the terrible music she heard in worship. Her thoughts were not expressed so much in a pejorative manner but in a manner that simply expressed her desire for greater latitude in traditional classical music in worship. While she enjoyed gospel music, she would also have enjoyed music that required more technical skill and better execution.

Her perceptive observation skills led me into what has been a most rewarding musical career. Her encouragement and determination to help me as a child find fine keyboard teachers undoubtedly influenced and shaped me as I became an adult musician.

After her death in 2007, I considered an outright gift to the Ankeny, Iowa, church for a building improvement which would have only been at best a modest improvement. Upon reflecting on my mother's involvement as a charter member in the congregation, I thought

I really wanted to do something more appropriate in her memory.

This is when I considered a donation of handbells to the church. I phoned the head elder, who himself is an avocational musician, and asked if he would counsel with the church board to see if this would be acceptable. It would require forming a new musical organization to fully realize the gift. I understood from him that his adult daughter had played handbells in

November 24, 2007, in worship when the bell choir played for the first time. This was both an emotional and very meaningful occasion for me, a heartfelt remembrance of my mother. It is a joyous gift that will be shared with her beloved congregation now and in the future.

The bell choir will also be a fine musical witness for our faith outside the walls of the sanctuary. They are scheduled to perform in a community Christmas event in West Des Moines, Iowa.



This year I was able to add a three octave set of Choirchimes from Malmark so that the bell choir now has the unique sonorities of both bell sounds in three octaves. I believe the ringers will enjoy providing

academy and college and would enjoy the challenge of directing such a group. The board and membership seemed delighted with the idea, so I moved ahead with this project.

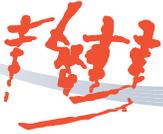
inspiring music for worship as well as the joy that comes from ringing each time they perform. It is a great comfort for me to have shared this ongoing musical gift in the memory of my mother and the important role she played in my life.

The three octave set of handbells purchased were crafted by Schulmerich Handbells of Sellersville, Pennsylvania. I personally have had a long association with Schulmerich bells and considered them to be the finest bells manufactured in the U.S. I also made it possible for them to purchase table foam and four folding six-foot tables to hold the bells.

*William Ness is currently Minister of Music & Arts for The First Baptist Church of Worcester, Massachusetts. Prior to this position he served as Minister of Music for The Atlantic Union College Church, South Lancaster, Massachusetts for 13 years. He continues to serve at The College Church as one of the staff organists. He is married to Marjorie Ness, Associate Professor of Music at Fitchburg State College, Fitchburg MA.*

A bell dedication occurred on

Additional information about Ness can be found at [www.iamaonline.com](http://www.iamaonline.com)



# Jazz in Adventist Schools?

*The introduction and proliferation of jazz ensembles in Adventist schools in the last two decades has generated intense debate at all levels within the church. While for some incorporating it into school music programs in Adventist schools represents a delayed acknowledgement of an important and uniquely American music, for others it represents a final and total abrogation of responsibility in upholding music standards that have prevailed for decades. While some enjoy listening to and playing its driving and syncopated rhythms and spirited melodies, others are deeply troubled by its past associations and impact on morals and behavior.*

*Starting with its tawdry origins as music associated with immorality, and continuing with its introduction to the U.S. public by dance bands in about 1912, jazz became the rage of the country and eventually was the engine that drove the Roaring Twenties. Adventist schools from the 1920s and on struggled with student interest in this type of music and its successor, swing band music. The experience of one school, Walla Walla College, now University, was typical of that of other Adventist colleges. While the school band had been in trouble at the turn of the century for playing ragtime music along with its marches, jazz became an even more troubling challenge.*

*In 1923, the college yearbook, The Mountain Ash, entered the fray with an extended story by Evelyn Parr James about Marie, an imaginary student who had come to the campus with “questionable” interests in music. Over the course of the year and experiences in the school orchestra and choir, her tastes were changed. The final paragraph reads as follows:*

*The day after the last orchestra concert, Louise found her roommate seated on the campus looking dreamily away toward the distant mountains which lay mistily blue in the afternoon sunshine. Marie caught her breath with something like a sob. “I don’t want to leave here!” she said huskily. “At first it seemed almost like a prison. I longed for the amusements I had left, and what I would have given for some real jazz music. Then I joined the orchestra and chorus. You know how I love music, but I never before appreciated anything worthwhile. Now it seems to me that I never want to hear jazz again. I have learned to recognize the beautiful in good music, and somehow it changed my life, so I want - well,” she gave an embarrassed laugh, “I want my life to be a - a - symphony instead of a ragtime tune.”*

*By the late 1930s, a number of student groups had been formed and disbanded. One group survived the 1938-1939 school year, an orchestra led by F.E.J. Harder, later an educator at the General Conference level. In a photo of the group, it looks like a 1930s swing band, its members attired in white dinner jackets and seated behind dance band music stands. He later described its music as “semi-popular.” Another student group, similar to others on campus euphemistically called “pep bands,” was the Associated Student Band that existed in the late 1940s, only to end in 1950 with an ultimatum from the president to one its leaders, a theology major, to disband the group or be expelled.*

*And other student groups continued for the rest of the century. Today, WWU has a jazz band, a department sponsored group that is now in its second year. It has been controversial, even becoming a story on the front page of the local newspaper.*

*Several Adventist colleges and universities as well as academies now offer jazz/swing band ensembles as part of their music curriculum. The following article from Adventist Today talks about the current controversy and how it is part of a larger historical and present-day issue that affects not only campus life but the church at large. Like the issue of worship music, the trend is a difficult one to discuss and resolve, particularly during an era of rapidly evolving changes in society and music.*

*One of IAMA’s purposes is to be a forum in which issues like these can be discussed. We invite you to share with our readers your thoughts about the offering of jazz in our schools.*

Dan Shultz

# Mad About MUSIC ~ What Else Is New?

Vanessa Sanders

*A current clash over jazz bands is the latest in a long line of Adventist music controversies.*

**L**oma Linda Academy Principal Brent Baldwin feels caught in the middle of an age-old controversy. “I’m in a sticky situation,” he said. “I have a very conservative base to work with and a very liberal base to work with.”

It’s nothing new. Baldwin is fielding opposing views regarding the Loma Linda Academy jazz band. Although Baldwin says only one person, retired Adventist educator Lyle Hamel, has complained to him directly about the band, several people have expressed their negative input indirectly.

Hamel and others blame the initiation of jazz bands at campuses like Loma Linda Academy on university jazz bands—specifically Southern Jazz Ensemble of Southern Adventist University—for recruiting academy students to play jazz. “Why does Southern have such a program, and why are they permitted to bring reproach to all of us who have served this fine university?” said Hamel, who taught and directed music at Southern from 1959-1964.

**K**en Parsons, director of Southern Jazz, doesn’t take responsibility for the recruitment of academy performers. “To say that ‘SAU made us start this group’ is absurd,” Parsons said. “Every academy principal is the captain of his ship, and if he feels an ensemble

such as this is contrary to the mission and standards of the school, he’s certainly within his rights and powers to prevent one. Whenever we perform for a school, I make sure the principal understands ahead of time the nature of our presentation. I’ve never had one refuse us.”

Baldwin didn’t refuse. He welcomed Southern Jazz with open arms, and so did his students.

“When they saw [Southern Jazz], the kids got really excited,” Baldwin said. “They were saying, ‘We want one, Mr. Baldwin!’” Baldwin saw a need for a small band that would easily fit into smaller churches and would have more flexibility for community performances, so he gave his permission for such a band to form; however, he points out that calling the group a “jazz band” is a misnomer.

“When they go to churches and play, do you think they play jazz music? No,” Baldwin said. The band plays worship music for church services and a mix of jazz music and big band for community performances.

“If it was strictly a jazz band,” Baldwin said, “I would have an issue because the older generation in the Adventist Church views jazz as negative.”

**B**ruce Ashton fits this category. A semi-retired associate professor of music at Southern, Ashton says, “Jazz was the

1920’s ‘F’ word. It was a street word for ‘dirty sex.’ There must have been something about the style of the music to make people think that way about it and call it that. Jazz is music with an attitude—with an ‘in your face’ style.”

But not everyone holds this view. Parsons says he established Southern Jazz at the request of Dr. Scott Ball, dean of the School of Music, and “with the blessing of the university administration.”

“The group has been very positively received, in general,” Parsons said. “I know there are those who do not enjoy jazz, and some that do not feel it appropriate music for a Christian group, but I have received very little negative input.”

## A History of Division

**W**hat is considered appropriate music has always been an issue in the Adventist Church. Some call certain music styles rebellion against Christian living and don’t believe they bring anyone closer to God. Others argue that performing such music is either neutral or a way of delivering the gospel message to those who don’t know Christ. Most Christian artists, such as the controversial Adventist jazz vocal group Take 6, claim this as the reason for their sound.

“We’ve accomplished what we set out to do, and that’s to reach people in all walks of life,” Take 6 member



Claude V. McKnight III told the New York Times. “It has never made sense to just sing in church or to people who supposedly already have the message. You take it out into the . . . streets to the people who really need it.”

**T**he Heritage Singers’ founders Max and Lucy Mace have a similar purpose and consider the contemporary-sounding group a ministry. But many Adventists didn’t view the group in the same way, criticizing them in the early 1970s.

“As in anything new, some people were not willing to accept change at first,” Lucy Mace said. “Max had a dream to have a larger group with tight harmony and within the group have a quartet. We weren’t criticized so much for our music. It was more because we had a guitar and bass guitar on stage.”

**G**roups like The Heritage Singers and Take 6 are a present-day reflection of groups past like The Wedgwood Trio, later called The Wedgwood after group member Don Vollmer quit because of his spiritual conviction when the group changed from offering a simple folk-gospel style to a more edgy, complex sound in 1969.

“To me, the new music compromised and betrayed its message. I had no doubt that many people would enjoy it, but I seriously wondered about its power to uplift and convert,” Vollmer told Marilyn Thomsen in her book *Wedgwood: Their Music, Their Journey*.

Besides The Wedgwood’s intra-group struggles, the Adventist Church rejected the group’s music about 1973, closing doors to performances and putting an end to their career despite their large and mostly young fan base. Their last album, *Dove*, was recalled a month after its release when Adventist stores banned its sale.

“A longtime friend told us that years later he found *Dove* in the bargain bin at an Adventist Book Center,” group member Bob Summerour told Thomsen.

**O**f course, today the Wedgwood music that was once banned is often considered harmless and innocent. That is, unless you’re in agreement with Louis Torres, vice president of Mission College of Evangelism.

The lead bass player for Bill Haley and the Comets in 1967-68, the young Torres was convicted the music he was playing was not pleasing to God. “So I dropped [the Comets] in spite of the fact that my pastor tried to encourage me to just change the words,” Torres said. He holds the same conviction today.

“What Bill Haley and the Comets began has contributed to regressing back to the primitive jungle beats utilized to incite war, sex, or ecstasy,” he said. “It is sad the church forgets that God does not change just because the world changes.”

### Behind School and Conference Doors

**A**s new pop-culture sounds rise under a Christian label, and as old, classical jazz surfaces within the Adventist school system, about the only thing that doesn’t change is the disagreement. Music, not just love, has always been a battlefield.

Even the music at the 2000 General Conference in Toronto was controversial; people who liked or disliked the use of drums, rhythms, and eclectic sounds were split seemingly down the middle. While some deemed the music cultural, others thought it an apostasy. Some

walked out when certain music was played, according to Ruth Ann Wade, associate professor of music at Montemorelos University.

Some thought Adventist theologian Samuele Bacchiocchi was cleansing the sanctuary from rock music at the 2000 Toronto Session when, in the exhibit hall, he jumped onto the podium and ripped the microphone from a performing group, Valor. “He grabbed one of their mikes and began a tirade against ‘this rock music.’ The ABC manager had to come out and retrieve the microphone,” attendee John McLarty said.

Although this may have been interpreted by some as Bacchiocchi’s scorn of rock music, Bacchiocchi said it had nothing to do with the style of music being played.

“The issue was not the kind of music that they were playing, but the fact that the band set up their platform and played full blast next to our booths where we were trying to communicate with our customers,” Bacchiocchi said. “Three different booth owners asked them to turn down the volume, but nothing happened. Since they were stubborn . . . I walked onto the platform and told them to go elsewhere to play their music.”

**F**ive years after that conference, new guidelines toward a Seventh-day Adventist Philosophy of Music were written and released by the Autumn Council of the General Conference Committee. Compared with preceding music guidelines released in 1972, the 2005 guidelines on music are less specific, more generalized, and suggest recognizing music from other cultures.

One thing the 1972 guidelines include that the 2005 guidelines leave out is “Certain musical forms, such

as jazz, rock, and their related hybrid forms, are considered by the Church as incompatible with these principles.”

Instead, the latter guidelines say that “secular music is music composed for settings other than the worship service or private devotion. It speaks to the common issues of life and basic human emotions. It comes out of our very being, expressing the human spirit’s reaction to life, love,

and the world in which the Lord has placed us. It can be morally uplifting or degrading. Although it does not directly praise and adore God . . . it could have a legitimate place in the life of the Christian.”

**W**hat each individual considers “legitimate” secular music and how they define it, and which kinds of

music should be allowed within Adventist schools and churches, is an issue that, no matter how fine-tuned our guidelines are, will always march to the beat of its own drummer.

*Reprinted with permission from the January/February issue of Adventist Today*

## News

### IAMA DUES NOTICES

Dues notices for the 2008-09 are enclosed.  
*Prompt payment of dues is vital as we conduct the business of the association.*

### IAMA ANNUAL MEETING

IAMA’s Annual Meeting will be held in Seattle, Washington, at the Westin Hotel on November 23 at 5:00 p.m.. Members who are able to attend should meet in the lobby at the stated time. The meeting will be conducted during a shared meal. Members of the board, which is comprised of IAMA officers and Adventist college and university music chairs, will receive a copy of an annual report and financial analyses with this mailing. Members may receive a copy of the Annual Report and financial analyses by contacting IAMA by mail or e-mail.

### IAMA BIOGRAPHY PROJECT

Biographies for over 700 musicians who are or have been associated with the SDA church are now available at our website [www.iamaonline.com](http://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. If your name is not listed or even if it is, we may need information, or an update, about you, too!

### IAMA HOTLINE

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. Not yet listed? Send your name and e-mail address to: [iamahotline@charter.net](mailto:iamahotline@charter.net)



The **Andrews University** fifth annual Music and Worship Conference in late March of this year featured the on-campus Deliverance Choir and the Ambassadors (above) as part of their musical offerings. The latter, a Nigerian a cappella group, profiled in an article in the Summer/Autumn 2000 issue of *Notes*, has enjoyed considerable success and won numerous awards in Nigeria and the U.S. for its singing. The next Music and Worship Conference is scheduled for March 26-28, 2009.

The AU International Piano Competition, held March 30, included five finalists. Ellen Hwangbo, former AU student, won first place. The deadline to apply for this year’s competition in strings is February 20. Contact [cflores@andrews.edu](mailto:cflores@andrews.edu)



*Piano Competition finalists, left to right: Olga Sharapa, Timothy Rantung, Ellen Hwangbo, Wen-Ting Ong, and Roy Treiyer.*



## News



**The Berean Eagles Pathfinder Club Drum Corps** in South Bend, Indiana, has attracted considerable attention in that state and neighboring Michigan. Praised for its precision, creative rhythms, and techniques, the group has been an effective outreach activity and witness for the church. From a start with only six students and no drums, it has grown to fourteen members with its own set of instruments. The group is in demand for marches and walks for charitable causes and this past January received the Martin Luther King, Jr., Community Service Award in South Bend.



**Collegedale Academy's** 35-member orchestra performed in Carnegie Hall March 23-27 as part of The New York Band and Orchestra Festival. Several international high school and college groups performed in this adjudicated event. CA's orchestra was the only orchestra to receive a gold rating. The ensemble's director, Richard Hickam, recently had his analysis of the Tomaso Albinoni *Adagio* published in *Teaching Music through Performance in Orchestra, Vol. 3*.



*The Adventist University of the Philippines Ambassadors Chorale Arts Society recently toured in the United States in August and September. One of the most active choirs in the Philippines, it is an award-winning group that travels extensively and has performed in major venues in Malasia, Indonesia, Thailand, China, Canada, and the U.S. They have performed numerous times with the Philippine Philharmonic Orchestra. Ramon "Bojo" Lijauco, Jr., has directed the ensemble for the last ten years. They perform traditional sacred works, music from around the world, and Philippine folk music. Their touring concert included selections from all three types of music, with changes into appropriate attire for each segment of the program.*

**Pacific Union College** has embarked on a \$1.2 million project to upgrade its pianos and practice rooms. Inspired by the gift of a nine-foot Steinway concert grand from an alumnus, the school has embarked on a fundraising campaign that will replace most of the pianos in the practice rooms and teaching studios. Twenty-one new practice pianos arrived during this past year. Lynn Wheeler, chair of the music department, observes that “this is the greatest thing that has happened in my 35 years here.” It is the most significant upgrade in the music facility since it was constructed 41 years ago.



Paulin Hall, home of the music department, is an architecturally striking building with a 468-seat auditorium, three pipe organs, fourteen teaching studios, 28 practice

rooms and separate rehearsal areas for choral and instrumental groups. Other keyboard instruments include four harpsichords and 25 grand and 22 upright pianos.

## Available . . .

### Books

*Music in the Plan of Salvation* Juanita McElwain

*New Advent Hymns for the Family Altar* Thomas McElwain

(songbook and CD)

For more information on the above listings: 304.636.2322 (est)

[juamce@meer.net](mailto:juamce@meer.net)

### Recordings

*Faith is Like a Child* Liberty Singers, Wretha Lang, conductor

*Slice of Americana* Liberty Singers, Wretha Lang, conductor

Both of the above are CDs

P.O. Box 673, Punta Gorda, FL 33951

*In Memory of Ivalyn Law-Biloff* (recordings by Biloff)

Cassette Tape available from Roger Thiesen 509.525.5528 (pst)



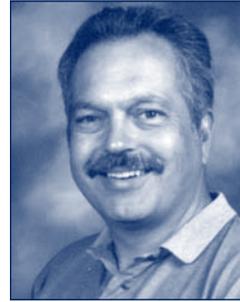
*The 55-member Sunnyside Symphony Orchestra is a community outreach program supported and hosted by the Sunnyside SDA Church in Portland, Oregon. Directed by Travis Hatton, it will present five concerts this year. The first of eight rehearsals begins six weeks prior to each concert, which is then given on a Sabbath afternoon. No admission is charged and the public is invited. The orchestra's mission is to give the community an opportunity to experience a closer relationship with God and to respond to His salvation through hearing some of the world's greatest music performed at a high level. In their programming they avoid music which has a purely secular connotation, and every concert has a sacred connection. The programs feature absolute music except for one each year that presents choral/orchestral music.*



## Personal Notes



**Kimberly Bulgin**, a singer and pianist, is the new music teacher at Grand Rapids Adventist Academy in Michigan. A 2007 B.Mus.Ed. graduate of Andrews University, she taught at Jefferson Christian Academy in Texas this past year. While at AU, she served as director of student music programs for three years and was Worship Ministry Leader in her junior year. [www.kimberlybulgin.com](http://www.kimberlybulgin.com).



**Benjamin Gish** is director of the newly organized Walla Walla Youth Symphony Orchestra. The budget for the 65-member group is underwritten by a three-year grant from a local trust and the Walla Walla Symphony. Gish is director of string activities at Walla Walla Valley Academy and adjunct instructor at Walla Walla University, positions he has held since 1993. A

cellist, he enjoys a reputation as an accomplished performer and inspiring teacher of the instrument. Gish is also co-principal cellist in the Walla Walla Symphony and has soloed with the orchestra.

### Elsie and Edwin Buck

celebrated their 65<sup>th</sup> wedding anniversary in June. Elsie has been active in music all her life, was a member of the board of trustees and on other committees at AU, and has been IAMA's president since 1992. Edwin was a teacher, pastor, evangelist, and inventor until his retirement in the 1990s.



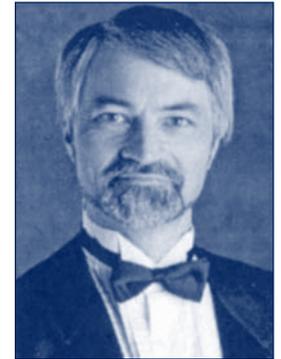
**Matthew James**, chair of the music department at Walla Walla University for the past six years, has accepted a position as Associate Dean of Visual and Performing Arts at the University of Louisiana-Monroe. A graduate of Missouri Western State College, he completed M.Mus. and doctoral degrees in vocal performance at the University of Missouri-Kansas City Conservatory of Music.

While at UMKC, James served as a teaching assistant and appeared in many operatic productions. He subsequently was an Apprentice Artist with the Des Moines Metro Opera and an artist with the National Opera Company of Raleigh, North Carolina.

In his two years at NOC, he sang in over 2,000 performances.

James taught at Northern State University in Aberdeen, South Dakota, for twelve years. In 1999 he moved to Chattanooga, Tennessee, where he taught at the University of Tennessee-Chattanooga and at Southern Adventist University.

In 1994, he appeared in the title role of Mozart's *Don Giovanni* with the Rome Festival. In 1995 he was an Artist Fellow with the Bach Aria Festival and Institute at Stoney Brook. He returned to Rome in 2000 and 2002, where he performed and, in 2002, also taught at the American/Italian State Opera Company. In the spring of 2001 he performed the title role in SAU's production of the *Elijah* and, in the spring of 2002, he sang the bass solos in their production of Mozart's *Requiem*.



**Clarita Burden** was inducted into the Washington State Music Teachers Association Hall of Fame in June. Burden, who served in nearly every office of her chapter of WSMTA, is credited with revitalizing that chapter in the 1970s. She is the first member of that chapter to receive that honor. Burden, though retired from teaching, still serves as organist in the Chehalis Adventist church.

**Carlos Flores** was one of six Andrews University faculty members to receive the 2008 Daniel A. Augsburg Excellence in Teaching Award. Flores, in his third year as chair of the music department, has been teaching at AU since 1998. Before coming to AU, he was academic dean at Atlantic Union College. He previously chaired the music programs at the University of Montemorelos and Antillean Adventist University.



### Ruth and Edmond Jones

celebrated their 60<sup>th</sup> wedding anniversary and 80<sup>th</sup> birthdays this year. Ruth (Bergstrom), a violist and pianist and charter member of IAMA, taught music at the elementary level for over forty years. Edmund made music an integral part of his ministry as a pastor.



## Personal Notes

**Dana Magana**, clarinetist and pianist, is the new music teacher at Sunnydale Academy in Centrailia, Missouri. Following graduation from the University of Montemorelos in 2003, she taught in Sonora, Mexico, for two years. She completed an M.Mus. in education at Andrews University this year.



on the secondary level in Kansas, Nebraska, New Jersey, Tennessee, and California.

**Giovanni Santos** is the new director of bands at Loma Linda Academy. A 2003 B.Mus. performance graduate in trumpet at La Sierra University, he began his musical training at an early age in his native Puerto Rico. After his family moved to California when he was ten, he began study on the trumpet and while attending San Diego Academy, performed in the school's band and choirs. He received both the John Philip Sousa and the National Choral awards at SDA.



While in academy, Santos began trumpet studies with Richard Hofmann at La Sierra University and continued under his tutelage when he attended LSU as a music major. He played principal trumpet in the university symphony orchestra and principal cornet in the Wind Ensemble. He also assisted Barbara Favorito, director of the ensemble, in rehearsals.

Santos was a winner and soloist in the annual LSU Concerto Concert and, following graduation, he continued study on the trumpet at the University of North Texas College of Music with professor John Holt. He completed an M.Mus. in music education at the University of Southern California's Thornton School of Music, where he was a scholarship trumpet performance student of Boyde Hood of the Los Angeles Philharmonic.

In recent years, Santos taught music and freelanced as a trumpet performer in Southern California, playing as a soloist and member in orchestras and chamber and jazz ensembles. He has performed nationwide as a soloist and chamber musician and was featured as solo trumpet in a recent movie score composed by Ludek Drizhal for the Sci-Fi Channel. He has performed as principal trumpet under the direction of noted composers and conductors, including Yasuo Shinozaki, Carl St. Clair, Alfred Reed, Frank Ticheli, and H. Robert Reynolds.

Santos was the founding member of the Coastal Brass Quintet and was instrumental director at Maywood Academy High School, where he directed instrumental ensembles and taught world music and theory classes. MAHS, founded in 2006, is an alternative high school in the Los Angeles Unified School District that offers specialized training in four areas, including the visual and performing arts. He and his wife, Tanya, presently reside in Riverside, California, where she is an elementary school teacher.

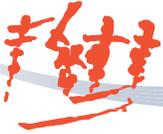


**Karyelle Fleck Nielsen** directs the band and elementary choir programs and teaches elementary classroom music and high school Spanish at Skagitt Adventist School in Burlington, Washington, a position she has held since 2006. A 2006 B.Mus. Ed. graduate with a major in percussion from Walla Walla College, now University, she was a recipient of the Eugene and Betty Soper scholarship award.

**Lovelyn Sampayan** is directing 6<sup>th</sup> grade band and assisting in percussion at Loma Linda Academy. Most recently, she taught music at Hinsdale Adventist Academy for two years. A 2001 graduate of Lodi Academy, she completed a B.A. in music with percussssion as her performance area at La Sierra University in 2006. While at LSU, she was principal percussionist in the LSU Sinfonia and Wind Ensemble for four years and was "Senior of the Year" in the music department. She is pursuing a master's degree in teaching at LSU.



**Roma Sanders** is the new music teacher at Great Plains Academy in Enterprise, Kansas. A graduate of Platte Valley Academy in Shelton, Nebraska, she attended Union College, where she completed a B.S. degree in music education. She received an M.A. in music at Andrews University in 1974. Sanders has taught music on the elementary and secondary levels as well as English and Language Arts



## Personal Notes



**Cynthia Owen Stokes** is serving as band director at Union College, a position she has held since January of this year. A 1978 music education graduate of UC, she has previously taught in the Midwest and in Southern California. Stokes, a woodwind specialist, is known for her success in building band programs. She is currently completing a master's degree at the University of Nebraska, Lincoln.

**Shi-Yeon Sung**, a gifted young conductor, is enjoying success at the highest level, joining the Boston Symphony Orchestra as an assistant conductor in 2007, the first woman chosen to occupy this two-year post. Prior to this, Sung, a Seventh-day Adventist, had won a number of conducting competitions, beginning in 2004 and continuing until her most recent first place win in the prestigious Georg Solti Conductor's Competition in September 2006 in Frankfurt, Germany.



She was one of three finalists chosen from over 500 applicants from 72 countries for the Solti competition and was the first woman to win first place since the biannual event started in 2002. She received a €15,000 prize and the opportunity to conduct both the Frankfurt Museum Orchestra and the Frankfurt Radio Symphony.

Born in Pusan, South Korea, Shi-Yeon Sung began studying piano at the age of four in Seoul. She presented her first recital at thirteen and at age eighteen traveled to Europe to study piano, first in Switzerland and then in Germany. She studied with Eckart Heiligers in Zurich and then with Laszlo Simon and Erich Andreas at the University of the Arts in Berlin, where she completed a master's degree in piano in 2001. During her studies in Berlin, she also participated in master classes with Dietrich Fischer-Dieskau and Sergej Dorensky.

Shi-Yeon Sung began conducting study in 2001 with Rolf Reuter at the Hanns Eisler School of Music in Berlin and, a year later, made her debut conducting Mozart's *Magic Flute* opera in Berlin. From February 2003 to February 2006, she was chief conductor of the Capella Academica, symphony orchestra of Humboldt University in Berlin.

In 2004, Shi-Yeon Sung won a conducting competition, becoming the grant recipient at the Conducting Forum of the German Music Council and also won the female conductors' competition in Solingen. In 2007, the same year in which the appointment to the BSO occurred, she also took second place in the Bamberg, Germany, Gustav Mahler Conducting Competition

(no first prize was awarded).

In July 2008, she debuted with the BSO in a Tanglewood performance at Lenox, Massachusetts, which was described as "gorgeous," possessing momentum, and "defly polished" by Matthew Guerrieri of the *Boston Globe* (23 July). He also commented on her "calculated though graceful" conducting and "her grounded podium presence and rapport with the orchestra . . ."

Shi-Yeon Sung has now worked with numerous orchestras in Europe and the Seoul Philharmonic Orchestra in Korea. On short notice, she conducted a concert in August 2008 with the Los Angeles Philharmonic when its conductor, who was ill, was unable to conduct. An article in the LA Times praised the performance, given in the Hollywood Bowl to an audience of over 6,000, noting that her leadership of demanding works by Wagner, Schumann, and Brahms received an enthusiastic response from the audience.

Although her mother was baptized when Sung was five, she waited until residing in Germany to join the SDA church. She believes that since she conducts music to praise God, Sabbath conflicts with scheduled concerts are not a real issue.

Sources: The Concert Office Richter, The International Musical Olympus Festival, *Playbill Arts News* (13 September 2006), Bamberg Symphony, and International Conductors' Competition websites; Matthew Guerrieri, review, *Boston Globe*, 23 July 2008; and Rick Schultz, review, *Los Angeles Times* (28 August 2008); Alita Byrd, interview, *Spectrum*, Spring 2008, 9-12.

**Karin Thompson** is the new chair of the Walla Walla University music department, beginning January 1. An associate professor at Atlantic Union College, she has been serving as chair of the music department and acting Academic Dean at AUC since June 2007.



A native of the Pacific Northwest, Thompson completed a B.Mus. degree at Walla Walla College, now university, in 1991. She went on to finish an M.Mus. in cello performance at the Peabody Conservatory of Johns Hopkins University in Baltimore, Maryland, in 1993. While an undergraduate and graduate student, she attended the Music Academy of the West in Santa Barbara, California, the Encore School for Strings in Hudson, Ohio, and the Baroque Performance Institute at Oberlin, Ohio. Her principal teachers included Christopher von Baeyer, Stephen Kates, Evelyn Elsing, and Kenneth Slowik.

Following completion of her master's degree, she taught English in St. Petersburg, Russia, for one year. In 2001 she completed a Ph.D. in historical musicology at the University of Maryland, College Park. Thompson has been at AUC since 2000 where she has taught courses in music history and other interdisciplinary humanities topics in the general education curriculum. She is married to Thomas Wehtje, a 1990 graduate of AUC who has been teaching in the English department at AUC.

## Personal Notes

**Mark Torsney** is the new band director at Georgia-Cumberland Academy in Georgia. A 1999 B.Mus.Ed. graduate of Southern Adventist University, with trumpet as his performance area, he is also adept as a pianist, guitarist, and composer. Beginning in 2003, he worked in the music program at Collegedale Academy, giving lessons and assisting with the band. He also directed two musicals, *The Music Man* and *The Sound of Music*, while at CA.



**Chi Yong Yun** is the new director of piano studies at Andrews University. Yun was born in Seoul,



Korea, and moved to the US at the age of six. The recipient of many honors and awards, she received both her undergraduate and graduate degrees with honors from the Jacobs School of Music at Indiana University as a Thomson Star Fellow. As an undergraduate, she pursued dual degrees having been accepted into the prestigious Performers Diploma program. Her piano studies at IU were under the tutelage of Edmund Battersby, Karen Shaw and Menahem Pressler. Yun is currently pursuing a DMA at the University of Illinois Urbana-Champaign, studying piano with internationally acclaimed pianist Ian Hobson. Her performances as a recitalist, collaborative

musician, and lecturer have taken her throughout the United States, Korea, and Europe. The top prizewinner of numerous international and national competitions, she was invited to participate in the Aspen Music, the Shandeleo International Piano, and Folgarida Summer festivals, the latter being in Prague. She was also invited to participate in Deeper Piano Studies with Frederic Chiu and has performed in master classes for legendary artists Leonard Hokanson, Gyorgy Sebok, Abbey Simon, Janos Starker, Andre Watts, and Earl Wild.

Additional studies have also been taken in voice with Camilla Williams, Alan Bennett, and Cynthia Hayman, and in conducting with Carmen Tellez and David Effron. Prior to coming to Andrews University, she held teaching positions at Indiana University, the University of Illinois, and Illinois Wesleyan University.

**Charles Zacharias**, keyboard and instrumental director at Georgia-Cumberland Academy for the past twelve years, retired at the end of September. In addition to teaching piano and instrument lessons, he directed the concert band, string orchestra, and handbell choir. During his leadership, his groups have toured to Washington, D.C., Chicago, Toronto, and Philadelphia.

Zacharias was born in DeQueen, Arkansas. He started lessons at age seven and while in elementary school studied piano with June McManaman at Sunnydale Academy for two years. During this time she took him to a pipe organ concert, an inspiring event that sparked a lifelong interest in organ. While attending Ozark Academy in Arkansas in his junior and senior years, he took his first organ lessons, while continuing study on piano, and also sang in choir and male quartets.



Zacharias enrolled at Southwestern Union College, now Southwestern Adventist University, where he studied piano and music theory with Vinson and Anne Bushnell and organ with Wilbur Schram. He met his future wife BeVerly (Jeri) Lemon during this time. After graduating from SUC, he went to Walla Walla College, now University, where he continued piano lessons with Blythe Owen and Bruce Ashton and organ lessons with Melvin West. He was inducted into Pi Kappa Lambda, the national music honor society, as a senior and graduated with a B.Mus. in music education in 1967.

Hoping to avoid the military draft, Zacharias immediately started graduate study in music theory at the Peabody Conservatory of Music in Baltimore, Maryland. After finishing coursework for the degree, he was drafted into the army where he played piano and organ for religious services on Sabbaths and Sundays. Later, while training to be a medic, he was asked to form a marching band to lead his unit to classes every day. This experience started his career as a band director.

Zacharias later worked for nine months on a psychiatric ward at Letterman Army Hospital in San Francisco, and then completed his military duty by serving in Vietnam in a heavy artillery unit. He continued to play the organ for services throughout his military service.

After his discharge from the Army in 1971, he became band and keyboard instructor at Pioneer Valley Academy in Massachusetts, and developed a highly successful band program. While at PVA, he completed an M.Mus. in theory at Peabody Conservatory in 1976.

He and his wife, also a music teacher, left the following year to teach music at the newly built Dakota Adventist Academy in



## Personal Notes

Bismarck, North Dakota. Three years later, they accepted music positions at Union Springs Academy in New York, where they worked for the next fourteen years. From 1979 through 1983 Charles and Jeri attended Andrews University in the summers and completed master's degrees in music education. He received the Zapara Award for Excellence in Teaching at USA in 1991.

In 1994, the Zachariases took a two-year leave from teaching to work in music merchandising at Ogden Music Company in Portland, Oregon. While there, he became involved with selling and installing Johannus Organs. When he was invited to teach at Georgia-Cumberland Academy in 1996, Jeri established a home studio and became a teacher at the Creative Arts Guild in nearby Dalton, Georgia.

**Please Note . . . More complete biographies for persons listed in Personal Notes can be found at [www.iamaonline.com](http://www.iamaonline.com)**

### Obituaries

**Lyle Jewell, 84**, singer and choir director, died September 28, 2008. Jewell began his career as a member of the Faith for Today telecast quartet. He eventually taught voice and directed choirs at Atlantic Union, Union, Pacific Union and Columbia Union colleges. He was also a soloist with and manager of the Roger Wagner Chorale for three years before moving to Bemidji, Minnesota, where he was an adjunct teacher at the state university there and taught in the high school program until 1987.

**Opal Miller, 98**, Pianist and theory teacher at Union College for most of her career, died March 4, 2008. By the time she officially retired in 1976, she had attained the rank of professor and become a legendary and beloved teacher, an outstanding theory instructor with high standards. Following her retirement, she continued to teach theory on a part-time basis for three more years in order to help the department through a period of transition. She married at age 80 and was living in Lodi, California, at the time of her death.

More detailed biographies are available at [www.iamaonline.com](http://www.iamaonline.com)

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Retired, Band Director at two SDA colleges and ten academies, Bonners Ferry, Idaho  
Pianist, Associate Professor, Canadian University College, Canada  
Retired, former teachers at Southwestern Adventist and Walla Walla universities, Bloomington, Indiana  
Music Director, SDA and Presbyterian churches, Battle Creek, Michigan





## MUSIC CALENDAR

November 23  
December 16-20

IAMA Annual Meeting  
Midwest International Band and Orchestra Clinic

Seattle  
Chicago

### Segue

D'Mariae Banks  
Kimberly Bulgin  
Ivan Flores  
Jeremy Irland

Armona Union Academy, Armona, California  
Music, Grand Rapids Adventist Academy, Grand Rapids, Michigan  
Emerald Christian Academy, Pleasant Hill, Oregon  
Choir and Band, Walla Walla Valley Academy and Adjunct Voice, Walla Walla University

Matthew James  
Dana Magana  
John McCombs  
Karyelle Fleck Nielsen  
John Osio  
Trenton Russell  
Roma Sanders  
Giovanni Santos  
Cynthia Owen Stokes  
Karin Thompson  
Mark Torsney  
Jonathan Wall  
Kelley Wiedemann  
Chi Yong Yun  
Charles Zacharias

Associate Dean of Performing Arts, The University of Louisiana-Monroe  
Sunnydale Adventist Academy, Centralia, Missouri  
Music, Dakota Adventist Academy, Bismarck, North Dakota  
Band, Classroom music, Skagitt Adventist School, Burlington, Washington  
Pine Hills Adventist Academy, Auburn California  
Band Director, Auburn Adventist Academy, Auburn, Washington  
Music, Great Plains Academy, Enterprise, Kansas  
Band Director, Loma Linda Academy, Loma Linda, California  
Band Director, Union College, Lincoln, Nebraska  
Chair, music department, Walla Walla University, College Place, Washington  
Band, Instrumental music, Georgia-Cumberland Academy, Georgia  
Minister of Worship, Berrien Springs Village SDA Church, Michigan  
Hinsdale Adventist Academy, Hinsdale, Illinois  
Director of Piano Studies, Andrews University, Berrien Springs, Michigan  
Retired, music teacher, Calhoun, Georgia

### Contributors 2007-2009

Elsie and Edwin Buck  
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Dan and Carolyn Shultz  
Bruce Toews

### Photo Gallery

(Opposite Page)

Shi-Yeon Sung  
rehearses during a  
guest appearance at the  
Royal Swedish Opera  
House in Stockholm  
in September

Photograph by  
Alexander Kenney

### Back Cover Photograph

Left to right: Naomi Burns Delafield, Wendolin Pazitka Munroe, Wendy Markosky, Debra Bakland

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**Deadlines:**  
**September 30, February 15**



*The Canadian University College Faculty*

*See pages 6-14 for an historical overview of the Music Program at CaUC*

*Notes*

*International Adventist Musicians Association*

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