



Music at Andrews University

Andrews University started in 1874 as Battle Creek College, the first college established by the Seventh-day Adventist church. From the beginning, there was disagreement over whether BCC should be offering a classical education with mastery of Greek and Latin and an exposure to the great writers in those languages, or a more practical curriculum to prepare students to assist in the church's evangelical mission. The debate continued all through the BCC years, leading to its closure for one year in its first decade and, finally, relocation to rural southwestern Michigan in 1901. Renamed Emmanuel Missionary College at that time, it became Andrews University in 1963, shortly after the church's seminary was moved to the campus and graduate programs in other academic areas were started.

Andrews University had its beginnings in Battle Creek College, located in the Michigan city it was named for. Founded in 1874, it was the Seventh-day Adventist church's first attempt to establish a training school for its workers. From the first, however, there was disagreement over whether the school should offer a classical education or a training that would prepare workers for the newly formed church.

Despite disagreement over the overall program, there was agreement about the importance of music. Voice lessons were offered from the first year in classes that met daily. Goodloe H. Bell, who had been a prime mover in founding BCC and was now also teaching English and botany, taught voice classes which also included basic music theory.¹ Three years later, in 1877, lessons in piano and organ were added, taught by Maria Haws, a teacher who had been educated at a Chicago music conservatory.

In 1879, Charles Wesley Stone, who had studied in Boston and New York under noted voice teachers, was hired to teach voice and, a year later, was given the title of professor of music. Louis F. Weston was also hired at the time, to teach piano and organ, a position he held until 1882. While the school enrollment was in excess of

400, few students were taking music as a course of study.

Because of internal dissension between teachers and administration, on the advice of Ellen White the school was closed for the 1882-83 school year. When it reopened in the fall of 1883, Edwin E. Barnes was listed as teacher of both vocal and instrumental music.

Barnes, an accomplished organist, had come from England in 1882 at the age of 18, in response to an invitation from John Harvey Kellogg at the Battle Creek Sanitarium. By the time BCC had reopened, he had established a reputation through his service as minister of music at the Battle Creek SDA church, known as the "Dime Tabernacle," a building that could seat 3,000 and had a pipe organ.²

Though very young when he arrived in Battle Creek, Barnes had already studied music with noted teachers in Southampton and London, England. After coming to this country he continued his studies in music, seeking out the best teachers he could find. He traveled abroad on at least seven different occasions to continue study voice, piano, and organ with leading European musicians. Organ study included lessons for two summers in Paris with Charles-Marie Widor, a virtuoso organist, inspired improviser, and world famous composer.

For most of the next 20 years Barnes would teach both keyboard and voice at BCC, serve as organist and choir director at the Church, and compose hymns.

After the college had reopened in 1883, disagreements over which programs should be offered continued as an unsettling influence for the next fourteen years. This ongoing uneasiness, along with the death of his wife in January 1893, led Barnes to accept a position that spring as minister of music in the largest church in Evanston, Illinois.

When he returned to Battle Creek a year later, disenchanted with life in the larger city of Evanston, he resumed teaching music classes at BCC and giving lessons in his downtown studio. He also became music director at the Independent Congregational (later First Congregational) Church.

In BCC's newly appointed president, George W. Caviness, who had just come from South Lancaster Academy, now Atlantic Union College, where he had helped establish their first offerings in music, Barnes found support for what he wanted to do in music. All college preparatory students were required to take classes in elocution or vocal music to gain entrance into any of the college programs.

Edwin Barnes

1864 - 1930

Edwin Barnes, important figure in early Adventist music education and most significant music teacher at Battle Creek College, was also regarded by many in Battle Creek, Michigan, as the city's most influential musician. While he established his reputation initially as organist at the Battle Creek Tabernacle SDA church, he quickly became known as the community's leading keyboard performer and teacher, a reputation that made him an irreplaceable teacher at BCC, even after he no longer claimed membership in the Adventist church.

Barnes' European roots and continued study with highly regarded teachers there, coupled with his performances and leadership in music, gave him a larger-than-life aura, a mystique that enabled him to be an outstanding community leader in many areas. He was often referred to as Battle Creek's "first citizen."

After BCC closed, he continued to provide music at the Tabernacle, but his greatest service as organist and choir director was as minister of music at the Independent Congregational (later First Congregational) Church.

In 1906, Barnes founded the Battle Creek Conservatory of Music, which quickly became a highly respected school of music in the state. He is described in contemporary accounts as a thorough and energetic teacher whose students were accepted without question into leading Chicago music schools, the Barth in Germany, and the Leschetitsky School in Vienna. In 1926, because of failing health, Barnes resigned as head of the conservatory and it became part of Battle Creek College, a new school not related to the previous BCC or affiliated with the Adventist church.

He directed many civic choral groups, emerging over the years as the city's most respected musician. He claimed as personal friends some of the greatest musicians in the United States and was responsible for bringing them and noted musical organizations to the city for its annual May Festival.

In 1904, he brought the Chicago Symphony, along with Mme. Schumann-Heink and other noted soloists, to Battle Creek for its festival,



with his large metropolitan choir, the Amateur Musical Club, singing as the chorus in Wagner's *Tannhauser*. The following year he again brought in the CS and soloists to do Gounod's *Faust* with his choral group. In 1911, he arranged for Walter Damrosch and the New York Symphony to join with them in a performance of *The Banner of St. George*. In all three instances, Barnes was given an opportunity to conduct the orchestra and chorus. Following the 1911 event, Damrosch sent him a congratulatory letter praising the quality of his work and enclosing a signed photograph.

Barnes was also active in state music activities, serving as

president of the Michigan Music Association in 1903 and 1923. He was a member of Rotary International and a delegate to two conventions, one in Salt Lake City, where he was one of three persons allowed to play on the famous organ in the Mormon Tabernacle, and another in Edinburgh, Scotland, where he played an important role in its music activities.

While he was a modest and kind man with an unaffected and sincere approach to others, Barnes was uncompromising in his musical standards. He viewed life as a passage in which one never stopped learning or growing, a journey in which one's spiritual, musical, and intellectual awareness should always be increasing.

As he neared the end of his life, the academic community, city, and church paid tribute to him. He was awarded an honorary doctorate by Hillsdale College, feted at a banquet by the community, and honored with a bell tower built in his name by the First Congregational Church. He was regarded as one of Battle Creek's leading citizens.

Barne's most meaningful and enjoyable musical experience appears to have been with the First Congregational Church, where he served as minister of music for over 35 years. His second wife was a member of that church, one that Barnes had adopted as his own. As his health declined, he reduced, then stopped, his civic activities. Eventually, he gave the conservatory to BCC, and, finally, he resigned his position with the church two months before he died. At his request, there was no music at the funeral service.

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Both preparatory and college students were informed that, "Vocal music is required work, and is taken by all students, unless excused for special reasons after an examination by an instructor." Four choirs existed, each numbering between 50 and 100 students. All four were combined to create a chorus for special performances of significant choral works, such as the Gloria from Mozart's *Twelfth Mass* and *Unfold Ye Portals* from Gounod's *Redemption*.³

During this time, detailed requirements for three- to five- year diplomas in piano, pipe organ and voice, including specific repertoire listings, were placed in BCC calendars (bulletins). In addition, the following statement appeared in the 1894 calendar:

It is also the belief that in order to be a musician it is necessary to study *principally* music and that studies should have a decidedly secondary place.

The approach to and support for music changed dramatically, however, with the appointment in 1897 of Edward A. Sutherland, who believed that the college should provide a practical education and prepare workers for the church. While music was still given prominence, a course in sacred music became the focus of a program that had previously included generous amounts of secular classical music. Sutherland believed:

It is well to recognize talent in music, but since it is an expression of character, the best results are obtained from a combination of subjects. Musical pupils will therefore be expected to combine with the study of harmony and the instrument some instruction in Bible and other branches, as it may be deemed advisable by the faculty.⁴

In the 1900 calendar, announcing the last year at Battle Creek College, now advertised as "A Training-School for Christian Workers," instruction in

"small instruments" was offered for the first time, and the following was noted:

... music, both vocal and instrumental, has too often been beyond the reach of many on account of the time and means necessary to acquire it. Realizing this, the college has made during the last three years, a most earnest endeavor to place a knowledge of sacred music, vocal and instrumental, within the possibility of all to attain.

By now, Sutherland had fully implemented his vision of a practical vocational and evangelism-oriented program. While he was pleased with the results, increasing financial pressures at the school, problems with the state over the validity of BCC's programs as college level offerings, and disenchantment with the school's location led to a decision to close the college and move it to the country, away from the "temptations existing in the city" and "peculiar experiences which must be met in Battle Creek . . ."⁵

Barnes, who years earlier had remarried and left the church to become a member of the Congregational Church yet had continued as the mainstay in music at BCC, stayed in Battle Creek, where he established a highly successful conservatory of music in 1906.⁶

In the summer of 1901, the school was relocated to Berrien Springs, Michigan, and renamed Emmanuel Missionary College. The move to rural Michigan inevitably changed the character of the school. While it removed the Battle Creek influence and temptations, it also ended the contact with Edwin Barnes and access to that city's musical resources.⁷

Additionally, during its first decade in the new location, turmoil over what the school's purpose should be and problems in leadership led to a desperate situation when, in the fall of 1908, only 40 students enrolled and the school began to be aware of the fact that

it was \$60,000 in debt. Fortuitously, that fall was also the beginning of the decade-long tenure of a new president, Otto J. Graf. Under his leadership during the next ten years the school cleared its debt and became a valid degree-granting institution.⁸

Although the same three- to five-year keyboard courses of study that had been offered at BCC continued at the new school, and five pianos, a two-manual pipe organ, and a reed organ were available, few students seriously pursued keyboard study. Also, as at BCC under Sutherland's tenure as president, during the first three years at the new school only sacred music was taught, by Orwin A. Morse.

In those first years, with only one person teaching all aspects of music, class instruction was limited, and choruses singing sacred music were the only ensemble offerings. Even so, in its second year the school for some reason felt it could claim that "No school nor conservatory of music in the country offers a more complete course, while tuition elsewhere would be three or four times more."⁹

With the departure of both Sutherland and Morse in 1904, sacred music became an area of special study, not the total focus of the program, and, within another year, a course of study for music teachers had been established.

By the time the second decade at Berrien Springs started, president Graf's leadership had stabilized the school. Music was also emerging as a settled program on campus after a succession of seven music teachers in the same number of years. Mabel L. Huffman, who had been hired to teach piano in 1910, became the primary music teacher in 1911. She would continue in that position during the next five years while also serving as dormitory matron [dean].

Huffman was assisted in that time by a number of persons who conducted ensembles, including an orchestra, band, and chorus, and gave lessons in voice, violin, cornet, mandolin and guitar.

One assistant, Alma J. Graf, listed as a voice graduate in 1911, appears to have been the first to finish a music program at EMC. She was related to the president and had been teaching German since her and his arrival in 1908.¹⁰

A male glee club and a ladies' chorus were started in 1914 and 1915, respectively. Both groups sang sacred and secular music and, dressed in attractive formal attire, were popular on campus and a source of pride for the school.

By this time, the school also had a band and orchestra. Though their music concerts in those years would be regarded as primitive by today's standards, they were received with enthusiasm by audiences in that sparsely populated area who were willing, in some instances, to pay an admission charge of 10c to attend.

Reaction to the programs varied, then as now. In an April 1916 concert given by the orchestra, band and soloists, not all numbers were well received. Unfortunately, a snide remark made by someone during the program about a seemingly endless violin duet, "They must have played the entire book through," got reported in the school paper.

The program ended, however, on a more exciting note when the members of the band "came running up on the platform and almost before they were seated began playing the *Little Giant*." The audience erupted, calling them back twice.¹¹

An important acquisition for music at this time was the first grand piano on campus, purchased in 1916.¹²

Eighteen years after the move to Berrien Springs, in March and April 1919, the students at EMC

raised \$6,000 (\$150,000 in today's currency¹³) for the construction of what would be the first music building at an SDA college campus. Given just thirty days to raise the money, they responded by having the money in hand a day ahead of schedule.¹⁴

That building, a large wooden, house-like structure, would be the home for music at the college for the next 34 years, not being replaced until 1954, when today's Hamel Hall was built. Its relocation to another site on campus one year after it was built proved to be a newsworthy event when one of the students and teachers in music, Louis Thorpe, jokingly played his violin.¹⁵ while the building, which would affectionately become known as the "music box," was pulled across campus.

Thorpe had come to EMC in the fall of 1919. An older student in his late 20s, he was an accomplished performer on violin, clarinet, and saxophone at a time when the latter was all the rage across the country. He had played professionally at Chautauqua, in a popular orchestra of that time, and under John Philip Sousa during World War I.¹⁶

Thorpe was asked to direct both the band and orchestra, as well as teach lessons. He enjoyed immediate success, wowing everyone with his solos, charismatic personality, and work with the ensembles.¹⁷ By the time he had completed a baccalaureate degree in 1925, he had established the first solid band and orchestra program at the school and played a major role in the beginning of the college's radio broadcasting, performing often as a soloist.

The establishment of the radio station, WEMC, and its development through most of the 20's put the school on the map and provided a stimulus for the music

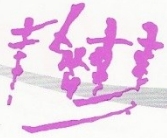
program since the efforts of EMC's musicians were literally broadcast coast to coast.¹⁸ While the quality of radio broadcasting may have been poor at that time and helped minimize the weakness of live music programs over the air, there was an expectation that couldn't help but raise the level of performance.

Select groups, identified as Radio Singers, Bands, and Orchestras were formed, one of which, the orchestra, rehearsed five days a week and performed on the air four times weekly during the 1927-28 school year.¹⁹ Additionally, some college recitals and ensemble concerts were broadcast live over the air.

In retrospect, the fact that the college music program could provide this level of music after only two decades of existence in Berrien Springs is remarkable, a tribute to the work of those early music students and faculty. Those live broadcasts to a national audience were a first at Adventist colleges.

Beginning in 1929, another gifted performer and student, Willard (Bill) Shadel, assumed direction of the orchestra and band. He, like Thorpe, created excitement with his concerts and played a major role in the college's radio broadcasts.²⁰ Following his graduation in 1933, he continued to direct the ensembles for a year before leaving to work at Washington Missionary College. He left there in 1937 for a career that would lead to his being a nationally noted newscaster in radio and television.²¹

Birt Summers, an organist and choir director, had assumed leadership of the music program prior to construction of the music building. He had helped generate excitement for the fundraising campaign for the building and was highly regarded by everyone for his work with the chorus and for his performing and composing talents.



His tenure as organist would span sixteen years, lasting until 1934. During the twelve years he served as chair, the music building was built, the choral program was established, instrumental ensembles flourished, and student enrollment in music classes and programs increased.

At the beginning of the 1923 school year, *The Student Movement* credited Summers and his wife for having "built up the School of Music from a small beginning until this year." During that school year he led a 125-member chorus, accompanied by orchestra, in the college's first performance of the *Messiah*, one broadcast live nationally.²²

The success of the radio station during the 1920's resulted in the installation of the first significant pipe organ on campus, a three-manual Moeller. Sold to the school at a discount since it would be identified every time it was played over the air, it was regarded by the maker as an invaluable advertisement and by EMC as an acknowledgment of the station's coverage and popularity.²³

Completely installed by the fall of 1927, the organ was initiated with a recital that included the premiere of a number written by Summers. The colorful work "depicted an EMC picnic at Indian Lake, including the joyous 'hurrahs' of the crowd, the College Song, and the honking of a truck."²⁴

A second recital, given the following January, concluded with a stirring organ arrangement of the *William Tell Overture*.²⁵ Aside from these crowd-pleasing presentations, the organ also quickly became an important and dignified part of worship at the college, a tradition that still continues.

Contrary to the impression created by his "picnic" composition, Summers enjoyed a good reputation in the Chicago area for his work as a composer and arranger. The Bush

Conservatory of Music had awarded him the Doctor of Music degree in March 1923, in recognition of his work as a composer.²⁶

Following the stock market crash in the fall of 1929 and the panic that ensued, college enrollment, which had been about 500, dipped as the Great Depression ran its course.²⁷ The first year after the crash, William Osborn, a pianist, came to the campus as chair of the music department. For the next four years, he enjoyed what the school paper called "unqualified success."²⁸ In spite of the reduced enrollment campus-wide, both band and orchestra flourished under the leadership of Shadel, with the band cresting at 50 members in the 1933-34 school year.

At the end of that year, Osborn left to chair the music program at Washington Missionary College. Having witnessed firsthand Shadel's work with the band and orchestra, he invited him to teach at WMC. Shadel, intrigued with the idea of living in Washington, D.C., readily accepted.

Harold B. Hannum, a pianist and organist who had been teaching at WMC, was invited to chair the music department. A quiet and thoughtful person, he was a fine performer who held high standards and had excellent credentials for that time, having completed a master's degree at Peabody Conservatory of Music.

In the next ten years he would provide strong leadership of the program and become known for his artistry on the organ. When he left in 1944, the yearbook paid tribute to his contribution, observing that "he has been long esteemed for his cultural influence on religious programs and in the department. . . he is remembered by those who know him best for a genial disposition, a sense of humor that overflows in an exchange of gay

repartee . . ."²⁹ He and his wife were particularly appreciated for their vesper programs of readings and organ music.

Joseph Metzger, who had been directing the choirs at Broadview Academy for several years, also joined the faculty the same year as Hannum. Beginning in his second year, Metzger worked with Oliver Beltz, his teacher when he had completed a B. Mus. at Northwestern University, in presenting performances of the *Messiah* and the *Elijah* oratorios.

The *Messiah* continued as an annual event featuring the College Chorus and the 40-member Battle Creek Tabernacle Choir and drew visitors from all over the region and as far away as Chicago.³⁰ While in the first year's performance he sang the bass solos in both oratorios as Beltz conducted, Metzger conducted the remaining *Messiah* performances during his nine years at EMC.

Shadel's successor as conductor of the band and orchestra stepped aside after one year. Hannum picked up the baton and gamely led the groups for a year, before hiring John J. Hafner, a violinist, to rebuild the program. Hafner's musicianship as a sensitive, emotive soloist and colorful conductor, combined with his showmanship and infectious good humor, quickly endeared him to the students and the campus at large.

By the end of his first year, both groups had increased in size and were presenting colorful programs to enthusiastic audiences. During his eleven years of teaching at EMC, Hafner also completed a music degree at the college and started a master's degree at the Chicago Musical College, now Roosevelt University.

Verne W. Thompson, an accomplished pianist with an extensive solo and accompanying background, joined the faculty in Hannum's last year. Students were particularly impressed when the two keyboard players joined

with Hafner to present joint recitals in the year that Thompson and Hannum worked together at the college.

In the transition following Hannum's departure, Thompson served as chair for two years and Hafner for a year, before Verne Kelsey, who had followed Hannum as organist, assumed leadership of the department in the fall of 1947. This transition occurred during the immediate post-World War II years when EMC's enrollment more than doubled. Over 600 students were enrolled in music during the 1945-46 school year³¹ and several new music faculty were hired, bringing the total number of teachers to eight, a record high.

Following his one-year term as interim chair, Hafner accepted a position at Pacific Union College in 1947. Keylor Noland, a gifted musician who had played in one of the army bands during the war, conducted the band for one year. Paul Hamel, also a former army bandsman who had been serving as band assistant at EMC and had just graduated with a music degree, followed him. Band concerts became popular, well-attended and eagerly anticipated events on campus under Hamel's leadership in the next 19 years.

Thompson also left in 1947 to pursue graduate study. Perry W. Beach, a talented pianist and composer who had joined the faculty in 1945, taught piano and theory until he left for graduate study at Eastman School of Music in 1951. Alice Davis, Astrid Wendth-King, Margarete Hayes Vandevere, and Estelle Kiehnhoff assisted in piano instruction at this time. Kiehnhoff taught both piano and voice lessons.

Margarita Dietel (later Merriman), a pianist and composer, was hired to teach piano and theory when Beach left, a position she held until 1956, when she left to complete a Ph.D. at Eastman School of Music. Beach had

returned to EMC a year earlier from his study there, having successfully earned a doctorate.

When Metzger had left in 1943 to accept a position at Southwestern Junior College, now Southwestern Adventist University, Earl High succeeded him as choir director. When he was drafted for war service in December, Hafner directed the choir for the rest of the year. High returned in 1947 and conducted the choirs for two more years.

The uncertainty in that program ended when Melvin W. Davis became director in the fall of 1949. Davis had had a late start in music, working for a while in a hospital. Following completion of a music degree at the College of the Pacific, he had taught at Lodi Academy in California before coming to EMC.

During his seven years at the college, Davis completed a master's degree at Chicago Musical College and studied conducting at Westminster Choir College. He started the Collegians, a select choral group that traveled widely and enjoyed immense success.

Davis was a popular person on campus, known affectionately as "Mr. D" by his students. The yearbook was dedicated to him in 1956, the year he left to direct the choral program at Walla Walla College.

Beside the Collegians, the choral program now included several choirs, directed in the late 1940's and 1950's by assistants Estelle Kiehnhoff, Annetta Striplin, Belle Anderson, and Wilmoth Benson. These persons also assisted in voice and other aspects of instruction.

A new music building was constructed in 1953 to replace the hastily built one for which students had so quickly raised money 34 years earlier. Although it was a dramatic improvement and the largest music building in Adventist colleges at the time, within a decade it proved to be too

small because of developments at the college.

In 1957, Paul Hamel, who had earlier completed a doctorate, became chairman of the department, a position he would hold for the next 24 years. It was a fortuitous coincidence in leadership and events, one that would benefit both music and the campus at large.

The 1950's decade proved to be as pivotal a time in the school's history as the move from Battle Creek to Berrien Springs had been a half-century earlier. At the end of the decade, leadership of the church moved the church's seminary from Washington, D.C., to the EMC campus.³² This move would transform EMC from being just another small college within a network of similar institutions run by the Adventist church into its primary university, an international focal point for its educational system.

By the mid-1950's enrollment had declined to less than a thousand students, after cresting at more than a 1100 with the influx of veterans following WW II. The placement of the seminary at EMC, accompanied by the rapid transformation of the college into a university with related graduate programs, led to an increase in students and faculty. The appearance of the campus also changed dramatically with the construction of new buildings and a redesign of the campus. By 1963, Emmanuel Missionary College had been transformed - and renamed Andrews University.

When Hamel had become music chair, he had inherited a large department and program that offered only one degree. Under his leadership, undergraduate degree offerings were created and a graduate program was established, changes which required a larger full-time faculty.



He brought together an accomplished faculty who would become noted for their achievements in performance, composing and/or research, and writing. Additionally, he achieved accreditation for the department with the National Schools of Music, a distinction still claimed by only half of the music schools in the United States.

Verne Kelsy, a beloved multi-talented teacher and colleague, left in 1959, after having served as organist for 14 years. Besides being a diligent keyboard performer who could often be found practicing piano in the music building at 5 a.m., he was a voracious reader who had an avid interest in languages and delighted in working as an artist with a paintbrush or camera.

His successor, C. Warren Becker, would be organist at AU until 1995, a record tenure in the keyboard area. Four years after coming to the campus Becker completed a DMA in organ at Eastman School of Music. A serious scholar and ongoing student, he particularly enjoyed teaching theory, church music, and music history.

When Howard Gleason, noted musicologist and organ scholar, prepared his five-volume *Music History Outlines*, he invited Becker to assist him and then listed him as co-author. During the two years Becker worked with Gleason he also prepared the sixth edition of Gleason's *Method of Organ Playing* for publication. During Becker's leave to work with Gleason, William Ness served as organist.

The students and the university recognized the value of Becker's contributions by choosing him as Teacher of the Year in 1970, awarding him the Charles E. Winiger and John Nevins Andrews Medallions in 1982, and giving him the AU Faculty Award for Teaching Excellence in 1986.

When Becker fully retired in 1995, Betty Woodland served as interim

organist for one year before Kenneth Logan, a Becker student, was chosen as his successor in 1996. Logan, like his predecessors in that position, is also a multi-talented person and musician with gifts in improvisation and composition. A graduate of AU, he had completed a DMA in organ performance at the University of Michigan in 1992.

With the departure of pianists Dietel and Beach in 1956 and 1957, respectively, Hamel hired Hans-Jorgen Holman, a pianist and musicologist. Holman had distinguished himself while completing a Ph.D. in music at Indiana University and was an artist on the piano, often playing as often as 200 times a year.

During his time at AU, he became a recognized authority on medieval and Renaissance music and was a guest lecturer at universities and a presenter at conferences around the world. Holman was also a contributor to the *Harvard Dictionary of Music*. He was fluent in five languages and had a working knowledge of nine others. A demanding and highly respected classroom teacher, he prepared his students thoroughly for continued study at any institution.

Tragically, Holman died in 1986 at age 61, after a lingering illness. The day before he died, the university presented him with the John Nevins Andrews Medallion, its highest honor.

Others assisted in piano instruction during Holman's years as primary piano teacher. Emmauele Verona, Lilly Pan, and others were among the several who gave piano lessons.

Morris and Elaine Myers Taylor joined the faculty in 1971 to teach piano, assist in classroom teaching, and perform. In his years at AU, Morris kept a prodigious schedule, presenting hundreds of recitals and giving numerous

workshops and clinics. Elaine also played frequently and traveled widely with their four children, who were precocious string players famed for their performing as a string quartet and as soloists.

Seven years after they arrived at AU, Elaine died in a car accident. The family, devastated by their loss, subsequently gave a number of concerts to fund an endowed scholarship in her name. Morris taught at AU until his retirement in 1995.

When Hamel had started his work as chair, the university had quickly recognized his organizational and administrative gifts. Besides his responsibilities in music, he served from 1960 to 1964 as Director of Admissions for AU's rapidly developing summer program.

In addition to his work as a teacher and administrator, Hamel continued to direct the band until 1967. That year Norman Krogstad, brass teacher and director of the brass ensemble, became the first of several transitional directors over the next eight years. Others included F. Graham Heppell, who taught woodwinds, and Robert Uthe, brass instructor who had followed Krogstad.

When Uthe left in 1975, Patricia Silver was hired to teach brass and lead the band. She made such an impact on the students and the campus during her first year that, at year's end, she received the Outstanding Teacher Award. During the next six years, she traveled with the band to Romania and toured extensively with her brass ensembles in Europe and Central and South America.

Barbara Favorito became band director in 1982, when Silver accepted a position at Southern College of Seventh-day Adventists, now Southern Adventist University. For the next five years, Favorito also enjoyed success as a conductor of the band, maintaining a high level in performance and touring activity.

During her stay at AU, she completed two master's degrees at Indiana University, including one in conducting, which was awarded with "Highest Distinction." She left in 1988 to pursue a doctorate at the University of Miami.

Alan Mitchell began directing the band that fall, a position he still holds. Before coming to AU from the West Coast, Mitchell had taught music in elementary and secondary levels at both public and Adventist schools. A trombonist, he has toured extensively with the band and enjoys enthusiastic support for his program.

For many years, Samuel Reed, a percussionist, Heppel and Lennart Olson; both of the latter being versatile woodwind performers, assisted in the instrumental program. They, along with other specialists, played a vital and supportive role in the instrumental program, giving lessons, teaching classes, and providing smaller ensembles.

Charles Davis, a violinist, became director of the string program and orchestra in 1962. He conducted the group for most of the next 30 years, leaving in 1991 because of an ongoing illness.

Zvonimir Hacko had become director of the orchestra in 1987. He aggressively recruited members and programmed significant orchestral and choral works during his time with the ensemble. Morihiko Nakahara assumed leadership in 2000. Claudio Gonzales has conducted the orchestra since 2004.

Leroy Peterson joined the faculty to assist with the string program in 1968. A soloist with the National Symphony in Washington, D.C., at the age of 17, he had since developed a reputation as a consummate performing artist. He would teach at AU until 1983, when he left for a position at Pacific Union College.

Following brief stays by Lyndon Johnston Taylor and Jacquie Schafer, Carla Trynchuk, a violinist, was hired in 1992 to teach strings. A gifted performer, she had earned undergraduate and graduate degrees at The Juilliard School of Music, where she had studied with acclaimed teacher Dorothy Delay.

Trynchuk, now at AU for 14 years, has invigorated the string program and established a reputation as an outstanding performer. She received the AU Faculty Award in 2000 for Excellence in Research and Creative Activity. Numerous others have assisted her in string instruction.

In the choral area, the Collegians, renamed the Andrews University Singers when the school's identity changed in 1963, continued as an elite choral group, known for its excellence in singing.

After Melvin Davis had left in 1956, Minnie Iverson Wood, who had previously taught at Washington Missionary College, now Columbia Union College, led the choirs for three years. Gerald Ferguson, her successor, was the first in a series of choral directors who would enjoy lengthy tenures. This group would include Rudolf Strukoff, James Hanson, Franklin Lusk, and Zvonimir Hacko.

Hanson would be at AU the longest. He came to the university in 1969 after having taught for many years at Auburn Academy in Washington. A respected voice teacher, he assisted in the choral program directing the University Chorale, Singing Men, and Ladies' Chorus for 25 years.

Hacko, who had been hired in 1985 to direct the University Singers, later became director of the orchestra. His orchestral activities and teaching of conducting classes curtailed his involvement in the choral area and led to the hiring of Steve Zork in 1991 to oversee choral and vocal activities and

direct the University Singers.

Under his direction, AU's choirs have become known for their performances of an eclectic and diverse repertoire, including a full spectrum of ethnic, traditional, and 20th century choral works. They have toured widely in the United States and internationally.

Zork, a frequent recitalist and soloist, is also a composer and arranger. His most recent work was premiered in 1997. He received a faculty excellence award in the 2000-2001 school year.

Voice teachers in recent years have included Ralph Coupland, Jeannie Pedersen Smith, Julia Lindsay, and others. Lindsay, who came to the program 20 years ago, has made an unusual contribution as coordinator of vocal studies, studio teacher, and performer on stages in the U.S. and in Europe. She has also served as a producer and music director for theater productions.

When the graduate music program had been introduced in the 1960's, music student enrollment soared, the zenith occurring from 1967 to 1976 when a yearly average of 11 undergraduate and 14 graduate students completed degrees. In the first two decades of the master's programs (1964-1983) 222 completed graduate degrees, most being Adventist musicians.³³

The AU graduate program, with its peak enrollments occurring in the summers, enabled teachers in the Adventist system to complete graduate degrees, funded by generous subsidies from the church. Since these subsidies in many instances were available only for study at an Adventist school, and on a schedule that would not interfere with school-year obligations, AU was an attractive option for graduate study.

A decline in numbers began when the subsidies withered away, the finite market of Adventist music teachers



needing master's degrees was depleted, and the number of teachers in Adventist school music programs at all levels declined sharply in the last two decades of the century.

Paul Hamel, architect for the expanded music program at the university, retired in 1981. He had made a remarkable contribution in music and at the university, one that was recognized in 1963 when he received an AU Presidential Citation, and in 1981, when he was awarded the John Nevins Andrews Medallion. In 1995, the music building, which had been renovated in 1989 and in 1994-95, was named for him, a singular honor. Hamel was named an honored AU alumnus in 2000.

Blythe Owen, composer in residence and composition and piano teacher, also retired in 1981 at the age of 83, after teaching at AU for 16 years. She had enjoyed a remarkable career, performing here and abroad, winning many awards for her numerous published compositions, and breaking ground for women in the music profession. She was named Composer of the Year in 1980 by the Michigan Music Teachers Association and awarded an honorary doctorate by AU.

Beginning with her first teaching position at Walla Walla College at age 20, Owen had been an independent, free-spirited person who followed her own muse. She had studied in Europe at the Paris Conservatory of Music and was the third woman to earn a doctorate in composition at the Eastman School of Music. Following her retirement she resided near AU, where she continued to teach, play piano, and compose into her 90's. When she died at age 101, she had become a legend in Adventist music.

While the teaching of some aspect of music theory is a given for

most college teachers, for several AU faculty it was and continues to be, as it was for Owen, an important part of their identity and contribution to the university. Charles Hall was hired to teach theory and composition after he completed his Ph.D. in that area in 1970.

Besides being an award-winning composer whose works were performed by several orchestras, bands and choirs, he also became known for his six published books on music chronology. He served as music chair for a five-year term, following Hamel's retirement and before his own in 1991.

This interest in theory and composition, also shared by Zork and Logan, is the major identity of Carlos Flores, who began teaching at AU in 1998. An active recitalist and soloist, as well as a theorist, Flores has authored a music theory textbook and written a number of articles on music. He also has an interest in music technology, a subject he teaches.

Sandra Camp was hired to fill the vacancy in piano created by the untimely death of Elaine Taylor. A graduate of AU, she had been the primary piano teacher at Walla Walla College for the previous six years. She would teach at AU until her retirement.

Peter Cooper joined the faculty in 1987. A gifted performer and teacher, Cooper, after completing an undergraduate degree, pursued continued study in piano and conducting in Europe, funded by a Fulbright/DAAD Grant. He completed a DMA at the University of Michigan.

In 1991, he became chairman, when James Hanson, who had been serving in that position for four years, left. Cooper has proven to be fair-minded and thoughtful, a supportive, involved, and effective chair. He performs frequently as a soloist with a number of orchestras.

In its role of presenting special programs for musicians of all ages and teachers, the music department began presenting a summer music festival in 1986. Specialists from across the country joined with the AU music faculty for a week-long multi-faceted experience offering lessons, performing groups, classes, children's music theater, and other programs. Registrants and family members for this event, which continued until 1994, numbered about 300 each summer, with many families returning for several years in succession.

A more recent offering, started in 2004, is a symposium on worship music. Guest soloists and presenters with a variety of viewpoints about a topic of great interest to many have made this a well-attended event.

Lilianne Doukhan, an associate professor in music history and literature and former holder of the seminary's Oliver S. Beltz Chair of Worship has been an important participant in programs like the symposium and others where discussion of church music occurs. Doukhan, who has a Ph.D. from Michigan State University, was the second person to occupy this endowed chair at the seminary, the first being Harold Lickey, who also assisted in the choral program.

Improvements in facilities and music resources have been continuous at the school since its move to Berrien Springs. Beginning with the five pianos and two organs provided in the opening years and continuing with the subsequent acquisition of the first grand piano in 1916 and installation of a three manual Moller pipe organ 13 years later, the school has upgraded its keyboard instruments.

Five years after the Moller was sold when the chapel, its home, was demolished in 1961, a new 75-rank Casavant pipe organ was installed in the Pioneer Memorial Church, the university

church. This was refurbished and expanded to 78 ranks in 2001.

In the time between the original installation and later renovation of that organ, two smaller practice organs were installed in the music building and a 17-rank, two-manual pipe organ was placed in the seminary chapel. Also in addition to ongoing piano purchases, two harpsichords were added.

Music library resources were greatly expanded when the graduate music program started. There has been an ongoing expansion in this area incorporating the many advances in technology and internet access that have occurred in recent years. The library which is a branch of the James White Library was established by Elaine Waller and Elfriedo Raunio. Waller ran the library until 1993, when Linda Mack, a musician with master's degrees in music and library and information sciences, was transferred from the main library to oversee its operation.

Through the years, the lack of an adequate auditorium lessened the impact of the department in the community and on the campus. While in earlier times the gymnasium had seemed an appropriate place to showcase music ensembles, as the rest of the campus was upgraded, it became a less than ideal setting for the department's increasingly sophisticated programs.

In the fall of 2003, an 832-seat performing arts center, made possible in large part through a gift from John and Dede Howard, opened with an inaugural concert given on two successive evenings. The immediate reaction for both performers and audience was one of elation over both the acoustics and intimate ambience of the auditorium. That first reaction has deepened as performances of all types have demonstrated the versatility of the Howard Performing Arts Center.

Alumni from both the AU undergraduate and graduate programs have had a profound effect on all aspects of Adventist music education. Today, they and/or their students can be found at all levels of music instruction, both inside and outside of Adventist schools.

While demographic changes have had an effect on this and other music programs in Adventist higher education, the AU program continues today as a vibrant entity. Its faculty of nine, noted for its competencies and achievements, continues to provide a superb education for the presently enrolled 80 undergraduate and 20 graduate students.

Dan Shultz

¹ Bell used the "Mason Series of Music Charts, 160 in number," and "a graded course of music readers prepared by several of the masters of this art." From the description for vocal music, *Second Annual Catalogue, Battle Creek College, 1875-76*, 24."

² The church was called the Dime Tabernacle because William C. White had initiated the fund drive to build it with a "march of dimes." "In the Students' Eye," Emmett K. Vandevere, *The Cardinal*, 1974, Andrews University yearbook.

³ *Annual Calendar of the Battle Creek College*, 1894, Outline of courses and Music write-up on 21,22.

⁴ *The Advocate*, 306

⁵ *Twenty-fifth Annual Calendar of Battle Creek College, A Training School for Christian Workers, A Manual on Education*, 1900, 93.

⁶ The information on Battle Creek College and Edwin Barnes is based on Emmett K. Vandevere's "In the Students' Eye," 1974 Andrews University Yearbook, *The Cardinal*; Battle Creek Newspaper clippings of unknown origin, 9 Mar. 24 and 20 Dec. 25; Edwin Barnes obituaries: "Dean of Music Dead; Will be Keenly Missed," 14 April 30; Friends Pay Last Tribute to Memory of Dr. Barnes, 17 Apr. 30; Clipping in Scrapbook of unknown date and origin; 1995 Battle Creek City Directory listing for Barnes; Handwritten notes with bio information on Barnes and death of his first wife, Minnie G. Norton (Jan. 8, 1893) and his second marriage to Myrtle L. Sheldon (Feb. 1, 1894); Myron Whetje, *And There was Light* (history of early years at Atlantic Union College), 1982, pp. 148.

⁷ Battle Creek College reopened in 1903, much to the upset of SDA church leaders. It continued on its own, unaffiliated with the church for a number of years.

⁸ Meredith Jones Gray, "EMC's Quiet Superman," Andrews University *Focus*, Fall 2005.

⁹ This claim first appeared in the Emmanuel Missionary College, 2nd *Annual Calendar*, 1902-03, 39, and continued through the 1905-06 Calendar.

¹⁰ Alma J. Graf left EMC in 1910 to accept a position as women's dean at Pacific Union College. One of PUC's residence halls is named in her honor.

¹¹ *The Student Movement*, 27 April 1916, 3 May 1917. The

10c charge is mentioned in the April article and a charge for admission is mentioned in the May article.

¹² *The Student Movement*, date unknown. An article makes reference to this purchase, listing when it happened.

¹³ Calculated at 82 years at a 4% annual increase in building costs.

¹⁴ *The Student Movement*, 3 March 1919; 1923 *Cardinal*, 79.

¹⁵ *The Student Movement*, date unknown, an article makes reference to this event from the past, listing the date it occurred.

¹⁶ *The Student Movement*, 22 November 1928, 4; IAMA Website biography.

¹⁷ Thorpe was described by one of his students as a blond, good-looking, suave, and charming well-groomed man. Students and faculty at Walla Walla College where he eventually taught were stunned by his performance on the saxophone when he first played there in later years, applauding during rests and, at the end responding with thunderous applause. He eventually became a nationally noted educator. The Walla Walla College 1932 *Mountain Ash*, 54; 1933 MA, 89.

¹⁸ *The Campus News*, March 1924, 1, 4; May 1924, 1; The 1924 *Cardinal*, 63; Andrews University *Focus*, Fall 1993, 7.

¹⁹ The 1929 *Cardinal*, 76; *The Student Movement*, 7 March 1929, 1.

²⁰ *The Student Movement*, 18 April, 24 October 1929; 24 April, 16 October 1930; The 1932 *Cardinal*

²¹ Shadel became nationally famous as a CBS WW II correspondent in Europe and, following the war, as a news anchorman on ABC and CBS radio and TV. IAMA Website biography; Andrews University *Focus*, Fall 1993.

²² *The Campus News*, December 23; *Student Movement*, March 1923; 23 October 23. The first performance of the *Messiah* was in May 1924 at the college's 50th Anniversary celebration (*Founders Golden Anniversary*, published that year in *The Cardinal*, 36, and in *The Campus News*, May 1924). This performance had been forgotten by 1941, when the 1941 *Cardinal* referred to that year's presentation as the sixth consecutive performance of the work and to 1935 as the year a first performance had been given at the college.

²³ *The Campus News*, October 1927, 1.

²⁴ Special Centennial insert in the 1974 *Cardinal*, *The Student Movement*, February 1928

²⁵ *The Student Movement*, February 1928

²⁶ *The Student Movement*, 23 March 20.

²⁷ The 1974 *Cardinal*, special insert for centennial which lists enrollments in five year intervals.

²⁸ 1934 summer issue of the *Student Movement*.

²⁹ The 1944 *Cardinal*, 21.

³⁰ *The Student Movement*, 14 December 1940.

³¹ The 1947 *Cardinal*

³² The 1974 *Cardinal*, special centennial insert.

³³ Statistics based on commencement program listings.

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